



“Then fate o’erruled”: Change in Shakespeare

EUROPEAN SHAKESPEARE RESEARCH ASSOCIATION CONFERENCE

Pázmány Péter Catholic University

Budapest, July 6–9

esra European Shakespeare
RESEARCH ASSOCIATION



PÁZMÁNY

Pázmány Péter Catholic University
Faculty of Humanities and Social Sciences



“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023

Pázmány Péter Catholic University, Budapest, July 6–9

Book of abstracts

Contents

Plenaries	1
Plenary 1: “The second burthen of a former child?” Shakespeare’s Reborn Inventions and Historical Change	2
Plenary 2: What’s alive in the live? Post-Pandemic Shakespearean Performance in Portugal	3
Plenary 3: From Facsimiles to Films: Shakespeare and the Evolution of the Live Broadcast	5
Panels	6
Panel 1: Mediated Changes: Perspectives on Adapting Shakespeare for Fully Immersive Environments (VR) and AI	7
Panel 2: Changing perspectives on Shakespeare: Shakespeare’s religious afterlives.....	9
Panel 3: <i>Hamlets</i> today: Retooling <i>Hamlet</i> for the new century.....	11
Panel 4: Space, Place, and Literary Cartography in Early Modern English Drama and Shakespeare	15
Panel 6: “Mother, mother, mother!”: Shakespearean (m)others reconsidered (<i>Hamlet</i> , 3.4.8).....	19
Panel 7: Rewriting <i>The Tempest</i> for Contemporary Europe: Changes and Changelings	21
Roundtable discussion: Shakespeare and “the world out there”: Publication, dissemination, circulation	22
Workshops	24
Workshop 1: The Webtheatre-Shakespeare/37 project: Filmed theatricality and contemporary networking.....	25
Workshop 2: Voicing the Sonnets as Theatrical Experiences.....	27
Workshop 3: Shakespeare and Resistance: Teaching Humanity/ies	28
Seminars	30
Seminar 1: “Now reverse it” – Shakespeare and Dance: Articulating, Promoting, Accommodating Change.....	31
Seminar 2: “Let this same be presently performed”: What Do Performance Editions and Promptbooks Reveal?	41
Seminar 3: From Destruction to Reconstruction? When Politics Inspire Changes in Shakespearean Research and Performance	47

Seminar 4: “Knowing I lov’d my books, he furnish’d me from mine own library”: The Resurgence of Shakespeare Fiction in a Post-Pandemic World	56
Seminar 5: Networks of Subversion: East European Shakespeare Appropriations	63
Seminar 6: Shakespeare (Re)Translations: A Field of Innovation and Transgression.....	72
Seminar 7: Actresses Playing Shakespearean Male Characters: Exception or Significant Change?.....	84
Seminar 8: Ethics of Adapting Shakespeare’s Plays in Totalitarian Contexts	95
Seminar 9: The Evolution of Shakespeare’s Names on Screen, Stage, and Page.....	101
Seminar 10: Doing Justice to Claudius – Reimagining Gertrude.....	108
Seminar 11: Frontline Shakespeare: Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022	123
Seminar 13: Shakespeare and Music in a Changing World: “The rude sea grew civil at her song”	135
Seminar 14: Iconography Recycled: Shakespeare’s Romances in Modern Visual and Performative Arts	144
Seminar 15: The Ethics of “Racechange” in Performance, Adaptations and Tradaptations of Shakespeare’s plays	156
Seminar 17: “Not of an age”: Collected Shakespeares, 1623-2023.....	163
Seminar 18: “In the tide of times”: Continuity and change in screen Shakespeare(s).....	170
Index	181



Plenaries



Plenaries

Plenary 1:

"The second burthen of a former child?" Shakespeare's Reborn Inventions and Historical Change

Péter Dávidházi

Eötvös Loránd University, Hungary

davidhazi.peter48@gmail.com

"If there be nothing new, but that which is / Hath been before, how are our brains beguil'd, / Which, labouring for invention, bear amiss / The second burthen of a former child?" Taking the biblical problematics of Sonnet 59 as its starting point, the lecture reconsiders Shakespeare's inventions at this crucial moment of European history. The exploration of minor yet emblematic scenes in *Hamlet*, *Othello*, *The Merchant of Venice*, *2 Henry IV* and *The Taming of the Shrew* is meant to reveal how the accreted meaning of allusions, speech-acts, counterfactual musings, latent archetypes and shifting genres give birth to something familiar yet hitherto unknown, defining a special way of being new.

Péter Dávidházi is Member of the Hungarian Academy of Sciences and of Academia Europaea, and Professor Emeritus of English Literature at Eötvös Loránd University in Budapest. Author of numerous books including *The Romantic Cult of Shakespeare: Literary Reception in Anthropological Perspective*, Macmillan, 1998. He edited *New Publication Cultures in the Humanities: Exploring the Paradigm Shift*, Amsterdam University Press, 2014. His latest book is *"Vagy jőni fog": Bibliai minták nemzetiesítése a magyar költészetben* [*"Or it will come": The Appropriation of Biblical Patterns in Hungarian Poetry*], Ráció, 2017. His current research focuses on biblical allusions in Shakespeare, the prophetic tradition in Hungarian poetry, and the methodological changes of recent literary scholarship.



Plenaries

Plenary 2:

What's alive in the live? Post-Pandemic Shakespearean Performance in Portugal

Francesca Rayner

CEHUM, Universidade do Minho, Portugal

frayner@ilch.uminho.pt

During the Covid 19 pandemic, theatre practitioners and programmers saw their live performances cancelled or postponed. It was an intensely difficult and anxious period, but also a time when practitioners vowed that theatre could never be the same again and would be forced to introduce fundamental changes. In the post-pandemic period, however, it seems that very little has changed and that live theatre has returned more or less as it was before the pandemic.

In line with the conference's focus on Shakespeare and change, this presentation will explore what kind of live theatre has returned after the pandemic in the Portuguese context and the place of Shakespearean performance in particular in this return. What sort of changes has the pandemic prompted in live Shakespearean performance? How does this live theatre relate to other cultural and artistic forms, including the digital? Which changes look backwards to what has been and which reference possible futures? What Shakespeare and for whom?

Basing itself on two productions in Portugal, Jacinto Lucas Pires' *The Gravediggers* and Tim Crouch's touring *Truth's a Dog Must to Kennel*, the presentation suggests that the return to live theatre has not been a simple return but remains haunted by questions of death and the deadly.

Francesca Rayner is Associate Professor in Theatre Studies at the Universidade do Minho, Portugal, where she teaches undergraduate and postgraduate courses in Theatre and Performance. Her research centres on the cultural politics of performance, with a particular interest in questions of gender and sexuality in the performance of Shakespeare in Portugal. She has published widely on Shakespeare and performance in national and international journals, including *Cahiers Elisabethains*, *SEDERI Yearbook*, *Multicultural Shakespeare*, *Shakespeare Bulletin* and *Luso-Brazilian Review* and contributed chapters to several international volumes. She has been a member of the research project "The presence of Shakespeare in Spain and the mark of his European reception", coordinated by the University of Murcia, since 2008 and was an evaluator and researcher for the European Union performance project "P-STAGE", which produced a Portuguese-language version of *Macbeth* between 2013 and 2014. She contributed a chapter on the performance history of *Troilus and Cressida* to the 2019 Arden Critical Editions and published the bilingual *Contemporary Portuguese Theatre: Performance and Criticism 2010-2015* (2017) and *Shakespeare and the Challenge of the Contemporary* (2021) for Arden Shakespeare. She co-edited the volume *Othello in European Culture* (2022) with Elena Bandín and Laura Campillo Arnaiz for John Benjamins and contributed a chapter to Boika Sokolova and Janice Valls-Russell's

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Plenaries

Shakespeare's Others in 21st -Century Performance (2021), also for Arden Shakespeare. She is currently editing a book on the early modern and contemporary resonances of Troy with Janice Valls-Russell for Legenda.



Plenaries

Plenary 3:

From Facsimiles to Films: Shakespeare and the Evolution of the Live Broadcast

Erin Sullivan

University of Birmingham, United Kingdom

E.Sullivan@bham.ac.uk

In 2009, the National Theatre in London started broadcasting a selection of its stage productions live to cinemas in the UK and eventually around the world. In the years that followed, several major Shakespeare-producing theatres followed suit, including the Royal Shakespeare Company in Stratford-upon-Avon, the Stratford Festival in Ontario, and the Comédie-Française in Paris. For many years, those involved in the broadcasting of Shakespearean theatre – especially from the UK – insisted on the inviolable authority of the stage performance, often reiterating that the broadcasts were ‘facsimile[s]’ of the live show and that they were in no way ‘making a movie’. Quiet transparency has been the goal.

Thirteen years later, in the wake of both the coronavirus pandemic and the continued expansion of on-demand streaming, the situation has changed considerably. Attendance at cinemas is in decline, with audiences consuming most video content at home on televisions, tablets, laptops, and phones. The live broadcasting on Shakespearean performance has had to adapt, both in terms of distribution method (streaming to homes) and aesthetic choices (creating for smaller, often single-viewer screens).

This essay looks at two examples of Shakespearean stage performances adapted for the screen in our pandemic-shaped, streaming-heavy moment: Yael Farber’s *Macbeth* for the Almeida in 2021 and Blanche McIntyre’s *All’s Well That Ends Well* for the Royal Shakespeare Company in 2022. Both productions were filmed for remote audiences using techniques that foreground the filmic medium and challenge earlier broadcasting conventions concerning transparency and the primacy of the stage. By placing camera operators on-stage, removing live audiences, and reworking footage in post-production, these examples suggest that the future of theatre broadcasting could be much more about overt, interventionist film-making than unobtrusive, supposedly faithful reproduction

Erin Sullivan is Reader in Shakespeare at the Shakespeare Institute, University of Birmingham and author of *Shakespeare and Digital Performance in Practice* (2022). She has published several articles on the adaptation of live theatre to the screen, both in terms of the creative process involved and the audience experience it helps create.



Panels

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.01 Mediated Changes: Perspectives on Adapting Shakespeare for Fully Immersive Environments (VR) and AI

Panel 1:

Mediated Changes: Perspectives on Adapting Shakespeare for Fully Immersive Environments (VR) and AI

Aneta Mancewicz¹, Hans Martin Rall², Elke Reinhuber³

¹Royal Holloway, University of London, United Kingdom; ²Nanyang Technological University, Singapore;

³City University of Hong Kong, China

aneta.mancewicz@gmail.com; Rall@ntu.edu.sg; elke.r@cityu.edu.hk

Shakespeare as a Source for a VR Game

Aneta Mancewicz

Shakespeare's works are renowned for their remarkable adaptability across a wide range of media. From drama, through film, to computer games, Shakespeare's plays have served as an important inspiration for plots, characters, and language. In this presentation, I will discuss how Shakespeare's dramaturgy and characterisation might contribute to the development of a VR game, using as an example a VR game adaptation of *Pericles* developed by Prof. Hannes Rall from Nanyang Technological University and his international team. Through an exploration of dramaturgical challenges and choices, I will consider both the affordances of *Pericles* for an AI supported VR game and its ability to advance the development of this medium. The presentation will also aim to explain the popularity of Shakespeare's dramas for computer games and VR experiences, addressing broader questions about remediation, audience's expectations, and cultural capital.

Changing Directions: Creating an AI Guide for Virtual Shakespeare

Adaptation

Hans Martin Rall

Since 2017, the author has been working with the Shakespeare Institute in Stratford-upon-Avon to create *ShakesVR* (working title), a VR animation that combines narrative elements from *Macbeth*, *The Tempest* and *A Midsummer Night's Dream* into a story that is suitable for a fully immersive experience. One of the major challenges in VR adaptation is to direct the viewer's attention towards events in the virtual world that are essential for the understanding of the story. The reason for this problem lies simply in the fact that the users of a VR experience are not tied to a specific location but are free to look wherever they choose. This topic is widely discussed in related literature and often sparks debate if any linear storytelling should be pursued in immersive adaptations at all.

To resolve this problem, we have come up with an AI driven virtual character who will interact with the user to provide directions towards the narrative:

Whenever the viewers deviate from the path that is essential for understanding the story, the AI agent will appear and guide them back to the location where the narrative continues. My

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.01 Mediated Changes: Perspectives on Adapting Shakespeare for Fully Immersive Environments (VR) and AI

presentation will unpack the complex creative and technological challenges that needed to be addressed to come up with a functional and aesthetically appealing solution.

Home alone with Macbeth – Shakespeare as a one-on-one experience in ShakesVR

Elke Reinhuber

While arguing that Virtual Reality's weakness is the solitary experience, extensive efforts have been made to connect more than a single user. However, in the room-scale VR experience *ShakesVR*, this deficit is reversed into a compelling advantage. Traditionally, stage plays have been set up for larger audiences with a defined distance from the actors. Modern theatre often attempts to break these boundaries, such as the convention of the fourth wall, the seating arrangements or other means of audience participation. In *ShakesVR*, the viewer gets even more involved and situated right in the middle of the action. The experience commences with the Three Witches, sitting around a caldron, in which a magic potion is being brewed of the bard's plays. The user is positioned inside the magic circle, albeit as a silent observer, and transported right into the middle of the action on Prospero's ship in *The Tempest*. In no other stage play would the audience be allowed to walk freely around, between the actors and examining the scenario from different angles.

My paper will unpack the interdependencies between the solitary VR mediation and its beneficial impact on perceiving a linear narrative as a fully immersive experience.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.02 Changing perspectives on Shakespeare:
Shakespeare's religious afterlives

Panel 2:

Changing perspectives on Shakespeare: Shakespeare's religious afterlives

Marta Cerezo¹, Luis Conejero-Magro², Isabel Guerrero³

¹UNED, Spain; ²Universidad de Extremadura, Spain; ³UNED, Spain

mcerezo@flog.uned.es; conejeroluis@unex.es; iguerrero@flog.uned.es

By focusing on specific case studies, and by implementing the critical tools of reception theory and cultural studies, this panel delves into the conference theme by revealing how different religious readings of Shakespeare from the eighteenth century to nowadays can significantly change the way his works are critically perceived and variously recreated and performed.

Cerezo's "The First Folio and St. Mary Aldermanbury (1923)" will revisit the First Folio and focus on the connections between the volume, religion, and commemoration by paying attention to the religious ceremony that celebrated the First Folio Tercentenary in the UK in 1923 in the church of St. Mary Aldermanbury where Heminge and Condell are buried and where, in 1896, a memorial was set in the churchyard in honour of both editors.

Guerrero's paper "The 'Cathedral tour': Space, religion and performance in Antic Disposition's Henry V" will focus on the production Henry V (2017) by the British company Antic Disposition establishing a connection between the battle of Agincourt in Shakespeare's play and the First World War. Antic Disposition performed the play in eight cathedrals across the UK. Guerrero will explore the influence of the religious setting on Shakespeare performance and reception, the historical, ideological and spiritual implications of the performance space, and how the idea of "civic Shakespeare" (Edmondson and Fernie 2018) applies to performances in religious venues.

Conejero-Magro's paper "Analysis of Onomastic Allusions Within a Religious Context in Shakespeare's Love's Labour's Lost" will analyse the religious iconography or symbolism of Shakespeare's topical names in Love's Labour's Lost and will try to elucidate the stylistic and cultural function of the biblical references underpinning the speeches and the names of the characters of this play. By doing so, Conejero-Magro will inquire into the question of the function of Catholicism in Post-Reformation England, after analysing the onomastic allusions to wars of religion in the play.

Marta Cerezo is Lecturer of English Literature at the National University of Distance Education (UNED), Spain. Her current area of research and latest publications are devoted to Shakespeare and religion and, most especially, to the Vatican reception of Shakespeare's production and Shakespeare commemorative sermons delivered at Holy Trinity Church (Stratford-upon-Avon) since the nineteenth century. She is Chief Editor of Sederi Yearbook, the journal of the Spanish

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.02 Changing perspectives on Shakespeare:
Shakespeare's religious afterlives

and Portuguese Society for English Renaissance Studies. She leads the UNED research group ELSSO (English Literary Studies in Society) and is the Principal Investigator of the Research Project PID2021- 123341NB-I00 "Shakespeare's Religious Afterlives: Text, Reception, and Performance" (SHAKREL) funded by the Spanish Ministry of Science and Innovation.

Isabel Guerrero is Assistant Professor at the National University of Distance Education (UNED), Spain. Her research focuses on Shakespeare's presence at theatre festivals of different status, from official to fringe. She has co-edited a thematic volume on theatre and violence for the academic journal *Cartaphilus* (December 2016) and was a founding member of the 1st International Conference for Young Researchers on Theatre Studies (CIJLET, Universidad de Murcia). She is the managing editor of the journal *SEDERI Yearbook*. She holds a degree in Stage Directing from the Escuela Superior de Arte Dramático (Murcia, Spain) and combines her research activity with theatre practice. She is member of the research project SHAKREL.

Luis Javier Conejero-Magro is a Lecturer of English at the University of Extremadura. His ongoing research into how Shakespeare's work has been transposed in Spain pays particular attention to the religious intertext which permeates the Elizabethan dramatist's plays. In fact, most of his research has centred on stylistics, intertextuality and translation, as well as a broad spectrum of authors, not only from the Golden Age of English literature but also from the 20th century. Some of his publications include: "La caracterización del bufón shakesperiano mediante los vituperios de Jack Falstaff" (Peter Lang, 2020), "The School of Salamanca in the sixteenth century and the way kingship is canvassed in Shakespeare's *Richard II*" (Sederi, 30, 2020) or "La literatura inglesa en la Italia de mitad del siglo XX: La impronta de Shakespeare en la crítica literaria de Enrico Falqui" (Ventura Edizioni, 2021).

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.03 *Hamlets* today:

Retooling *Hamlet* for the new century

Panel 3:

Hamlets today: Retooling *Hamlet* for the new century

Zoltán Márkus¹, Christina Wald², Douglas M. Lanier³, Thomas Cartelli⁴

¹Vassar College, United States; ²University of Konstanz, Germany; ³University of New Hampshire, United States; ⁴Muhlenberg College, United States

zomarkus@vassar.edu; christina.wald@uni-konstanz.de; Douglas.Lanier@unh.edu;

tomcartelli@muhlenberg.edu

Hamlet and Hamlet, both the play and its eponymous protagonist, are obsessed with change. They both are fixated on the divergence of 'then vs now'; they are gripped by the reappraisal of the past, an *Aufarbeitung der Vergangenheit* of sorts. This obsession with change within the play also explains why the play as a whole has served as both an object and a vehicle for appraising change in the reception of Shakespeare: appropriations of *Hamlet*, a synechdocal "great tragedy" that opens up a perspective on the whole oeuvre, also reveal how we see Shakespeare. The contributions in this panel focus on four different *Hamlets* and show how these current appropriations help us reassess the play and its author in the new century.

The Dirty Prince: Students Review the Berliner Schaubühne's *Hamlet* production in Brooklyn

Zoltán Márkus

The Berliner Schaubühne's *Hamlet* has been on the road since 2008; their English-language program lists about thirty cities in which the production has been performed, including Sarajevo, Sydney, Seoul, Buenos Aires, Ramallah, Tehran (as well as Venedig and Moskau). Last October, it arrived at the BAM in Brooklyn, where I saw it together with ten undergraduate students. This paper is based on the students' reactions and reviews. Touring is the name of the game for today's theater world, but this paper invites us to move away from essentializing views that differentiate between good international audiences that get the productions' "message" and bad audiences that don't, and to pay closer attention to the local audiences' reactions and appropriations of the productions on tour. How—and what—is *Hamlet* when it is in German in Brooklyn? How can a reduced cast of 6 actors tell the tale of *Hamlet*? Why did director Thomas Ostermeier and stage designer Jan Pappelbaum turn Elsinore into a mud-bath? Why was Lars Eidinger's Hamlet so insufferable for most of the students? Why were both Ophelia and Gertrude (both played by the same actor, Jenny König) sexually assaulted? The students' responses to such questions point beyond the Schaubühne's *Hamlet* and sketch the contours of the play for the new century—as seen from Brooklyn.

Zoltán Márkus is associate professor of English and director of the Medieval and Renaissance Studies multidisciplinary program at Vassar College, NY. His publications have focused on the

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.03 *Hamlets* today:

Retooling *Hamlet* for the new century

cultural appropriation of Shakespeare, foreign Shakespeare, Shakespeare in translation, Shakespeare on stage and film as well as on Shakespeare in performance studies. His current book project, *Shakespeares at War: Cultural Appropriations of Shakespeare in London and Berlin during World War II*, is a comparative study of Shakespeare's cultural reception in these two cities during the Second World War. His recent publications include "The Lion and the Lamb: Hamlet in London during World War II" in *Shakespeare Survey* 72 (2019), and "Historicising Appropriability: Hybrid Shakespeare and the Challenges of History" in *Cahiers Élisabéthains: A Journal of English Renaissance Studies* (2019).

Hamlet* after the End of the World: *Station Eleven

Christina Wald

What would happen to Shakespeare if a pandemic killed 99% of the human population in a few weeks, all governments fell apart and all infrastructures of travel, communication and education collapsed? Would Shakespeare's plays survive such an end of the world as we know it? And if they survived, what could they offer for a postapocalyptic situation? Such questions are raised in the TV series *Station Eleven*, first released in December 2021 on HBO in the midst of our actual pandemic. Based on Emily St John Mandel's 2014 novel with the same title, the series focuses on a postpandemic travelling theatre group dedicated to the works of Shakespeare. Expanding the novel's Shakespearean intertexts, the series turns *Hamlet* into a forum to act out and work through traumatic losses, both on an individual and on a collective level, and to develop models for future action that go beyond reiterating previous damages. *Station Eleven*, this paper argues, transforms Shakespeare's tragic template into a hopeful outlook that might aptly be described as a romance of creatively reassembled leftovers.

Christina Wald is professor of English Literature and Literary Theory and Director of the Centre for Cultural Inquiry at the University of Konstanz, Germany. Her research focuses on contemporary drama, performance, film, and TV series as well as on early modern drama and prose fiction with a particular interest in questions of adaptation, intertextuality and cultural transmission. As member of the NOMIS research project 'Traveling Forms,' she currently pursues a research project on the cultural travels of Greek and Shakespearean tragedy in the globalized present tense. She is the author of *Hysteria, Trauma and Melancholia: Performative Maladies in Contemporary Anglophone Drama* (2007), *The Reformation of Romance: The Eucharist, Disguise and Foreign Fashion in Early Modern Prose Fiction* (2014) and *Shakespeare's Serial Returns in Complex TV* (2020). She has co-edited several books, among them *The Literature of Melancholia: Early Modern to Postmodern* (2011). Her work has appeared in journals including *Shakespeare Survey*, *Shakespeare*, *Shakespeare Bulletin*, *Modern Drama*, *Adaptation*, *The Journal of Commonwealth Literature* and *Classical Receptions Journal*. Her latest contribution to 'Shakespeare and change' is an article in *Adaptation* on "Shakespeare in The Wilds: Experimenting with The *Tempest*."

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.03 *Hamlets* today:

Retooling *Hamlet* for the new century

The Hamlet Syndrome: Shakespearean Reparativity and Experimental Performance in Wartime Ukraine

Douglas M. Lanier

A documentary on the making of an experimental performance of *Hamlet*, *The Hamlet Syndrome* explores how Hamlet's crisis of action might speak to the generational crisis of youth in wartime Ukraine, as the nation struggles to resist Russian tyranny and assert its identity as a modern European state. This paper addresses the tensions and congruences between two approaches to appropriating Shakespeare (and especially *Hamlet*) to engage with political change—experimental performance, which stresses the expression of trauma, and reparative performance, which stresses the amelioration of trauma. Though current accounts tend to portray reparative Shakespeare as retrogressive and complicit with social injustice, *The Hamlet Syndrome* suggests, this talk claims, the ways in which these two approaches to political appropriation of Shakespeare might work in uneasy tandem.

Douglas M. Lanier is professor of English at the University of New Hampshire (USA); he is widely recognized as a pioneer in the study of modern appropriations of Shakespeare in all media. He is the author of *Shakespeare and Modern Popular Culture* (2002) and has published widely on Shakespeare, Milton, Marston, and Jonson as well as on adaptation of Shakespeare worldwide in more than sixty articles in journals and collections. He has recently completed an edition of *Timon of Athens* for the *New Kittredge Shakespeare* (2019) and a monograph on *The Merchant of Venice: Language and Writing in the Arden Student Skills: Language and Writing* series (2109). He is currently at work on two book projects: a study of the adaptation of *Othello* to the screen worldwide, and a book on reparative Shakespeare, productions of Shakespeare addressed to the traumas of socially marginalized groups.

Repurposing Hamlet: James Ijames's Fat Ham Spells Autumn for the Patriarchs

Thomas Cartelli

In the course of the last 40 years of revisionist Shakespeare criticism, some scholars have had trouble separating Hamlet and *Hamlet*—character and play—from their alleged embeddedness in patriarchal and misogynist constructions. In more recent years, *Hamlet* has also come into critical scrutiny for its uniformly Nordic whiteness. The emerging queer subjectivity of Juicy, the protagonist of James Ijames's *Fat Hamlet*, may be Ijames's primary way of distinguishing the different kind of man his latter-day Hamlet is from Hamlets and *Hamlets* past. But just as crucial in rendering his difference is the play's reconfiguring of Black manhood and Black American family life in a changing South (the play is expressly set in an unnamed town in North Carolina) in a way that elides the play's originary whiteness. Ijames's African-Americanizing of Hamlet, the character and *Hamlet*, the play, offers a particularly potent counter to recent efforts to see both as serving

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.03 *Hamlets* today:

Retooling *Hamlet* for the new century

some kind of white supremacist function. Indeed, in the hands of IJames, the play's director, Saheem Ali, and its actors, Shakespeare's play demonstrates its capacity to serve as the platform for any number of countercolonizing functions. Moreover, by localizing the originary Hamlet's resistance to the patriarchal insistence on revenge in a young Black man's queer subjectivity, *Fat Ham* arguably taps into and releases *Hamlet*'s liberatory content, bringing to light what's always been embedded there.

Thomas Cartelli is professor emeritus of English & Film Studies at Muhlenberg College (USA). His books include *Marlowe, Shakespeare, and the Economy of Theatrical Experience* (1991); *Repositioning Shakespeare: National Formations, Postcolonial Appropriations* (1999); and *Reenacting Shakespeare in the Shakespeare Aftermath: the Intermedial Turn & Turn to Embodiment* (2019). He is also co-author (with Katherine Rowe) of *New Wave Shakespeare on Screen* (2007). His most recent publication is a chapter titled "Tele-Performatively Yours: Deformation, Distraction, and Meaning-Making in Three Recorded Works of Elizabeth LeCompte & The Wooster Group" in *Great North American Stage Directors, Vol 7: Elizabeth LeCompte, Ping Chong, Robert Lepage: Multi-Media Interrogations* (2021).

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.04 Space, Place, and Literary Cartography in Early Modern English Drama and Shakespeare

Panel 4:

Space, Place, and Literary Cartography in Early Modern English Drama and Shakespeare

Pia Brînzeu¹, Monica Matei-Chesnoiu², Dana Percec³, Andreea Șerban⁴

¹West University of Timișoara, Romania; ²Ovidius University of Constanța, Romania; ³West University of Timișoara, Romania; ⁴West University of Timișoara, Romania

piabrinzeu@gmail.com; mchesnoiu@gmail.com; dana.percec@e-uvt.ro; andreea.serban@e-uvt.ro

Drawing on Robert Tally's concept of "literary cartography", this panel focuses on the changing dynamics among space, place and mapping in early modern English drama. Numerous spaces coexist in plays written by Shakespeare, Ben Jonson and other Renaissance authors, and whether they are placed in England, Spain, Italy or elsewhere, they create diverse mental landscapes of great symbolical and metaphorical power. By means of a "poetic geography" or "geography of difference", the non-English margins of the European map represent a site of radical and potentially constructive/disruptive otherness. Venice, Spain or even the spatially puzzling Bohemian sea are interpreted as fluid boundaries, where traditional distinctions are renegotiated. In two of Shakespeare's comedies – *Twelfth Night* and *As You Like It* – the topological and social enclaves allow the female protagonists to transgress gender roles, and describe their feelings in terms of spatial metaphors (i.e. interior/ limiting places of confinement/punishment versus exterior/limitless spaces of freedom/reward), validating their identities as lovers.

Famous, rich, (i)moral and mysterious: Venice in Shakespeare's and Ben Jonson's plays

Pia Brînzeu

The 17th century Venice was an exciting place of wealth and pleasure, situated at the crossroads of the world. It was a racial, religious, and ethnic melting pot with diverse cultures, happy and unhappy people, insiders like Ben Jonson's heroes in *Volpone* and outsiders like Othello and Shylock in Shakespeare's tragedies. Although characters speak of the pleasant earth of Venice, its noble ships and elegant clothes, they also refer to parasites or sub-parasites, cunning whores and women who let the heaven see the pranks they do not show their husbands. Jonson's Venetian "foul ravishers" and "libidinous swines", whose honour is reduced to "a mere term invented to awe fools", are always brought back to order by the strict laws of the city.

In their plays, both Shakespeare and Ben Jonson are aware of the imagological and metaphorical suggestions offered by Piazza San Marco, Canal Grande and Rialto, revealing important psychological details about the way human beings, whether Italian or English, relate to each other. Although both dramatists have probably never been to Venice and looked for the details in travel books or novels like Thomas Nashe's *The Unfortunate Traveller*, one of Shakespeare's characters,

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.04 Space, Place, and Literary Cartography in Early Modern English Drama and Shakespeare

Holofernes, invites the public of *Love Labour's Lost* to visit the city, speaking "as the traveller does of Venice: Venetia, Venetia,/ Chi non ti vede non ti pretia" (IV.2).

Pia Brînzeu, PhD, is Professor Emerita of the West University of Timișoara (Romania), specialized in British literature and civilization, narratology, and semiotics. She was the President of the *Romanian Society for English and American Studies* between 2002-2006 and a member of the Board of *ESSE (The European Society for the Study of English)* in the same period. She is the founder of the Timișoara International Shakespeare Centre, member of several scientific societies, of the Romanian Writer's Union, and of several editorial boards of Romanian and international journals. She has published, co-authored, and edited several books, the latest one being *Fantomele lui Shakespeare (Shakespeare's Ghosts, 2022)*. She has published more than ten prefaces to Shakespeare's plays, courses about the English drama as well as studies about Shakespeare in books and journals like *Semiotica, Degres, and Poetics*. As a visiting professor, she lectured and taught at the universities of Atlanta/Georgia, Durban, Urbino, Sassari, Munich, Frankfurt, Budapest, and Szeged.

Unstable spatiality in changing worlds: Don Quijote, La Mancha and *All's Well That Ends Well*

Monica Matei-Chesnoiu

This essay draws on Jacobean geographic and historical narratives about the Spanish region of La Mancha, ranging from Louis Tourquet de Mayerne's *Generall Historie of Spaine* (1612), Pierre Avity's *The Estates, Empires, and Principalities of the World* (1615), Giovanni Botero's *Relations* (1608), or Peter Heylin's *Mikrokosmos* (1625), to reconstruct early modern writers' ability to respond to change in geographic knowledge and cartography, as well as politics. Performed in theatres featuring non-illusionistic scenery, Shakespeare's plays establish location through movement, language, gesture, and costume. Spatial manipulation in *Don Quijote* opens the mind towards multifaceted inwardness. For these reasons, Shakespearean and Cervantean dramatic and narrative geographies of La Mancha are remarkably flexible. Shakespeare's production of location in *All's Well That Ends Well*—through the parodic and unstable configuration of an elusive La Mancha related to issues of honour and chivalry in the burlesque context of the battlefield—creates multi-layered spaces that coexist, challenge each other, and are in dialogue. Shakespeare and Cervantes construct imaginary worlds that generate their own disorder and cultivate mental landscapes that question interiority in relation to the external. Both Shakespeare and Cervantes invite playgoers/readers to look beyond scene and action to determine symbolic significance; geographic location can, thus, function metaphorically. I argue that Jacobean Hispanophilia acquires self-ironic and meta-theatrical tones in Shakespeare's conflated meta-linguistic allusion to La Mancha in *All's Well That Ends Well*, which shows the instability of early modern geographic and dramatic constructions of space.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.04 Space, Place, and Literary Cartography in Early Modern English Drama and Shakespeare

Monica Matei-Chesnoiu, PhD, DLitt, is Professor Emerita of Ovidius University of Constanta (Romania). She is the author of *Geoparsing Early Modern English Drama* (Palgrave Macmillan, 2015), *Re-imagining Western European Geography in English Renaissance Drama* (Palgrave Macmillan, 2012), *Early Modern Drama and the Eastern European Elsewhere: Representations of Liminal Locality in Shakespeare and his Contemporaries* (Fairleigh Dickinson University Press, 2009), and *Shakespeare in the Romanian Cultural Memory* (Fairleigh Dickinson University Press, 2006). She is a Fulbright Fellow (1998–1999), Humboldt Fellow (2009–2010), and SCIEX Fellow (2013–2014). Monica Matei-Chesnoiu is editor of five volumes of essays about Shakespeare in Romania and director of the project *Shakespeare in the Romanian Cultural Memory* (2005–2008). She also co-edited *Shakespeare and Intermedial / Cross-Cultural Contacts* (2019), special issue of *Multicultural Shakespeare: Translation, Appropriation and Performance*. Her main interests incorporate geocriticism and spatial literary studies, including representations of space, place, and geography in Shakespeare and his contemporaries. Monica Matei-Chesnoiu is member of the *International Committee of Correspondents for the World Shakespeare Bibliography*.

The pastoral geography – Reality and fantasy in *The Winter's Tale*

Dana Percec

Shakespeare's romance is famous for the spatial puzzles it offers, starting with the Bohemian sea coast, which critics tend to regard as an example of the fairytale-like dimension of the plot. At the same time, the extended pastoral mode sets the play in another idealized and fantasy-like paradigm. But its pastoralism has also been viewed as a reflection of a new geographic-economic awareness of the early modern men and women about the changing spaces of the countryside and the new realities of urban life. The presentation looks at the numerous spatial ambiguities of the play, which may be interpreted not as binary oppositions (between town and country, reality and idealization, court and pastoral life), but as fluid boundaries, where traditional distinctions are renegotiated. The result is an ambivalent synthesis of space, whether public or private, conventional or unconventional, geographically accurate or imaginary, an ambiguity which is deliberate and represents the culmination of Shakespeare's experimentation with space and possibly a culmination of the early modern literary and artistic experimentation with the pastoral mode and its functions.

Dana Percec, PhD, is professor of English literature at the West University of Timișoara, Romania. She teaches early modern, 18th century and Victorian literature, as well as gender studies, British culture and civilization, and literary translation. Her published work includes books on Shakespeare studies and early modern culture (*The Body's Tale. Some Ado about Shakespearean Identities*, 2006; *Reading Cultural History in Shakespeare's Plays*, 2014), articles on Shakespeare's reception and appropriation, chapters in volumes of Shakespeare studies ("Political Speech and the Wars in King John" in Ros King, Paul Franssen (eds.), *Shakespeare and War*, Palgrave Macmillan, 2008; "Interdisciplinary Shakespeare in the Socialist Republic of Romania. A Comment on Official

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.04 Space, Place, and Literary Cartography in Early Modern English Drama and Shakespeare

Censorship and Subversive Practices” in Marta Gibinska, Agnieszka Romanowska (eds.), *Shakespeare in Europe. History and Memory*, Jagiellonian University Press, 2008; “An Instance of Intersemiotic Translation: Shakespeare from Words to Paintings” in Silvia Florea, Eric Gilder (eds.), *Representations of Otherness in Romanian Philological Studies*, 2021). She is the editor of a series of literary theory and genre analysis at Cambridge Scholars Publishers.

“The dark house” of love: Spatial metaphors of love in *Twelfth Night* and *As You Like It*

Andreea Șerban

Ina Habermann and Michelle Witen’s collection of essays on *Shakespeare and Space, Theatrical Explorations of the Spatial Paradigm* (2016) provided a useful classification of spaces in Shakespeare’s plays, dividing them into seven types: structural/topological space, involving the crossing of geographical boundaries; stage space/setting/locality; linguistic/poetic space; social/gendered space, where relationships are negotiated politically and culturally; early modern geographies; cultural spaces/contact zones, particularly in terms of the negotiation of cultural spaces and Shakespeare’s impact on other cultures; and finally, the material world/cultural imaginary. Further developing on topological and social spaces, Andreas Mahler discusses the concept of “enclave”, arguing that such a space enables characters to ‘step out’ of the social game, to obtain special licence, and to (radically) renegotiate social as well as gender roles in order to address wrongs and finally reinstate order.

This paper aims to investigate such topological and social enclaves in two of Shakespeare’s comedies – *Twelfth Night* and *As You Like It* – where the female protagonists not only cross court boundaries but also transgress gender roles, thus allowing for more intimate, genuine – albeit slightly romanticized – relations that can survive in the long run. Shakespeare’s play with the gendered perspective on love will be discussed in terms of the lovers’ use of spatial metaphors (i.e. interior/ limiting places of confinement/punishment versus exterior/limitless spaces of freedom/reward) to describe their feelings and to validate their identities as lovers.

Andreea Șerban, PhD, is Associate Professor of English literature at the West University of Timișoara, Romania. She also teaches British culture and civilisation, gender discourse and its translation. Her research interests cover Anglophone literatures, modern transmediations of William Shakespeare’s works (manga in particular), gender and cultural studies. In addition to several books on Margaret Atwood’s novels, Shakespeare’s plays, the cultural history of England/Britain and the rewritings of *Little Red Riding Hood*, her publications include book chapters in various thematic volumes and a series of articles in WoS, Scopus and Erih+ indexed academic journals. She is also a member of the Interdisciplinary Centre for Gender Studies at the university where she currently teaches and co-editor of *Gender Studies Journal*, a yearly open-access academic journal.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.06 "Mother, mother, mother!":
Shakespearean (m)others reconsidered (*Hamlet*, 3.4.8)

Panel 6:

"Mother, mother, mother!": Shakespearean (m)others reconsidered (*Hamlet*, 3.4.8)

Elizabeth Steinway¹, Michela Compagnoni², Katarzyna Burzyńska³

¹Colorado State University, United States; ²University of Genoa, Italy; ³Adam Mickiewicz University, Poznań, Poland

Elizabeth.Steinway@colostate.edu; michela.compagnoni@edu.unige.it; kasia86@amu.edu.pl

In *The Symposium*, Plato recalls Socrates's dialogue with the priestess Diotima in which she distinguishes between the "pregnancy of the body" and "the pregnancy of the soul". The latter is the domain of the poets who "give birth" to virtue.¹ Diotima is thus using the transformative power of pregnancy to unveil the higher value of mental creation over the raw physicality of actual reproduction.² Plato's idea of the impassable chasm between the virtues of intellectual pursuits and the vulgar animalism of the feminine biological functions, along with Aristotle's outright dismissal of femininity, were deeply ingrained in the early modern discourse on pregnancy and maternity. However, despite a wide-spread, but wavering, belief in female inferiority, the early modern period boasts an unprecedented flourishing of midwifery and popular medical books testifying to a growing interest in the so far exclusively female domains of pregnancy and maternity. Analyses of Shakespearean maternities mostly capitalize on the monstrous and destabilizing potential of the maternal influence. Shakespearean mothers seem to be either idealized and silenced (e.g. Hermione) or threatening and corporeal (e.g. Tamora, Gertrude). This panel wishes to address this changing division by investigating representations of and attitudes about the wealth of maternal and paternal in Shakespeare's drama. We wish to reconsider maternal representation in early modern drama by grounding our discussion in contemporary popular medical discourse as well as gender realities and expectations of the period. Moreover, we look at the shifting conceptualization of the Shakespearean (m)other to the backdrop of early modern and modern crises of subjectivity.

Elizabeth Steinway, PhD is a lecturer in the Department of English at Colorado State University where she teaches courses in composition, British literature, and Shakespeare. She received her PhD in English from Ohio State University in 2018. Her research interests include representations of pregnancy and maternity in early modern literature and culture, sixteenth- and seventeenth-century midwifery and gynecological texts, and the narration of reproductive knowledge. She has published essays on the portrayals of pregnancy, infanticide, and kinship in early modern drama.

¹ Plato. *The Symposium*. Cambridge UP, 2008 edition.

² Coe, Cynthia D. "Plato, Maternity, and Power: Can We Get a Different Midwife?" *Coming to Life: Philosophies of Pregnancy, Childbirth and Mothering*, edited by Sarah LaChance Adams and Caroline R. Lundquist, Fordham UP, 2013, pp. 31–46, p. 32.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.06 "Mother, mother, mother!":
Shakespearean (m)others reconsidered (*Hamlet*, 3.4.8)

Michela Compagnoni, PhD is a Post-Doctoral Research Fellow at the University of Genoa and holds a PhD from Roma Tre University, where she worked on a research project on the representations of monstrosity in Shakespeare's plays. She was awarded the PhD Dissertation Prize 2021 of the Italian Association of English Studies and her book *I mostri di Shakespeare: figure del deforme e dell'informe* was published in 2022 by Carocci. She was a Visiting Scholar at the Shakespeare Institute (2014) and at the Warburg Institute (2018). She is part of the Advisory Board and organizing committee of the Shakespeare's Rome International Summer School of Roma Tre University and was part of the ESRA 2019 Conference Secretariat in Rome. Her main contributions have been published or are forthcoming in *Cahiers Élisabéthains*, *Lingue e Linguaggi*, *Notes and Queries*, *Journal of Adaptation in Film and Performance*, *Textus: English Studies in Italy*, *Shakespeare Bulletin*, *Early Modern Literary Studies*. She has also published chapters in *Roman Women in Shakespeare and His Contemporaries* edited by Domenico Lovascio (Medieval Institute Publications, 2020) and *Shakespeare / Nature* edited by Charlotte Scott (Arden Shakespeare Intersections Series, forthcoming). She has been working as free-lance translator for many years.

Katarzyna Burzyńska, PhD is an Assistant Professor at the Faculty of English, Adam Mickiewicz University in Poznań, Poland. She teaches translation, culture studies, and English early modern drama. Her research interests include (eco)feminist and vegan studies, pregnant embodiment, maternity and motherhood in early modern drama. In 2016 she published *The Early Modern (Re)discovery of 'Overhuman' Potential: Marlowe's and Shakespeare's Over-reachers in the Light of Nietzsche's Philosophy*. Her monograph titled *Pregnant Bodies from Shakespeare to Ford* has recently been published in the Routledge Studies in Literature and Health Humanities series. She has published on the trans*formative nature of the pregnancy experience and its intersection with the early modern conceptualizations of subjectivity, race and gender. The monograph and other forthcoming publications are a result of an already concluded research project "Sir, she came in great with child, and longing": phenomenology of pregnancy in English early modern drama (*Measure for Measure*, 2.1.96)" funded by the National Science Centre in Poland (No. UMO-2017/27/B/HS2/00089)

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Panels: P.07 Rewriting *The Tempest* for Contemporary Europe: Changes and Changelings

Panel 7:

Rewriting *The Tempest* for Contemporary Europe: Changes and Changelings

Anna Kowalcze-Pawlik¹, Márta Minier², Agnieszka Romanowska³

¹University of Łódź, Poland; ²University of South Wales, United Kingdom; ³Jagiellonian University, Poland

Anna.kowalcze@uni.lodz.pl; marta.minier@southwales.ac.uk; a.romanowska-kowalska@uj.edu.pl

This panel will highlight several major paradigm shifts in the creative and critical approaches to *The Tempest* observable in the last decade in Europe within specific social and cultural milieux and theatre ecologies. The panelists will focus on three case studies sourced from Poland, Wales and England to analyse the changes visible in reinterpreting Shakespeare's *The Tempest* for adaptation and performance. Reclaiming minoritised voices, revalorising the periphery and renegotiating the complex cultural legacy of this radically open text is what connects the productions under discussion.



Roundtable discussion

Roundtable discussion:

Shakespeare and “the world out there”: Publication, dissemination, circulation

Rui Carvalho Homem¹, Sabine Schülting², Jean-Christophe Mayer³

¹University of Porto, Portugal; ²Freie Universität Berlin, Germany; ³IRCL – Université Paul-Valéry Montpellier 3, France

rchomem@netcabo.pt; sabine.schuelting@fu-berlin.de; jean-christophe.mayer@univ-montp3.fr

Shakespeare studies remains an intense area of inquiry, and one that is often seen as epitomising the humanities in the varying perceptions they obtain: as defined by an “openended search for deeper understanding,” guided by aspirations to critical and intellectual “autonomy;”¹ or as endemically affected by a sense of crisis and a set of ‘ailments’ that, in their diversity, may include “the amount of time humanists spend talking about what ails the humanities.”²

The proposed session will set off from such claims and misgivings about the humanities, with Shakespeare at their centre, to prompt a discussion of some of the channels and instruments through which the discipline currently fashions itself with a view to producing and circulating knowledge.

This discussion, launched by the panel but prominently geared towards audience engagement, will involve a broad consideration of opportunities and constraints that arise within academia in general and Shakespeare studies in particular; but it will especially aim at the following topics:

- Publication: policies and outlets; indexation and open access – the challenges, the opportunities in a changing academic and institutional context;
- digital media: alternative, rivalling or complementary outlets? Patterns of academic legitimation;
- the conference as public forum: in-person, online and hybrid events. Academic communication after the pandemic;
- academic societies – their evolving roles. Public perceptions, scholarly expectations.

Rui Carvalho Homem is Professor of English at the University of Porto (Oporto), Portugal. He has published widely, in a variety of formats, on Early Modern English culture (with a particular focus on drama), Irish literature, translation, and intermediality. As a literary translator, his publications include annotated versions of Shakespeare, Christopher Marlowe, Seamus Heaney and Philip

¹ Collini, Stefan. *What Are Universities For?* Penguin, 2012, p. 14.

² Menand, Louis. “Dangers within and without.” *Profession*, 2005, pp. 10–17. Cited by Belfiore, Eleonora, and Anna Upchurch, editors. *Humanities in the Twenty-First Century: Beyond Utility and Markets*. Palgrave Macmillan, 2013, p. 18.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Roundtable discussion

Larkin. He was the Chair of ESRA, the European Shakespeare Research Association, for the period 2013-21. cetaps.com/rui-carvalho-hoemem/

Sabine Schülting is Professor of English at Freie Universität Berlin (Germany). Her research focuses on early modern and 19th century literatures and cultures, Shakespeare, Gender Studies, and transcultural encounters. She was the general editor of *Shakespeare Jahrbuch* (2006-2022), and her more recent book publications include a co-edited collection *Early Modern Encounters with the Islamic East: Performing Cultures* (Ashgate, 2012), and two monographs: *Dirt in Victorian Literature and Culture: Writing Materiality* (Routledge, 2016) and a book co-authored with Zeno Ackermann, *Precarious Figurations: Shylock on the German Stage, 1920–2010* (De Gruyter, 2019). Together with Coen Heijes, she edited a special issue of *Shakespeare* (vol. 18.1, 2022) on "Shakespeare and the Jews: A Global Exploration", and she is currently preparing, together with Line Cottegnies and Gordon McMullan, a special issue on "Contemporary Shakespeare" for *Shakespeare Bulletin* (2023).

Jean-Christophe Mayer is a Research Professor employed by the French National Centre for Scientific Research (CNRS). He is also a member and the deputy head of the Institute for Research on the Renaissance, the Neo-classical Age and the Enlightenment (IRCL) at Université Paul Valéry, Montpellier. For over a decade, he has been co-general editor of the journal *Cahiers Élisabéthains: A Journal of English Renaissance Studies* published by Sage (UK): journals.sagepub.com/home/cae

He served as Open Science and Open Access Advisor for his university and is well aware of the new European Union roadmap for scholarly research and publications. Since 2017, he also works as an expert for the European Commission in the field of humanities.

His main field of research is Shakespeare Studies. His latest monograph is entitled *Shakespeare's Early Readers: A Cultural History from 1590 to 1800* (Cambridge University Press, 2018). His full CV and publications are available on the following Open Access portal: cv.hal.science/jean-christophe-mayer



Workshops

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Workshops: W.01 The Webtheatre-Shakespeare/37 project:
Filmed theatricality and contemporary networking

Workshop 1:

The Webtheatre-Shakespeare/37 project: Filmed theatricality and contemporary networking

Natália Pikli

Eötvös Loránd University, Hungary

piklinatalia@gmail.com

In accordance with the main theme of the ESRA 2023 conference, "Change", this workshop focuses on how the global pandemic and the lockdowns affected Shakespearean appropriations in performative and distributional contexts by highlighting a unique Hungarian project by producer-director László Magács and visual director Natália Nóra Meister. Their project follows a unique and specific formula which, according to the creators' intention, may foster similar projects in other countries. The formula is the following: each Shakespeare play of the canon (36 in the *First Folio*, 1623, plus *Pericles*) is re-imagined by a contemporary Hungarian author, and authors (both male and female, established and young) are asked to focus on relevant contemporary issues besides taking the given Shakespeare play as inspiration. The written texts are published in a prestigious online literary journal (litera.hu) and form the basis for ca. 30-minute filmed productions, in which theatrical (acting, gestures) and filmic devices (camera movements, focus, site-specific location, etc.), plus a piece-specific sound design work together to produce a unified effect. Each piece is in one sustained single shot (Dogma-style) and follows a theatrical-style pre-production rehearsal with the actors. This way film, theatre and literature are connected as inspired by Shakespeare, and with a strong contemporary focus. While the core creative team of director and staff remains the same, diversity is encouraged by inviting authors and actors of different background, ages and gender. Since each piece is subtitled in English, the series is ready to be exported abroad, and further collaboration and interaction with theatre or film experts are welcome by the creators. The episodes can be watched on the following website after buying an electronic ticket: webszinhaz.com/shakespeare-37/

Participants:

László Magács (director-producer)

Natália Nóra Meister (visuals, camera)

Natália Pikli is Associate Professor of English Culture and Literature at Eötvös Loránd University, Budapest, where she teaches in the fields of Shakespeare and theatre studies. Her research interests include the 20th- and 21st-century theatrical reception of Shakespeare, as well as early modern popular culture, drama, theatre, and print, with a special interest in gender and cultural memory. She has edited and co-edited five books and published more than forty articles and book chapters in Hungarian and English in edited collections and academic journals, among them *European Journal of English Studies*, *Journal of Early Modern Studies*, and *Shakespeare Survey*. Her

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Workshops: W.01 The Webtheatre-Shakespeare/37 project:
Filmed theatricality and contemporary networking

latest publications include the chapter “Staging *The Merchant of Venice* in Hungary: politics, prejudice and languages of hatred” in *Shakespeare’s Others in 21st-century European Performance. The Merchant of Venice and Othello* (2021) and a monograph, *Shakespeare’s Hobby-Horse and Early Modern Popular Culture* (2022).

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Workshops: W.02 Voicing the Sonnets as Theatrical Experiences



Workshop 2:

Voicing the Sonnets as Theatrical Experiences

Liviu Dospinescu

Université Laval, Canada

Liviu.Dospinescu@lit.ulaval.ca

This workshop aims to explore the theatricality of Shakespeare's Sonnets, from both a reception and a production point of view. More precisely, we will look at ways to develop the theatricality of Shakespeare's Sonnets through aural means of representation, that is, especially through voice, but also through music, while also preserving the spirit of the poetry they represent and of the Shakespearean spirit. The workshop addresses various interests specific to various categories of participants: to any Shakespeare lover, it facilitates the understanding of the Bard's poetry and poetics and stimulates its reception from a theatrical point of view; to educators it might also offer ideas to a better approach to teaching the sonnets and making the students discover and appreciate their theatrical potential by highlighting the aspiration of Shakespeare's poetry to theatre, through discussing various aspects of the configuration of the characters, their intentionality and their projection into the dramatic space; finally, practitioners (actors) could find an interest in some creative tools this exploration offers for the configuration of the theatrical imagery and the character's imaginary, especially in working with the rhythm and modulations of the voice as gestural projections. Finally, and most importantly, this workshop is about demonstrating how the Shakespearean sonnet can unveil a whole dramatic world, ready to be experienced only through the vocal expression. While trying to preserve the sonnet's poetry, we will also look to enhance its theatrical spirit in ways that seek to naturalize the vocal poetical expression. The main objectives of the proposed demonstration are to give shape to the character and to the dramatic space through the voice (of the speaker or of participants in the audience willing to perform), to make the audience experience its various theatrical nuances, and to finally discuss the theatrical and the presence effects, as well as to appreciate the theatrical creative potential of the approach.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Workshops: W.03 Shakespeare and Resistance:
Teaching Humanity/ies



Workshop 3:

Shakespeare and Resistance: Teaching Humanity/ies

Nataliya Torkut¹, Nicoleta Cinpoes², Imke Lichterfeld³

¹University of Zaporizhzhia, Ukraine; ²University of Worcester, United Kingdom; ³University of Bonn, Germany

nataliya.torkut@gmail.com; nicoleta.cinpoes@gmail.com; lichterfeld@uni-bonn.de

Ukrainian education and culture have been under huge political, ideological and military pressure due to Russia's invasion and the ensuing war in February 2022. These require an adequate understanding and response through active involvement of the Humanities community, including Shakespeare scholars. A workshop in Budapest is a timely opportunity to galvanise the collective expertise and experience of the participants at the ESRA conference on the ways Shakespeare has been used *and* abused in diverse socio-political contexts, both as a tool of propaganda and as a site of resistance, in Western and Eastern European countries.

This workshop will put into practical dialogue and synergize the expertise, experience and potential of Shakespeare educators and practitioners from Europe to support Ukrainian teachers, researchers, students, and practitioners. It aims to make an urgent and critical intervention to support Ukraine in the following directions:

1. making education sustainable during the war
2. opening up education and theatre practice to future collaborations
3. assessing critical paradigms of education
4. new curricula as a vehicle of articulating and fostering Ukrainian identity
5. re-thinking cultural paradigms

Our general focus is Shakespeare as a cultural presence shaping reading and interpretive practices, university curricula in the Humanities as well as theatrical and critical practice both within and outside Ukraine. Ultimately, the goal is to enable both the Ukrainian and the larger scholarly community to reframe collectively paradigms, such as the colonial expansion of Russia and its use of culture as soft power, and the role of teaching non-native literatures in national contexts.

Nicoleta Cinpoes is Professor of Shakespeare Studies at the University of Worcester, UK, where she teaches early modern literature, Shakespeare in performance and screen adaptation, and directs the Early Modern Research Group there. When not dabbling in early modern drama scholarship, she is a theatre historian, reviewer and occasional translator. She has worked with Shakespeare festivals in the European Shakespeare Festivals Network for 15 years, she organizes the ESRA Shakespeare in Performance Seminar series at the International Shakespeare Festival, Craiova, and sits on the Board of ESRA. Her publications include the volumes *Shakespeare's Hamlet in Romania 1778–2008* (2010) and *Doing Kyd* (2016), *Europe's Shakespeare(s)* special issue of *Cahiers*

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Workshops: W.03 Shakespeare and Resistance:
Teaching Humanity/ies

Élisabéthains 96 (2017) and articles in *The New Theatre Quarterly*, *Cahiers Élisabéthains*, *Shakespeare Bulletin* and SEDERI.

Dr **Imke Lichterfeld** teaches English Literature at Bonn University in Germany, where she currently holds a position as Studies Coordinator at the Department of English, American and Celtic Studies. She has contributed to publications on the English Renaissance, Modernism, and contemporary literature. Her research predominantly focuses on early modern drama, Shakespeare, and his contemporaries.



Seminars

Seminar 1:

“Now reverse it” – Shakespeare and Dance: Articulating, Promoting, Accommodating Change

Adeline Chevrier-Bosseau¹, Nancy Isenberg², Mattia Mantellato³

*¹Sorbonne Université – IUF, France; ²Rome Three University, Italy; ³University of Udine, Italy
achevrier.bosseau@gmail.com; nancyisenberg@gmail.com; mattia.mantellato@uniud.it*

This year’s Shakespeare and Dance seminar proposes to explore the notion and perception of change in relation to Shakespeare-Dance connections, including but also going beyond dance pieces inspired by Shakespeare’s works. We invite contributors to reflect on historical evolutions (global changes, shifts of political influence, the current pandemic crisis), individual transformations (of artists, choreographers, performers) and aesthetic alterations (reworking classical dance towards modern and contemporary practices, for example) that have determined a fertile cross-cultural and hybrid ground for the conception and relentless revision of ballet/dance productions based on Shakespeare’s texts.

COVID, the war in Ukraine, the influence of social media, have transformed the reception and the ways we approach and engage with the world of ballet and dance, not only in terms of live-streaming performances but also on the composition and functioning of ballet ensembles, artistic directions, and dancers’ careers.

Gender, ethnicity, body shape, (dis)abilities, inter-relational behaviors, social, economic and political status have always affected the lives and practices of individual performers, dancers, and choreographers that have worked on Shakespeare. Some of them identified with the Bard’s protagonists (José Limón’s Othello), others have reframed his themes in order to reflect on societies’ transformations (Bausch’s Macbeth), others have reworked his plots in order to propose original re-adaptations (Vámos’s Romeo and Juliet).

In terms of aesthetic alterations/revisions, Shakespeare has served as source of inspiration for changes in dance technique, from ethereal en-pointe heroines such as Juliet, to more rebellious and earthly fairies. Musical experiments, spatio-temporal alterations, and an ever-shifting vocabulary, from classical dance staples such as attitudes and precise port de bras to the use of words, natural elements and street dance in the choreographic praxis, the connections between ballet/dance and Shakespeare reflect ongoing epistemological and ontological changes, in human nature, creative imagination and embodied or corporeal expressions. We welcome specific case studies, contributions with historical and comparative approaches (over time, across space, intersectional within and outside the world of performance), contributions connected with other fields, aiming to fill in gaps and broaden our field, give recognition to its influence in larger contexts.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.01 "Now reverse it" – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change

Reversing *Midsummer*, Alexander Ekman's dance-theatre adaptation of Shakespeare's *Midsummer Night's Dream*

Mattia Mantellato

University of Udine, Italy; mattia.mantellato@uniud.it

This paper focuses on Alexander Ekman's *Midsummer Night's Dream*, an ambitious dance project that the worldwide renowned Swedish dancer and choreographer produced for the Royal Swedish Opera of Stockholm in 2015. Ekman's production is a celebration, a cutting-edge multimodal piece (Kress 2010) of dance-theatre that mixes ballet with chants and popular rites with new technological devices and representations. The performance "reverses" Shakespeare's comedy by bringing on stage the traditional Swedish "Midsummer" festival, with its ring dances and playful games around the "maypole" (or Midsummer pole) decorated with greenery and flowers. Ekman's aim is to condensate and readapt Shakespeare's plot and themes in order to propose a reflection on the power of irrational festivities that are annually celebrated around the world, so as to show humans' need to re-connect with "roots", either evoked through a reconciliation with the environment (Garrad 2004, Buell 2005) or through a constant search for "other" truths, visions and embodiments – in the form of a shamanic ritual (Stutley 2003). In my twofold analysis I will focus first on Ekman's dance and innovative choreographic "texture", which despite the choreographer's belief to be completely detached from Shakespeare's story, is in reality a close reproduction or "play" between reality (Act I) and dream (Act II). Second, I will show how Ekman's multimodal work, a well-designed mixture of original sounds and chants, innovative lightening and "natural" props allows the choreographer to be inscribed into the annals of some of the most original dancing "voices" of European ballet.

Mattia Mantellato holds a cum laude PhD (Doctor Europaeus) in English literature(s) from the University of Udine and the University of Trieste, and he is now a Postdoctoral Fellow working on the project "English Caribbean Literatures of the Ocean: Eco-Feminist and Transdisciplinary Perspectives for a New Blue Aesthetic" at the University of Udine. He researches and publishes on Derek Walcott's work, World and English Literature(s), Performance and Dance Studies, and Multimodal Studies. In 2022 he won the "AISCLI Essay Prize 2021" for the best academic article written by a young researcher & the UNIUD PhD Award 2021. He has been "Honorary Visiting Research Fellow" at the University of Essex (2019) and at the University of Barcelona (2022). In August 2022 he published a monograph titled *Narrative Rewritings and Artistic Praxis in Derek Walcott's Work: Caribbean Decolonisations* (Cambridge Scholars Publishing). He is also a professional ballet dancer, choreographer and artist. He graduated from La Scala Ballet Academy in Milan. For seven seasons, he was part of the ensemble of the National Ballet Theatre of Prague (Czech Republic). He has performed in more than 10 countries in Europe, in China (EXPO 2010) and at the Biennale of Venice.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.01 "Now reverse it" – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change

Hong Kong Ballet's *Romeo + Juliet*: A Case Study of Adaptations and Omissions

Eva S. Chou

Baruch College, City University of New York, United States; Eva.Chou@baruch.cuny.edu

Hong Kong Ballet Company's 2021 *Romeo + Juliet*, choreographed by Septime Webre is the most recent addition to a nearly eighty-year creative tradition of dance re-conceptions of this Shakespeare play, nearly all to Prokofiev's music, as is Webre's. This production is set in 1960s Hong Kong and, reflecting the power structure of that period, Juliet's father is a Shanghai tycoon who intends her for the son of a British colonialist, in the County Paris role.

This paper uses *Romeo + Juliet* as a case study to raise aesthetic, dance questions and larger, existential ones. Issues of dance analysis being more straightforward, here I lay out only existential ones. Hong Kong Ballet is funded entirely by SAR Authority (Special Administrative Region) and is monitored by the company "Chief Representative" (the Hong Kong equivalent of the all-important party secretary). With such constraints, a work that contributes to the company's identity and validates its existence is especially important. This *Romeo + Juliet* does. An energetic adaptation set in a Westernized Hong Kong, it has local color that makes it a Hong Kong work and tours well internationally.

A less apparent existential question stems from the libretto's handling of the love story. Unyielding rivalry between two powerful families is essential for the tragedy of the lovers. In this adaptation, however, while Juliet's father and County Paris make up the Hong Kong elite of the 1960s, Romeo lacks such a powerful background. He seems only to be a forbidden love. This paper suggests that the libretto, developed during the mass protests of 2019–20, which were only quelled after 15 months, consciously has powerful figures on only one side and on the other, two humans who are doomed.

The presentation will be based on two performances of *Romeo + Juliet* viewed in January 2023 in New York, on Chinese- and English-language press coverage in Hong Kong, and on scholarship on ballets based on *Romeo and Juliet*.

Eva S. Chou received her B.A. from Harvard College in English Literature and M.A., and Ph.D. from Harvard University in Chinese Literature. She has published a study of the great eighth-century poet Du Fu, *Reconsidering Tu Fu: Literary Greatness and Cultural Context* (Cambridge University Press) and a study of the great twentieth-century writer and public intellectual Lu Xun, *Memory, Violence, and Queues: Lu Xun Interprets China* (Association for Asian Studies Publications). Her current project is "Ballet in China: A History," under contract with University of Pennsylvania Press. She has published scholarly articles on Chinese ballet, and reviewed for *Ballet Review* (New York) performances by Stuttgart Ballet, Pennsylvania Ballet, Pacific Northwest Ballet, Opera Ballet of Rome, and others.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.01 “Now reverse it” – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change

Notes on Shakespearean Ballet and Seriality

Jonas Kellermann

University of Konstanz, Germany; jonas.kellermann@uni-konstanz.de

Ballet is an inherently serial art form. Not only does its movement language derive from a codified system that was established centuries ago; some of the most canonical productions in the field of narrative ballets likewise premiered decades ago and have been effectively ‘repeated’ ever since. Shakespearean ballets like *Romeo and Juliet* or *Othello* are no exception in that regard. Whatever ‘alterations’ have occurred in these repetitive processes throughout the decades, e.g. through casting, staging conventions or adoptions of non-classical movement languages, have emphasized the tension between the preservation and reformation of aesthetic convention that has defined the art form of dance since the early 20th century. Narrative ballets, especially those based on the works of William Shakespeare, thereby encapsulate seriality as a “system of repetition and variation” (Denson 2011).

This talk will present work in progress on the relationship between Shakespearean ballet and seriality. In what ways does seriality offer a particularly productive lens to analyze Shakespearean ballet? What new perspectives of Shakespearean ballet may we gain through that lens? And to what extent does the serial discussion of Shakespearean ballet in return reveal new insights into seriality itself as an aesthetic and interpretative concept? These theoretical questions will be framed by a recent case study that self-reflectively highlights and interrogates its own serialized mediality: Benjamin Millepied’s staging of Prokofiev’s *Romeo and Juliet* at La Seine Musicale (2022).

Dr **Jonas Kellermann** is a lecturer of English literature and the coordinator of Gender Studies at the University of Konstanz. He holds a Bachelor of Arts degree in English Philology and Theatre Studies and a Master of Arts degree in English Studies from Freie Universität Berlin, and received his Ph.D. from the University of Konstanz in 2020. During his undergraduate studies, he spent a year as an Erasmus exchange student at the University of Edinburgh. He was awarded the Martin Lehnert Prize by the German Shakespeare Association and the City of Konstanz Prize to Promote Early Career Researchers at the University of Konstanz. He is the author of *Dramaturgies of Love in Romeo and Juliet: Word, Music, and Dance* (Routledge 2021). Aside from the early modern period, his research focuses on the English-language novel of the 20th and 21st century and queer studies. His second book project explores “Queer Spectralities in Contemporary Anglophone Novels”.

Shakespeare’s Words as Music and Movement

David Maziashvili

Ivane Javakhishvili Tbilisi State University, Georgia; david.maziashvili@tsu.ge

Rustaveli National Theatre of Tbilisi, Georgia marked the 400th anniversary of Shakespeare’s death in 2016 with first women choreographer in Georgia Mariam Aleksidze’s choreographic fantasia *Shakespeare.Love*. The works of the great Bard were narrated using the language of the body, with

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.01 “Now reverse it” – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change

participation of the actors of Rustaveli National Theatre and principal dancer of Giorgi Aleksidze Tbilisi Contemporary Ballet.

Mariam Aleksidze’s performance deals with understanding the duality of love. One is Shakespeare as Creator-Love (performed by women) and the other – his counterforce, the so-called DUENDE. Just like the music. On the one hand, the music born from the passions of the body and, on the other, the music of words, which is the idea, the reason and the path to wisdom – none other than the truth, meaning love, which is why the harmony among the characters of the performance is only achieved when the music of Shakespeare’s words of the sonnet recited by Alan Rickman and Sir John Gielgud is played, resembling, just like Mozart’s music, the harmony of soul discussed by Socrates in Phaedo.

Shakespeare’s sonnets recited by two great British actors, which is a concept chosen by the choreographer – Aleksidze, since the sonnets in the performance are important not only due to their content but also due to their verbal musicality because the music of words in itself carries significance and essence. This is precisely why the performance ends with Shakespeare’s Sonnet 130 recited by Alan Rickman and a pensive Creator as Being-Shakespeare-Love and a biblical allusion at the end – which is also the beginning – as well as during the whole performance, once again we hear the words like music which create life, that is – movement!

David Maziashvili, PhD, is an Associate Professor at Iv. Javakhishvili Tbilisi State University; Academic Fellow at REES, University of Oxford (2019-2020) and a trained literary historian. He is the author of several academic articles on Shakespeare, Postmodernism, Tom Stoppard, Shakespeare’s reception in contemporary English literature, British and Georgian theatre and the monograph *Tom Stoppard and Postmodernism* (2014). *Shakespeare’s Postmodernism* (2021) is his second monograph. In 2018, David Maziashvili won joint research grant program of Shota Rustaveli National Science Foundation and University of Oxford with his project Shakespeare in Soviet and Post-Soviet Georgia (from Literary, Theatrical and Socio-Political Points of View) and since 2019, he has been an Academic Fellow at REES, University of Oxford.

David is the author of two short documentaries: *Conversation with Thelma Holt GEORGIAN RICHARD III ON MY MIND* (2019) and *Shakespeare in Georgia at the Bodleian Libraries, University of Oxford* (2020) and co-director (with Mariam Aleksidze) of the film-ballet *Lucia’s Room* (2020) inspired by the works of James Joyce.

Since 2016, David Maziashvili has been the Managing Director of Giorgi Aleksidze Tbilisi Contemporary Ballet Company.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.01 "Now reverse it" – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change

Shakespearean Bodies in Movement: Performative Translations on Eastern European Stage and the American Echoes

Ioana Petcu-Pădurean

George Enescu National University of Arts, Alexandru Ioan Cuza University of Iasi, Romania;

Ioana.Petcu-Padurean@unage.ro

Where will you find those still filled shelves ready for new research additions on the reception of William Shakespeare's works today? The temptation would be to say that such a preoccupation is useless or, at least, doomed to failure. However, a legitimate question arises, if we do not think about the many and important interdisciplinary approaches that have evolved over time, consistent and that have created traditional research projects. So we ask ourselves are the bookshelves with studies on the connection between choreographic art and Elizabethan dramaturgy completely filled up? Is there more room to slip our plea for a Shakespeare of moving bodies? We set out to focus on the narrowest and most exciting direction of dance or non-verbal theater productions in Eastern Europe. We were interested in shows that go beyond the canon of the Elizabethan playwright, keeping the universal traces, performances that tell us about the body of the present time through narratives taken from Shakespeare.

Among them we will analyze the semantic and ideological changes in shows and performances such as the *Romeo and Juliet* directed by Petr Zuska (Czech National Ballet, 2013), the two performances of Piotr Mateusz Wach (*Ritual 23 or images from the death of a leader*, from 2018, and *Ritual 23 or images from the death of the chief*, from 2017), the *Radio & Juliet*, directed by Edward Clug (Ballet Maribor) or the *As you like it* (National Theater in Cluj), signed by the director and choreographer Peter Uray. At the other end of the spectrum, the musical *Romeo and Julia*, directed and choreographed by Janusz Józefowicz, in its mainstream pop line, demonstrates that Broadway culture finds its replicas in Eastern Europe as well. A few vanishing points are revealed: what are the favorite themes that Eastern European authors keep from Shakespearean masterpieces to create a metaphor in the present? What choreographic language or what is the preferred stylistic approach for the canonical playwright's subjects? And last but not least, how does it function the dynamics between American choreography (e.g. Merce Cunningham, Martha Graham, Alvin Ailey) and Eastern European dance performers. These are just some of the goals we set for our endeavor.

Associate professor PhD Habil. **Ioana Petcu-Pădurean** works at Faculty of Theatre, George Enescu National University of Arts, Iasi. Being specialized in theatre criticism, she is the author of *Urmașii lui Thespis / Thespis descendants* (Publishing House of Al. I. Cuza University of Iasi, 2012), *Dialoguri imaginare cu filmul / Imaginary dialogues with the film* (Artes Publishing House, 2015), *Istoria teatrului românesc – curs / History of Romanian theatre – course* (Artes Publishing House, 2018), *Fragmentarium cu Shakespeare / Fragmentarium with Shakespeare* (Artes Publishing House, 2019), books focused on performing arts or cinematography theory. Member of the International Association of Theatre Critics, interested also in theatre research and being active in the field of local or national cultural projects. Author of articles published in academic journals from Republic of Moldova, UK, Germany and United States of America.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.01 "Now reverse it" – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change

Queer-Processing Lady Macbeth: Towards a Queer Methodology of Adaptation of Shakespeare into Dance

Carlos Pons Guerra

independent scholar; carlos@denada-dance.com

Literature and Western theatrical dance share a long and intimate history of adaptation, with dance adaptations of literary works currently forming the staple diet of ballet and contemporary dance companies worldwide. William Shakespeare's works in particular feature extensively in repertoires across the globe. However, very few of these adaptations approach Shakespeare from a non-heteronormative perspective or aesthetic. This paper will consider what historical and current resistances exist to dancing Shakespeare from a queer lens. It will propose dance's complex relationship to queerness, the highly gender binarized codes of classical ballet and their reluctance to engage with the playful and inherent queerness of Shakespeare's text, as well as the weight of dominant forms of reception and their relationship to elite artforms as possible reasons for the lack of queer dance adaptations of Shakespeare's work.

It will also propose that exploring more diverse methodologies for adaptation can offer choreographers productive and socially engaged tools through which to approach Shakespeare's text queerly. To do so, I will contrast the creative processes of various choreographers, such as Stephen Mills, David Bintley, Paul Vasterling, Cathy Marston and Erntira Ómarsdóttir and Halla Ólafsdót, to elucidate how choreographers working from positions of less gender and social privilege often develop less normative processes of adaptation. I will conclude by sharing my own experiments into what a queer methodology of adapting Shakespeare might look like, through insights into my process as I queer-adapted *Macbeth* at the dance department of the University of Stavanger. The paper aims to encourage more intersectional scholarship between queer dance and Shakespeare studies, as well as the creation of more dance works that engage Shakespeare queerly on the ballet stage.

Carlos Pons Guerra is an independent choreographer and aspiring scholar. With a keen interest in queer adaptations of literary works into dance, he has choreographed for companies including Rambert, Ballet Hispanico of New York, Northern Ballet, Sadler's Wells, Nashville Ballet, Birmingham Repertory Theatre, Attakkalari (India) and Ballet Concierto Dominicano, and directs his internationally touring company, DeNada Dance Theatre, since 2012. Carlos recently completed his MA in English Literary and Cultural Studies at the National Distance University of Spain. Combining practice-led-research and theory, he has lectured on dance and gender in performance at institutions like Michigan University, the University of Stavanger, and the University of Leeds. His literary interests span from intermedial approaches between dance and literature to queer literary studies, early modern literature, and the dialogue between trash and high art and intermedial references in the work of Angela Carter.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.01 "Now reverse it" – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change



Dancing Motherhood: Hermione's Bodily Changes in Wheeldon's *The Winter's Tale*

Katie Prowse

Memorial University of Newfoundland, Canada; kmp182@mun.ca

Balletic adaptations can either reinforce or oppose conventionally accepted Shakespearean meanings through discursive balletic movement, and the embodiment of Shakespearean characters by contemporary dancing bodies. In this paper, I examine the corporeal transformations of Hermione in Christopher Wheeldon's adaptation of *The Winter's Tale* (2015-16) to consider how the balletic embodiment of a strong female character may amplify or alter elements of Shakespeare's text. Because Hermione becomes pregnant in the prologue of the ballet, spectators watch her apparently pregnant body (the dancer wears a prosthetic to make it seem so) dance for most of the first act. I will first consider how her movements emphasize her pregnant body in her initial joyous dancing at the ball, and in her combative *pas de deux* with her husband Leontes after he accuses her of adultery. I will then examine how, at her trial, Hermione appears without a pregnant stomach for the first time. The loss of her children is marked by a physical change, which is accompanied by movements that emphasize this loss.

My paper will then compare how Shakespeare's textual Hermione expresses her strength through verbal defiance of patriarchal control, while Wheeldon's balletic choreography translates these verbal expressions of strength into an embodied balletic vocabulary. I contend that through subversions of balletic expectations and manipulations of classical lines, Wheeldon's Hermione physically amplifies the emotional fortitude of her Shakespearean counterpart. Hermione's pregnant stomach visually interrupts the elongated classical line of many of the balletic steps she performs; the physical power required to perform such steps *en pointe* reinforces the connection between motherhood and strength in the Shakespearean text. Hermione's physical transformation and shifting movement vocabulary during the first act of Wheeldon's ballet is a compelling case study of how Shakespearean characters may be changed through the feminine ballet body.

Katie Prowse (she/her) is a PhD candidate at Memorial University of Newfoundland, Canada. She is studying how balletic adaptations of Shakespeare can interrogate patriarchal meanings and gender norms present in historical texts and performance traditions. Her work also considers the role of Shakespeare in British and Canadian cultural contexts. Katie's research is interdisciplinary – working in between the fields of English Literature, Dance Studies, and Gender Studies. As a practicing dancer and dance teacher, she is passionate about involving the body and movement in her research practices.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.01 "Now reverse it" – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change

Shakespeare ballets by Nikolai Boyarchikov

Natalia Shabalina

Vaganova Ballet Academy, Russia; nataliasabalina84@gmail.com

The most intellectual ballet-master of the Soviet and the Post-soviet period Nikolai Nikolayevich Boyarchikov (1935–2020) appealed many times to the great literary works. Those were productions after William Shakespeare, Friedrich Schiller, Johann Wolfgang Goethe, Alexander Pushkin and Mikhail Sholokhov. They took the form of multicomponent ballets in two or three acts, metaphoric and versatile. Two of them —"Macbeth" and "Romeo and Juliet"—relate to Shakespeare. But if the ballet-master appealed to the first one only once, the second one emerged in his artistic life several times. The two ballets will be analyzed in this paper. These are "Macbeth" (1984, Leningrad Maly Opera and Ballet Theatre, music by Sandor Kallos) and "Romeo and Juliet" (1972, Perm Opera and Ballet Theatre, in the renewed version of 2007, music by Sergei Prokofiev).

The choreographer treated Shakespeare's tragedies differently, both as an eternal plot about pure love ("Romeo and Juliet") and as a tragedy with modern allusions ("Macbeth"). A complex analysis of these productions will be conducted. Moreover, the connection between them and their time will be demonstrated.

It is significant that the director did not deconstruct Shakespeare's plays. He did not modernize the scenery. He primarily based on the source, tried to provide a revealing insight into it using the modern plastic language. It was challenging to stand against a traditional perception of Shakespeare, for example, in the canonic version of "Romeo and Juliet" by Leonid Lavrovsky (1940, Leningrad Kirov Ballet). It was even more difficult in the Soviet theatre of 1960–80s with the strong tradition of a dramatic ballet popular in 1930–50s. Boyarchikov's efforts were mostly experimental. But history shows that up to present days few of the Russian choreographers could have succeeded in achieving the level of comprehension and interpretation of Shakespeare's plays as this master had.

Natalia Shabalina holds a PhD in Art History, and is a lecturer in the Department of Philosophy, History and Theory of Art at the Vaganova Ballet Academy (St. Petersburg, Russia), as well as a member of Shakespeare Commission of the Russian Academy of Sciences. She graduated from the Russian Institute of Theatre Arts (Bachelor's program) and the Vaganova Ballet Academy (Master's program and Postgraduate course). Her scientific interests relate to reflections of plays by W. Shakespeare in the ballet art. The theme of her PhD thesis was "Interpretations of the tragedy 'Hamlet' by W. Shakespeare in the Soviet and the Post-soviet ballet art" (2021). Now she continues to study productions of "Hamlet" and other plays by W. Shakespeare in ballet.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.01 "Now reverse it" – Shakespeare and Dance:
Articulating, Promoting, Accommodating Change

Tradition meets innovation: a study of acting styles with the influence of dance in the modernization of theatre in Japan

Yuriko Takahashi

Tsuda University, Japan; yuriko-t@gm.tsuda.ac.jp

In Japan, indigenous theater culture had already been established and flourished as early as in the beginning of the Meiji period (1868-1912). Therefore, the process of the introduction of the western theatre cultures was not so simple. Actually, it was a chaotic situation, and there was no choice but to be proceeded little by little while experimenting various methods. First and foremost, traditional Japanese performing arts such as Kabuki, Noh, and Kyogen are integrated dramatic arts, and they are packaged together with speeches, dance, and music, and so they cannot be separated from each other. By the turn of the century, those who had first-hand experiences of seeing performances in cutting-edge theaters in Europe and the United States began to pave the way to the modernization of the theatre. Then, Sadayakko Kawakami, who became a pioneer of Japanese actors from her debut as an actress on the European and American stages, marked a turning point. She had been a renowned geisha before becoming an actor, and so she was exceedingly talented in dancing; however, her quality as a dancer was underestimated at that time. In this paper, Sadayakko's acting as Shakespearean female roles (Portia, Desdemona, Ophelia and etc.) in the adapted Shakespeare plays will be examined from contemporary media reviews in newspaper articles and illustrated magazines, including photographs and will investigate how dance, which was originally an inseparable element of performing arts, in the performance changed in the course of modernization of theatre and what influences dance had on the acting styles in the Meiji period.

Yuriko Takahashi holds a MA in English literature, and has been teaching English language and literature part time at several universities, including Tsuda University, Tokyo University of Agriculture and Obirin University in Tokyo, Japan. She is now doing research on adaptations of Shakespeare and its live broadcasting, and on the history of the reception of Shakespeare in Japan especially in the Meiji Period (1868-1912). Her research interests include the history of theatre and productions of the Renaissance, especially at the Blackfriars; the stage history of 17th and 18th century; Musical adaptations of Shakespeare plays in the contemporary theatre; Japanese adaptations of Shakespeare in the Meiji Period.

Seminar 2:

“Let this same be presently performed”: What Do Performance Editions and Promptbooks Reveal?

Fernando Cioni¹, Gabriella Reuss²

¹University of Florence, Italy; ²Pázmány Péter Catholic University, Hungary
fernando.cioni@unifi.it; reuss.gabriella@btk.ppke.hu

“You could, for a need, study a speech of some dozen or sixteen lines, which I would set down
and insert in ‘t, could you not?”

– Hamlet

Hamlet, Act II, Scene ii

With the help of digitalization today’s scholars may have an almost limitless access to theatre related manuscripts. Electronic resources of perhaps centuries old theatrical papers, such as promptbooks, stage designs, sketches, so far hidden in library archives, have recently become (not fully searchable but at least) researchable courtesy to the greatest libraries, e.g. the Theatre Archive at the V&A Museum or the Shakespeare in Performance: Prompt Books from the Folger Shakespeare Library. This change in the general accessibility of research material triggers a change in the field of Shakespeare in performance as well. It is high time, then, that we discussed the novel ways of approaching, examining, analysing such documents. Who have been the readers of these materials? What can these documents reveal, what can be lost, what can we gain? To what extent is it possible to reconstruct a production? What methodologies can we develop? And, ultimately, to what extent do such documents change our perspective on a play?

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.02 “Let this same be presently performed”:

What Do Performance Editions and Promptbooks Reveal?

Obeying promptbooks as “the weight of this sad time”: “what ought we to say” according to Hungarian *King Lear* playtexts?

Zsuzsánna Kiss

Part-time lecturer at Károli Gáspár University of the Reformed Church in Hungary;

kiss.7zsuzsanna@gmail.com

Playtexts, promptbooks, censorial, directorial copies, role books and other written theatrical documents are certainly the most significant research sources in theatrical studies, therefore in Shakespeare philology as well. In my investigations of the Hungarian translation and stage history of *King Lear* from the beginnings till 2010, I have been relying on such documents to a great degree. Not only did I find the earliest text variants of Hungarian *King Lear* performances, but playtexts and other theatre documents helped me to reconstruct as much as possible of those performances of times past when radio and video recordings were still unthinkable.

These documents were handwritten until the second half of the nineteenth century. They cannot be borrowed and taken home unless one pays for manuscript digitalisation; yet, apart from performance critiques, only they can provide direct and straightforward information about what had been ‘prescribed’ to happen, scene by scene, during each and every staging of the tragedy. On the other hand, photocopies do not always prove clear enough to immediately offer satisfactory insight into handwritten and time-worn pages. However, studying archive theatre materials has granted enormous gains and rewards.

My paper will discuss the benefits and the necessity of playtext research, pointing out some specific moments from Shakespeare’s *King Lear*, as it has been designed according to the Hungarian playtexts from 1811 till 1977, when the first and till present day last televised film version of *King Lear* was produced in Hungary.

Zsuzsánna Kiss studied Hungarian and English language and literature at Kolozsvár Babeş-Bolyai University, and has been teaching since 1988 (first in Romania, then in Hungary). Her book reviews, essays and poem and prose translations have been published since 1986. She defended her PhD (CSc then) at the Hungarian Academy of Sciences Budapest in 1998. She taught literature at several colleges and universities (Babeş-Bolyai Hungarian Dept., Teachers’ Training College ELTE Hungarian Dept. As for English literature: ten years at János Kodolányi University College, five years at Nyíregyháza University College). Since 2015 she has been teaching part-time at Gáspár Károli University of the Reformed Church, Budapest. In 2004 she studied drama pedagogy. Her research on the Hungarian translation and stage history of *King Lear* resulted in two books (*Búnak bohócai* [Clowns of Sorrow], Protea Budapest, 2010 and *Leár. Lear király*. [Source edition based on playtexts]. Reciti Budapest 2016). She edited a collection of Shakespeare conference papers (*Our Wonder and Amazement: Shakespeare*, Nyíregyháza University 2016), published a volume of translation from Romanian poet Nichita Stănescu in 2017, and several studies on 19th century Hungarian theatre. She is currently writing on the theme of diseases and healing in Hungarian literature. Her translation of Sir Philip Sidney’s *Astrophil and Stella* is hopefully to be published soon.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.02 “Let this same be presently performed”:

What Do Performance Editions and Promptbooks Reveal?

“But do you play it according to the printed book?”: Identifying traces of playhouse provenance in early modern printed playtexts

Daniel Yabut

CNRS, Université Paul-Valéry Montpellier 3, France; daniel.yabut@univ-montp3.fr

According to William B. Long and Paul Werstine, there are only 18 manuscript playbooks and 3 printed texts that have been annotated by theatrical bookkeepers in view of performance that are extant, along with a few other texts that bear such markings. Yet, there are dozens of printed playtexts that appear to have been transcribed from copy-texts prepared by bookkeepers. Editions such as Q2 *Romeo and Juliet* (1599) and Q1 2 *Henry IV* (1600), for example, will sometimes include the name of an actual player in place of a speech prefix—arguably the most trustworthy indicator of a bookkeeper’s hand. But are there other identifiable attributes that may serve as reliable witnesses of playhouse provenance? Or is it an impossible task to distinguish such evidence from that which may merely reflect what a playwright hoped might occur in performance or was written for the benefit of a reader’s imagination? This paper will seek to define those characteristics in manuscript playbooks that may be identifiable in printed editions as credible proof of playhouse origin.

Daniel Yabut is a research associate for the French National Centre for Scientific Research (CNRS), in association with the Institute for Research on the Renaissance, the Neo-Classical Age, and the Enlightenment (IRCL) and Université Paul-Valéry Montpellier 3. He specialises in sixteenth-seventeenth-century early modern theatre and book history, and serves as Performance Reviews editor of *Cahiers Élisabéthains*. He is an actor and teaching artist, with theatre, film, and television credits in the United States, England, and France.

“Shakespeare Promptbooks and Jestbooks: A Case for Primary Source Material in Understanding the Fashioning of English Identity”

Kelli Skinner Eyerly

Brigham Young University, Utah, United States; kelliannskinner@gmail.com

This paper discusses the performances of Shakespeare’s *Henry V* from the French Revolution through the Napoleonic Wars, according to promptbooks of John Philip Kemble. I especially focus on the humorous depictions of the French in *Henry V*—a play about a war with France *during* a time of war with France—including those scenes involving the dauphin, as well as the French princess (e.g. the famous language-learning scene). I attempt to reveal the way the two monarchs (French and English) are portrayed during this time of social and political revolution. This paper will compare differences between those performances of *Henry V* and performances during Shakespeare’s time. I will also touch on Shakespeare’s influences for his passages depicting the French through the use of contemporary jestbooks. These jestbooks give a sense of the cultural identity from which Shakespeare’s plays sprung. And through the use of the promptbooks of John

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.02 “Let this same be presently performed”:

What Do Performance Editions and Promptbooks Reveal?

Philip Kemble, I speculate on how that cultural and national identity changed 200 years later when the same play was performed--and especially how this play in general could be a way of shaping that identity, albeit through a very different kind of performance.

Kelli Skinner Eyerly has taught English for the better part of 17 years, everything from ESOL to Shakespeare. She mostly teaches writing classes--technical writing, writing about literature and the arts, and persuasive writing. Currently she teaches at Brigham Young University, but has also taught in the Professional Writing Program at the University of Maryland and the University of Connecticut. Her research interests include writing pedagogy, Early Modern literature, and the history of the book.

Shakespearean playscripts as literary works – A case study of *King Lear* (2008) as published by the National Theatre of Hungary

Katalin Tabi Palkóné

Apor Vilmos Catholic College, Hungary; tabi.katalin@avkf.hu

Shakespeare’s plays have been subject to editorial speculation and manipulation since their first quarto editions, and annotated critical editions reflect a long tradition of editorial conventions and contentions. These textual matters point towards the instability of the authority of Shakespeare’s plays. This problem is further aggravated by the liberal handling of Shakespeare’s text in the theatre. Directors and dramaturgs work together to suit the playtext to their needs by cutting parts, changing the order of scenes, or embedding other texts. Due to their exciting textual diversity, both critical editions and theatrical playscripts are the staples of Shakespeare scholarship. However, there is an important difference: the starting point of literary interpretation is the text while performance analysis regards the text only as part of the *mise-en-scène*. We may also agree that literary editions are lasting whereas theatrical playscripts are usually ephemeral. But what happens when the latter one enters the realm of the previous one? How should we treat a theatrical playscript when it gets recorded and published? Does it become a literary work in its own right, or should it be contextualized? In my paper, I would like to argue that, despite and beyond the valid problems of authorship, published playscripts can open up a play to novel interpretations, and therefore are worthy of literary analysis. As a case study, I am going to analyse the text of *King Lear* as rendered by the renowned Transylvanian director, László Bocsárdi. He directed the play for the Hungarian National Theatre in Budapest in February, 2007. His playscript was published as part of a playscript series by the National Theatre in 2008. By analysing Bocsárdi’s playscript independently from its theatrical context, my intention is to start a discussion about the possibilities and limits of playscript research.

Katalin Tabi Palkóné is a college associate professor at Apor Vilmos Catholic College, Hungary teaching English-American children’s literature and history of the theatre. She completed her PhD

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.02 "Let this same be presently performed":

What Do Performance Editions and Promptbooks Reveal?

studies at Eötvös Loránd University, Budapest in 2010. She wrote her thesis with the title *Postmodern paradigm shift in the theatrical handling of Hamlet: A comparative analysis of Hungarian Hamlet-playscripts from the 1980s to 2007*. She edited a volume of essays called „*Látszanak, mert játszhatók*” – *Shakespeare a színpad tükrében* [“*These indeed seem, For they are actions that a man might play*” – *Shakespeare in the mirror of the stage*] together with Professor István Géher in 2007. She regularly publishes articles in English and Hungarian. Her main fields of research are Shakespearean playscript analysis, family issues in Shakespeare, early English language acquisition, and drama teaching. She is the member of the Hungarian Shakespeare Association.

Listening and Responding to Song in Promptbooks of

Much Ado About Nothing

Elisabeth Lutteman

Uppsala University, Sweden; elisabeth@lutteman.se

This paper examines what promptbook material can tell us about the staging of dramatic moments in Shakespeare where characters listen and respond to a musical performance. From being neatly seated on a row of chairs to wandering around the stage and engaging in small talk, the on-stage listeners to Balthasar’s rendering of the song ‘Sigh no more, ladies’ in Act 2, Scene 3 of *Much Ado About Nothing* have been imagined in a wide range of ways. The same holds for the setting of the scene, the presence of the hidden listener Benedick, and Balthasar himself. Drawing on this scene as a primary case study, the paper juxtaposes selected promptbook material from the early 19th century onwards to trace interpretations of the musical performance. Particular attention is paid to how listening is imagined spatially and to how characters are made to respond—verbally or non-verbally—in sections of the scene where there is no spoken dialogue in the play text. The discussion enquires into how sketches of the stage space and notes on actors’ movements and interactions can add to the understanding of how a musical performance and its dramaturgical role has been interpreted on stage. By extension, it seeks to open up questions around how promptbook material can support the study of trends and shifts in approaches to a specific scene as well as to the dramatic role of music in Shakespeare.

Elisabeth Lutteman, Ph.D., is part-time lecturer in English in the Department of Culture and Interaction at Linköping University, Sweden, and part-time researcher funded by the Helge Ax:son Johnson Foundation and the Sven and Dagmar Salén Foundation. Her thesis “Singing, Acting, and Interacting in Early Modern English Drama” (Uppsala University 2020) explored and argued for the active dramatic role of stage songs, and her research continues to focus on early modern drama, stage music, and song studies. Published work has appeared in *Shakespeare Survey*, and she is an active presenter at international conferences.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.02 "Let this same be presently performed":
What Do Performance Editions and Promptbooks Reveal?

"Singing Witches"

Denise A. Walen

Vassar College, United States; dewalen@vassar.edu

I am interested in the intertheatricality of Shakespearean performance and the intertextuality of Shakespearean performance scripts.¹ The ways in which different scripts of the same play and performances of those scripts relate to and affect each other has a recurring influence on production choices and affects our comprehension of Shakespeare's plays. Tiffany Stern, in *Making Shakespeare*, argues that the versions of Shakespeare that have come down to us have inevitably been formed by the contexts from which they emerged; being shaped by, for example, the continual revision of plays by the playhouses.² Continued revision of Shakespeare's scripts, especially extensive revisions and adaptations from the seventeenth through the twenty-first century, reimagine the texts, reformulate approaches to the script, and reconstitute critical understandings of the plays.

In the case of *Macbeth*, one fascinating recursive performance option has to do with the addition of song and dance. At some point in the 1660s, William Davenant added a remarkable scene to the second act of the play. That scene remained in performance scripts for more than two hundred years, at least through the 1880s, but is virtually unknown today. By the middle of the nineteenth century, Charles Macready turned the scene into an extravaganza with scores of dancing, singing witches, and critics complained that it degraded the text and debased the psychological intensity of Shakespeare's narrative. The scene began to be "maligned by musicians and literary scholars alike,"³ and yet its recurrence over two hundred years suggests an ongoing popular appeal and a formative effect on *Macbeth*. This essay will explore acting editions and annotated production scripts of *Macbeth* to investigate the scene in performance. I can accompany the paper with roughly 25 high-quality slides of promptbooks, from the Folger Shakespeare Library, that belonged to Macready, Charles Kean, Samuel Phelps, and others.

Denise A. Walen has been a Professor in the Department of Drama at Vassar College since 1996. Professor Walen is the author of articles and reviews in *Shakespeare Quarterly*, *Shakespeare Survey*, *Shakespeare Bulletin*, *Theatre Journal*, *Theatre Survey*, and *Theatre History Studies*, as well as chapters in *Women and Playwriting in Nineteenth Century Britain* (Cambridge University Press, 1999) and *Passing Performances: Queer Readings of Leading Players in American Theatre History* (University of Michigan Press, 1998). She is the author of *Constructions of Female Homoeroticism in Early Modern Drama* (Palgrave 2005). In 2013, Dr. Walen curated the exhibition titled *Here is a Play Fitted* for the Folger Shakespeare Library and was a member of the Editorial Board for *Shakespeare in Performance: Prompt Books from the Folger Shakespeare Library* (Adam Matthew Digital, 2016). She is a member of the Shakespeare Seminar, one of the Columbia University Seminars, and served as the co-chair from 2015-2017.

¹ West, William N. "Intertheatricality." *Early Modern Theatricality*, edited by Henry S. Turner, Oxford UP, 2013, pp. 151–72, and Miola, Robert S. "Seven Types of Intertextuality." *Shakespeare, Italy, and Intertextuality*, edited by Michele Marrapodi, Manchester UP, 2004, pp. 14–16.

² Stern, Tiffany. *Making Shakespeare*. Routledge, 2004, pp. 1–2.

³ Moore, Robert E. "The Music of Macbeth." *The Musical Quarterly*, vol. 47, no. 1, 1961, pp. 22–40, p. 40.

Seminar 3:

From Destruction to Reconstruction? When Politics Inspire Changes in Shakespearean Research and Performance

Magdalena Cieślak¹, Nicole Fayard²

¹University of Lodz, Poland; ²University of Leicester, United Kingdom

magdalena.cieslak@uni.lodz.pl; nf11@le.ac.uk

This seminar seeks papers that investigate the influence of social and political changes over the past two years on current Shakespearean research and scholarship. It is now customary to read Shakespeare geographically as well as politically to think beyond the location of his plays and the space of the stage itself. This includes matters of mobilities, territory, war, and ecology, which are all highly complex political and geographical questions which have returned to the fore in the past two years. The war in Ukraine has returned Europe to the familiar trope of destruction vs reconstruction which devastated the world during the Covid-19 pandemic. Easing our countries out of the immobility of lockdown is hardly life-affirming when it also involves the enforced displacement of populations from war-torn countries as well as regions devastated by poverty or global warming. In post-Brexit Britain, a controversial plan to deport refugees to Rwanda is underway. The rise of extremist political movements globally presents a threat to democratic values. With culture classified as 'non-essential business' over the past two years, many theatres struggle to run to full capacity and many small companies have collapsed.

This seminar will focus on the extent to which these upheavals are forcing us to rethink the contribution Shakespearean research and/ or performance can make to today's world. How do current political changes influence the development of Shakespearean research? How are these developments reflected in performance? Which opportunities have arisen out of crisis situations such as pandemics such as the Covid-19 pandemic or the war in Ukraine? Can Shakespeare's work enable us to make sense of death, destruction, and sacrifice? What role can Shakespearean theatre play during lockdowns and in reconstruction? Is Shakespearean criticism an effective tool to understand the return of neo-fascist movements in Europe and the rest of the world?

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.03 From Destruction to Reconstruction?

When Politics Inspire Changes in Shakespearean Research and Performance

Magdalena Cieślak (magdalena.cieslak@uni.lodz.pl) is Professor in the Department of English Studies in Drama, Theatre and Film at the Institute of English Studies at the University of Łódź, Poland. She specializes in Renaissance drama, especially Shakespeare, and the relationships between literature and contemporary popular media in the context of cultural studies. She works in the areas of cultural materialism, feminism, gender studies, queer theory and posthumanism, and researches the intersections of literature and media in those theoretical contexts. She is the author of *Screening Gender in Shakespeare's Comedies* (Rowman & Littlefield, 2019).

Richard II's "Sceptered Isle"

Silvina Barna

Universidad del Salvador (Buenos Aires, Argentina); Dominican University of California;
silvina.barna@gmail.com

In *Shakespeare and the Urgency of Now*, Di Pietro and Grady redefine Shakespeare's timelessness and ubiquity. They refer to the oeuvre's potential to open dialogues with contemporary audiences and address their current concerns. They contend that Shakespeare "continues to have a presence that can be aesthetically powerful" as well as "culturally formative" (1). Readers and audiences are empowered and encouraged to find new meanings in works that might, at first sight, seem unrelatable to them.

Ecocriticism offers a compelling and meaningful perspective that makes the Shakespearean corpus accessible to a contemporary audience in an era of growing ecological awareness and concern. When studying Shakespeare's works from the ecocritical perspective, the multivocality of the Bard manifests once again, and we are invited to discover meanings that grant the plays their acclaimed universal character. Therefore, ecocriticism broadens our understanding of Shakespeare's world and, in turn, our own.

This paper discusses Shakespeare's *Richard II* and invites us to adopt a contemplative vision, unveiling the essence of power and political institutions, which cannot exclude the non-human living and non-living forms of the world we inhabit. It is the disenfranchised in the play who remind us of this forgotten dimension. In Richard's time, arable land fed the nation but those who worked it were not the ones who owned it. The unequal distribution of the land for political purposes and to secure alliances might not seem as evident as in the past, but it is still an issue that must be addressed worldwide.

In these times of ecological crises, war, and instability, ecocriticism holds promise: it provides the opportunity to explore the interconnectedness between the human and the non-human world and reevaluate our role in the network that we are part of. We are invited to see beyond the traditional binary opposition nature/culture and understand human interactions with its environment as a complex web of interconnectedness. Donna Haraway proposed the concept of *natureculture*, through which there are no artificial boundaries between pure nature and pure culture. In the play, gardens comprise a liminal or transition zone between the public and the private space. The gardeners, characters that might have been overlooked by traditional scholarship, have an active role in keeping the garden alive; in turn, the household benefits from its fruits and herbs and also,

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.03 From Destruction to Reconstruction?

When Politics Inspire Changes in Shakespearean Research and Performance

as is the case of the Queen and her lady-in-waiting, from the protection and privacy that such a space offers. The garden, as a eulogized space, constitutes an instance of *topophilia* since it is open to human habitation: it is a protected expanse which can become a shrine for nature without the impending dangers of wilderness (Bachelard).

Silvina Barna holds an MA in Humanities from Dominican University of California and BA and Prof. degrees from Universidad del Salvador, Buenos Aires, Argentina. She also obtained a California Single-Subject Teaching Credential in English and currently teaches students on probation at Napa Court and Community High School and Juvenile Hall. Before moving to California, she taught in High School and Higher Education institutions in Buenos Aires. Her main areas of specialization are Literature, History and Culture of the English-speaking Nations. Ms Barna has participated in conference panels and has published research papers in journals from several institutions in Buenos Aires. She has worked as a TA in the Shakespeare and Film class at Dominican University of California and published her master's thesis "'This Blessed Plot': An Ecocritical Approach to Shakespeare's Second Tetralogy" at Dominican Scholar.

Holographs of tragedy: the political imports of rhetorical *mise en abyme* in *Romeo and Juliet* and *Othello* (or, what Shakespeare teaches us of sudden and unprecedented change)

Anna Maria Cimitile

Università degli studi di Napoli 'L'Orientale', Italy; amcimitile@unior.it

During and after the Covid-19 global lockdown many among us tried to make sense of our condition through Shakespeare. Then came the war against Ukraine, and 'making sense' of events became an even more challenging feat. The changes the two events brought about were sudden; the way things developed was unprecedented in the case of the pandemic and unexpected by the majority of the people in the case of the war. There does not seem to be anything like the sequence of pandemic and war in Shakespeare. So how can Shakespeare help us deal with the present? One way could be by showing us *modalities* through which extreme situations come about. Tragedy, for example, to the extent that it could be read as the genre of utmost change, might be relevant for a reflection on how to come to terms with the radical changes the world has undergone over the last three years. Interestingly, the change addressed in tragedy is sometimes also repeated at the level of language, in 'turnings' that act as holographs, repeating the pace and twists of the tragic story in what may be called rhetorical *mise en abyme*. Therefore, if today's world is forcing us to rethink the relationship between Shakespeare and the present, I would like to suggest that for such reappraisal it may be relevant to start from the following questions: How political is the echo between plot and rhetorics? Is our political reading of Shakespeare altered by a focus on its rhetorical dimension? What imports may a reading of 'change' as a textual as well as thematic feature have for an appreciation of the relationship between Shakespeare and our contemporary world? For tentatively answering those questions, I shall draw on *Romeo and Juliet* and *Othello*.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.03 From Destruction to Reconstruction?

When Politics Inspire Changes in Shakespearean Research and Performance

Anna Maria Cimitile is Professor of English literature at the University of Naples 'L'Orientale'. Her research has focused on Shakespeare and early modern culture, Shakespeare and the tragic, postcolonial rewritings of Shakespeare, Anglophone literatures and the ghost of slavery in contemporary fiction. Her more recent research focuses on Shakespeare and the present and on contemporary stagings of Shakespeare. Her most recent 'quest' is for the unusual routes or travels of books (including Shakespeare) in early modern Europe. She serves as Editor in Chief for the open access, academic journal *Anglistica AION an interdisciplinary journal* (L'Orientale) and is a member of the Scientific Committee of *RANAM* (Strasbourg). She collaborates with the MIT open access *GlobalShakespeares* video and performance archive and is honoured to be a member of the Board of ESRA. Her most recent work has appeared in: the Arden Shakespeare collection of essays *Shakespeare's Others in 21st-Century European Performance: The Merchant of Venice and Othello* (edited by Boika Sokolova and Janice Valls-Russell, 2021), *Cahiers Élisabéthains*, *RANAM*.

Inter/national Shakespeare: Diplomacy, Power, and the Cultural Institution

Helen A. Hopkins

Birmingham City University, United Kingdom; Helen.hopkins2@bcu.ac.uk

The Shakespeare Birthplace Trust has been at the centre of the English projection of Shakespeare's cultural significance for centuries; witnessing the expansion of Shakespeare's significance through beneficial acts of cultural exchange as well as through the deleteriousness of imperialism. Over this time the Trust has inducted into its collections numerous gifts and other records of moments of cultural diplomacy that indicate, simply through association with the institution, an international desire for recognition as a culturally accomplished nation.

In the early 2020s, Shakespeare's cultural significance is still demonstrated in time-honoured ways. Shakespeare has been invoked not only as an honorary citizen of Birmingham, for the Commonwealth Games in 2022, but as a proponent of peace in Russia and an advocate for aid in Ukraine. Lines from *Richard II* were used in the title of a dramatization of Boris Johnson's government's response to the Covid 19 crisis, and Johnson's book on Shakespeare remains an appalling but recurring rumour. Stratford-upon-Avon erected a new statue of Shakespeare in Henley Street, outside the Birthplace. Meanwhile, in the wake of the Black Lives Matter protests (especially in 2020), British institutions are being interrogated by internal and external agents about their commemorative and curatorial practices and choices. So, this paper asks, what are the implications of such uses of Shakespeare as are listed here?

This paper will provide key examples of objects and records from the Trust's international collections that demonstrate Shakespeare's role in international diplomacy, competition, and combat, and will begin the broader discussion of how the cultural institution of Shakespeare, as well as Shakespeare's cultural institution, can adjust to the demands of the present moment.

Helen A. Hopkins completed her collaborative PhD at Birmingham City University/the Shakespeare Birthplace Trust (SBT) in 2021. The AHRC Midlands4Cities funded project, entitled

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.03 From Destruction to Reconstruction?

When Politics Inspire Changes in Shakespearean Research and Performance

“‘Gifts of the World’?: Creating and Contextualising the Shakespeare Birthplace Trust’s International Collection”, represents the first scholarly account of the SBT’s international collection. Helen’s main research broadly encompasses contemporary and historical uses of Shakespeare, especially in terms of diplomatic responses to his cultural capital and uses for soft power, and exploring the potential in Shakespeare’s cultural capital and texts for a generative, inclusive, anti-colonial form of diplomacy that might redress Shakespeare’s ongoing use as a tool of Anglo/European cultural supremacy. Helen is also interested in maternity in Early Modern drama, in particular how it manifests in Shakespeare’s plays as an insidious threat to the patriarchal order. Helen currently teaches at Birmingham City University as a Visiting Lecturer.

Speaking of Change: Imminent Reconstruction and Disassembled Audience in Shakespeare’s Plays

Gül Kurtuluş

Bilkent University, Turkey; kurtulus@bilkent.edu.tr

Today’s readers and researchers of Shakespeare’s works enjoy the advantage of reaching myriad resources at the end of their fingertips along with possibilities of building networks to share ideas, knowledge and insight about Shakespeare’s time, people, places, and social environment. To have a compelling view of Shakespeare’s plays and to conduct a thorough research about them, it could not be more apt to consider the social and cultural issues raised in his plays from diverse perspectives. Shakespeare’s plays bear a variety of themes or concerns that are relevant to today’s world. Major concepts presented in his plays, such as nationalism, race, individualism, absolute or constitutional monarchy, place of men and women in society, power struggle and leadership qualities have been blended with the studies of a wide range of different disciplines namely, psychology, sociology, political theory, business and administration, cosmology, and law that help us appreciate Shakespeare’s foresight and innovative input about chaos, destruction and reconstruction within the social context and dynamics of his time that predates trepidations our time. With the impact of Covid-19, digitalization transforms the way live performances acted out on stage in front of audience to online-performances screened on media and viewed by passive audience, invisible to performers. Prioritizing digital productions makes a drastic change in audiences’s position and role from seeing the live performance at the theatre hall and making sense of the play vis-à-vis players to making a choice of selecting from the film categories and genres on digital platform that eliminates the audience-player interaction and converts the audiences’ role to an inert, non-existent mode. In this paper, I aim to discuss lack of audience and even death of audience in our time when technological novelties that emerge during Covid-19 and continued thereafter. My intention is to explore the change in spirit of theatre infused with audience participation and lack of it in our age of metaverse.

Dr **Gül Kurtuluş** is Lecturer of early modern and modern drama in English Language and Literature Department at Bilkent University. Her teaching and research interests are based on a range of

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.03 From Destruction to Reconstruction?

When Politics Inspire Changes in Shakespearean Research and Performance

periods from early modern to the Restoration and from nineteenth century to twenty-first century drama studies. Her first monograph, *Stereoscopic London: Plays of Oscar Wilde, Bernard Shaw and Arthur Wing Pinero* was published in 2020 by Peter Lang. Her second monograph, *Convention and Contravention in Ben Jonson's Three Comedies: Volpone, The Alchemist and Bartholomew Fair* was published in 2022. Currently, she is working on her third monograph, *Shakespeare's Unmuted Women*.

The Merchant of Venice: From Destruction to Reconstruction "D&R"

Orde Levinson

independent scholar; orde@orde.info

This play – perhaps more than any other by Shakespeare – has over the years lent itself to internal and external 'D&R' – that is textual changes and interpretations including using the text as means for direction, performance and characterisation. This paper establishes the above proposition with a brief historical reference to various social and political upheavals to its performance over the years, until 2 years ago. For example, Jessica became an adopted Christian orphan alteration in Nazi Germany so that she could marry Lorenzo. The play was broadcast after Kristallnacht, and was directed post 1945 by a holocaust survivor, mirroring the most extreme anti-Semitic elements to make a point and shock the audience. Shylock has been used by politicians to make a point against Israel. The proposition however will be made that political catastrophe is not the cause of this 'D&R' in the 'use' of *The Merchant of Venice* but rather seems to announce it and accompany its prodromal period.

I then turn to examine the text itself and by exploring how these issues result in a radical re-appraisal of the symbolism and meaning of the play. Shylock, for example, stands for a messianic figure of utmost importance to Shakespeare: as an ideal human being. Portia, far from being the shining light of judicial beauty-as-truth, is closer in word to porcus and the bestiality of deceit and uncleanness, as also symbolised by Belmont and money. That resulted in my own direction of the play in Oxford with a blonde, blue-eyed, young attractive Shylock (see illustration below).

From here I wish to explore the influence of social and political changes over the past two years on *The Merchant of Venice*. Is it too hot to handle, or can it be rather seen as one of his most universal plays, where today we can replace the name Shylock with Mikhailov or Vera and present it in Ukraine, the loan and bond being changed to symbolise the events there. And can we deconstruct the text, and reconstruct the meaning of the play as one of the most powerful humanistic plays to understand hatred, its origins, the difficulties of being socially monetary mobile (like Bassanio)? Can it be a life affirming play to perform and evaluate? What motivates the Merchant Antonio and indeed the inhabitants of Belmont? Can D&R illuminate the way we deal with issues surrounding us today: of global warming, of winners and losers, of Ukraine, of the insane Arms race? Can Shylock become a rallying cry for change in Shakespearean studies both as an understanding of Shakespeare and as a relevance to some of the world's issues today?

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.03 From Destruction to Reconstruction?

When Politics Inspire Changes in Shakespearean Research and Performance

Orde Levinson is an Oxford and Provence based artist, art historian, and published author of more than seventeen books including poetry, plays, critical analyses, and artist compendia. He is considered to be one of the leading authorities on John Piper (author of the catalogue raisonné of his prints and also on the complete collection of Piper's writings), as well as a recognized expert on Cubism. As an artist, his collection of poetry was praised by Samuel Beckett as "a moving feat" and his play based on the life of John Muafangejo premiered, to acclaim, in the National Theatre of Namibia. He has directed a successful Oxford based production of *The Merchant of Venice* and given lectures on this play. He is completing *The Rialto Dialogues*, a publication on *The Merchant of Venice*.

He studied at Magdalen College, Oxford (currently an honorary member) for a PhD on "The Work, Life and Writings of Daniel Henry Kahnweiler" and is finishing for publication a book in English translation on the entire writings of Kahnweiler.

Poor Harmless Lambs: (Re)Construction of Voices of Children in Shakespeare

David Livingstone

Palacký University Olomouc, Czech Republic; Livingstone@seznam.cz

The recent Shakespeare and Race festival at the Globe has boldly challenged the so-called "white-centric lens", opening up Shakespeare's entire oeuvre to people of colour. Critics from Leslie Fiedler to Jean E. Howard and Phyllis Rackin have drawn deserved attention to the importance women characters play in Shakespeare's history cycles and beyond. The child characters in these plays, however, have received less attention. Although they do not usually amount to significant roles, they do often provide a critical voice, particularly in times of bloodshed and war. Child characters have affinities with Shakespeare's fools in that they have a certain immunity and can voice uncomfortable truths and, at least temporarily, get away with it. This paper will explore how child characters provide an insightful commentary on war and violence, particularly in Shakespeare's history plays, often articulating uncomfortable truths which the adult characters attempt to gloss over or disguise. This does not usually save them, however, as the power of force, to paraphrase Simone Weil, demolishes everything in its path.

Special attention will be paid to the young Henry in *Henry VI Part One*, the Princes in *Richard III*, the anonymous Boy in *Henry V*, the son of Macduff in *Macbeth* and Prince Arthur in *King John*. There will also be a focus on how theatrical and film adaptations have either accented or silenced these voices of children. These critical commentaries by children on the violence and machinations of adults are sadly still relevant to our day and age. The foolishness of adults, both in the plays and our current world, often brings about destruction, while children provide hope for reconstruction and renewal.

David Livingstone is an American citizen living and working in the Czech Republic for the last thirty years. He teaches Shakespeare, modernism, children's literature and American folk music at Palacký University in the city of Olomouc. His most recent book is entitled *In Our Own Image: Fictional Representations of William Shakespeare*.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.03 From Destruction to Reconstruction?

When Politics Inspire Changes in Shakespearean Research and Performance

Shakespearean research and performance for social justice

Ágnes Matuska

University of Szeged, Hungary; magnes@ieas-szeged.hu

The assumption behind my proposed paper is that academia as a traditional system for generating, preserving, disseminating and reviewing knowledge is losing its credibility, and especially the humanities are in danger for not being able to make a clear case for their inevitable role in upholding the healthy functioning of societies. This, needless to say, puts us in an unfortunate situation. At the same time, our position as scholars associated with English Departments at various universities, and scholars engaged in Shakespeare studies in particular, is uniquely fortunate. On the one hand, while modern languages departments are being merged or closed down in several European universities, the global economic power of English gives a special appeal to the discipline among prospective students, and is still saving English departments in a market driven, output-oriented academic environment. The prestigious associations still connected to Shakespeare studies, on the other hand, frequently give more opportunities to researchers in this field than to scholars exploring authors or literatures on the peripheries of traditional Western canons. This situation can invest Shakespeare scholars with unique opportunities as well as responsibilities. By looking into some very recent publications (including *Shakespeare's Others in 21st Century European Performance*, ed. Boika Sokolova and Janice Valls-Russell published in 2022, as well as *Teaching Social Justice through Shakespeare*, ed. Wendy Beth Hyman and Hillary Eklund published in 2019) I wish to explore examples that illustrate diverse ways in which the field has responded to contemporary academic as well as political challenges, and I also hope to muse about directions and collaborations that seem relevant and useful for scholars active in the field.

Ágnes Matuska is associate professor at the English Department, University of Szeged. Her main field of research is English renaissance drama, particularly issues of the changes in the logic and ontology of theatrical representation at the Early Modern. In her book entitled *The Vice-Device: Iago and Lear's Fool as Figures of Representational Crisis* (JatePress Szeged, 2011) she suggests a re-evaluation of the Vice character of morality plays. She has taught and published internationally on topics related to early Tudor drama as well as Shakespeare studies (including film and theatre).

The Misfortunes of Arthur (1588) and its message to our time

Yuko Sugiura

Konan University, Japan; yukosugi@konan-u.ac.jp

Revels of Inns of Court have not been the mainstream of critical attention and have lacked the opportunities to be performed on stage in the present days. This is partly because of their nature as "communal" dramas for inner circles rather than for the wider audience, which commercial theatre expected, and partly because of their characteristics of oration with few dramatic actions. As a result, Inns of Court revels have been discussed from the history of Inns of Court, as a preparation for the flourishing public theatre of Shakespeare's time, or from the viewpoint of

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.03 From Destruction to Reconstruction?

When Politics Inspire Changes in Shakespearean Research and Performance

topicality in Elizabethan times. Yet, this can be changed now, and I would like to discuss Inns of Court revels as our contemporary drama.

The main part of Inns of Court revels indeed consists of long speeches recited in monologues and dialogues. Still, the political debates there have powerful messages that appeal to us even today. *The Misfortunes of Arthur* (1588), a play written by Thomas Hughes and seven other members of the Gray's Inn and performed in front of Queen Elizabeth at Greenwich Palace, is one of them. It not only discusses the monarch's responsibility and the price of war but also dramatizes the difficulty of persuasion and dissuasion. Following the features of the Senecan tragedy, it has the character patterns of the hero (Arthur), the adversary (Mordred), and the confident/counsellor to each. Conan, a counsellor to Mordred, fails to dissuade Mordred from fighting with his father. Arthur is persuaded into the war by his counsellor Cador but is to be criticized by Chorus in the end for the destruction of the nation.

The play carefully draws a line between the dramatic and real worlds by a threefold device: the story based on the Arthurian legend; the framework as a revenge tragedy by the ghost of Gorlois; and an introduction to praise the Queen. On the other hand, there are clear political overtones, which the audience gathered at the royal palace would almost certainly have understood. Now it is never unreasonable for us to take the drama's message as a warning to today's world situation, too.

Yuko Sugiura is professor at Konan University in Japan and a committee member of Shakespeare Society of Japan (2019 April – 2023 March). She holds a PhD in English Literature (Fukuoka Women's University, Japan), MA in Shakespeare Studies (University of Birmingham, UK), and MA in English Literature (Seinan Gakuin University, Japan). Her recent research topics include children's companies in 16th and 17th centuries and the dramas played by them, blue-stocking ladies and 18th century Shakespeare criticism, translating some minor early modern English dramas into Japanese, and queer readings of the Elizabethan dramas.

Seminar 4:

“Knowing I lov’d my books, he furnish’d me from mine own library”: The Resurgence of Shakespeare Fiction in a Post-Pandemic World

Koel Chatterjee¹, Timo Uotinen²

¹Trinity Laban Conservatoire of Dance and Music, United Kingdom; ²Tampere University, Finland
koel.chatterjee@gmail.com; timo.uotinen@gmail.com

This seminar seeks to delve into the many genres of Shakespeare fiction and how that has further spurred creativity and responses in reading audiences who have either been introduced to the bard for the first time through these works or have revisited him in new and varied ways. During the pandemic, people transitioned from watching Shakespeare in the theatre to watching him on streaming channels, listening to Shakespeare over podcasts, and in particular, reading Shakespeare, whether the original plays, or Shakespeare fiction. Shakespeare has always had a significant presence in contemporary fiction with a wide and varied audience across genres as far ranging as young adult romance, historical fiction, biofiction, dystopic fiction, urban fantasy, horror, and detective fiction. These novelisations wrestle with what Shakespeare is and what his work means for our present moment. Peter Erickson has demonstrated that when we rewrite Shakespeare, we rewrite ourselves, treating Shakespeare not as the hallowed Bard to be either worshipped or struck from his pedestal but as a “richly complex reference point within the larger project of cultural change”¹ Nowhere is Shakespeare more changed than the Shakespeare we find in the pages of novels across the generations since he became popular, both through the efforts of David Garrick, as well as the colonising mission of the British, leading to the inevitable question of what impact this particular generic transition have on the implicit rewriting of Shakespeare.

¹ Erickson, Peter. *Rewriting Shakespeare, Rewriting Ourselves*. U of California P, 1991, p. 176.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.04 "Knowing I lov'd my books, he furnish'd me from mine own library":
The Resurgence of Shakespeare Fiction in a Post-Pandemic World



***The Comedy of Errors* Prose Translation by Vidyasagar and how the comic genre translates across form**

Koel Chatterjee

Trinity Laban Conservatoire of Music And Dance, United Kingdom; koel.chatterjee@gmail.com

Some of the earliest Indian language translations of Shakespeare have been in prose, or a combination of prose and poetry, frequently as a side-effect of the educating and civilising mission of the British colonisers who held up Shakespeare as one of the greatest literary achievements of the West. Ishwar Chandra Bandyopadhyay, popularly known as Ishwar Chandra *Vidyasagar* (sea of knowledge) was an Indian educator and social reformer of the nineteenth century who rationalised and simplified the Bengali alphabet and type, which had remained unchanged since Charles Wilkins and Panchanan Karmakar had cut the first (wooden) Bengali type in 1780. Through this paper, I want to use the example of Vidyasagar's prose translation of *The Comedy of Errors* to study how this text was part of his mission to simplify the Bengali language, and what role Shakespeare played in the 'Bengali Renaissance'.

Koel Chatterjee specialises in Global Shakespeares and Academic English in Higher Education. She has interests in crossover pedagogical practices in the classroom and in applying literary and pedagogical research to affect policy change. Her research interests and publications are in Global Shakespeare and film, race theory, feminist Shakespeares, digital Shakespeares, and language and accents. She was awarded her PhD in Shakespeare and Bollywood in 2018 from Royal Holloway, University of London and has recently co-edited a collection of essays on the impact of Indian Shakespeare Cinema in the West as part of the new Arden series *Global Shakespeare Inverted*, ed. David Schalkwyk David Schalkwyk, Silvia Bigliuzzi, Bi-qi Beatrice Lei. She is also the curator of shakespop.co.uk, an online space for academic and general interest discussions of Shakespeare in pop culture launched by the British Shakespeare Association in April 2022.

Controlling Nature: Prospero's Ideology in Jacqueline Carey's *Miranda and Caliban*

Timo Uotinen

Tampere University, Finland; timo.uotinen@gmail.com

The American author, Jacqueline Carey's 2017 adaptation of Shakespeare's *Tempest* retells the story through the narration of the eponymous pair of Miranda and Caliban. While a lot of the narration focuses on the relationship between them, the ever-present figure of Prospero controls their lives.

In this paper I will study the ways in which Carey's Prospero controls and manipulates the relationship between Miranda and Caliban—particularly when being absent. With this I want to uncover Prospero's ideology, his system of ideas, that infiltrate every part of the novel as well as the methods by which this ideology is instilled into Miranda and Caliban. Drawing on modern

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.04 “Knowing I lov’d my books, he furnish’d me from mine own library”:
The Resurgence of Shakespeare Fiction in a Post-Pandemic World

critical philosophy for the theoretical framework I will argue that isolation plays a crucial role in the control of Prospero and that it is undermined by social interaction.

Dr **Timo Uotinen** is a literature and philosophy scholar, specialising in Shakespeare and the philosophy of Francis Bacon. Currently, he holds a position as a University Instructor in the Politics unit at Tampere University, with a focus on digital pedagogy. His research interests include philosophical aesthetics, Frankfurt School critical theory, and philosophies of the mind and body.

From *Station Eleven* to Digital Productions: Performing Shakespeare in Pandemic between Fiction and Reality

Ilaria Diotallevi

ilaria.diotallevi@gmail.com

In 2014, the Canadian author Emily St. John Mandel published *Station Eleven*, a dystopian novel about a nomadic theatre company performing Shakespeare in a post pandemic world, where “audiences seemed to prefer Shakespeare to their other theatrical offerings.”¹ It is startling to notice how prophetic her words proved just six years after the release of the book, when the pandemic struck in real life and so many people from all around the world found themselves fighting fear, discomfort, and isolation through Shakespeare. Proving to be a truly multicultural author, the Bard became the crossroads of encounters among individuals with very different cultural backgrounds and the foundational point of strong international communities.

In Mandel’s novel, the pandemic led to an irreversible technological collapse. She described the imaginary end of the online life through a painfully simple line: “No more reading and commenting on the lives of others, and in so doing, feeling slightly less alone in the room.”² Her fictional Shakespearean company is forced to roam around a devastated earth to perform for the few survivors, making the cultural circulation regress to the most archaic form of oral transmission. Her characters must readjust to analog communication, using Shakespeare as an intercultural mediator.

In reality, when the pandemic started the physical world fell into lockdown, and people frantically turned to the Net in desperate search of human connection. Online companies, reading clubs, YouTube channels, Instagram pages dedicated to Shakespeare blossomed everywhere on the Internet, shattering the pre-pandemic hierarchical and geographical fences, and bringing well established theatre professionals together with scholars, researchers, and simple amateurs. As very effectively described by Pascale Aebischer, “Shakespeare, both as a cultural figure and in the shape of his plays, ‘went viral.’”³

¹ Mandel, Emily St. John. *Station Eleven*. Knopf, 2014, p. 67.

² Mandel, p. 59.

³ Aebischer, Pascale. *Viral Shakespeare*. Cambridge UP, 2021, p. 13.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.04 "Knowing I lov'd my books, he furnish'd me from mine own library":
The Resurgence of Shakespeare Fiction in a Post-Pandemic World

My own experience as a Shakespearean actor in pandemic began in March 2020, when 60 Hour Shakespeare, the company I am working with, had to transform our scheduled production of *A Midsummer Night's Dream* into *A Midsummer Night's Stream*, moving from a beautifully crafted physical stage to an intimidating Zoom room. Following our first attempt, we moved on to new experiments: black-and-white *Twelfth Night*, candlelit *Richard II*, hybrid *Romeo and Juliet*. Having been an active part of 'digital Shakespeare', I find the parallel between the foreboding novel *Station Eleven* and real-life pandemic performances particularly fascinating. Overlapping Mandel's main characters' stories and my own personal experience, I would like to analyse the phenomenon of community building through performance between fiction and reality.

Ilaria Diotallevi is an actor, assistant director, and scholar from Rome. She has achieved her MA in Law in 2013 at LUISS Guido Carli and is currently attending a BA in Literature, Music and Performing Arts at Università degli Studi di Roma La Sapienza. In parallel with her university studies, she has trained in performing arts, with a particular focus on Shakespeare, through several courses, seminars, and masterclasses, including Acting Shakespeare at the Royal Conservatoire of Scotland, Professional Acting at Identity School of Acting London, 60 Keys of Shakespeare with RSC Senior Text Associate Michael Corbidge and SRISS at Università degli Studi Roma Tre. She works with the British Shakespearean company 60 Hour Shakespeare and the Gigi Proietti Globe Theatre Silvano Toti. Her main research interests are the interactions between Shakespearean text and performance and the relationship between Law and Literature in Early Modern England.

Plague, Hauntings, and Bereavement: Rewriting Anne Hathaway's Biography and Theatrical Inspiration in Maggie O'Farrell's *Hamnet* **Robert Ormsby**

Memorial University of Newfoundland, Canada; rormsby@mun.ca

In my paper I will examine how Maggie O'Farrell's 2020 novel *Hamnet* contributes to the diverse narratives linking Shakespearean biography and the composition of his drama. While those narratives—found in novels, films, biographies, and at tourist sites—treat Shakespeare's family relationships as a source of his creative inspiration, O'Farrell focuses on the "maternal"⁴ in the figure of Anne Hathaway/Shakespeare; she is arguably the book's protagonist and her grief over the death of their son Hamnet demands most of the reader's attention. I will thus examine the novel as extending Anne's imagined afterlives to consider its deployment of tropes frequently repeated in fictions of her relationship to Shakespeare while displacing him from the centre of the story. In particular, O'Farrell complicates the clichéd associations of Anne and her Shottery cottage with Tudor domesticity and pastoralism.⁵ I will argue that, rather than expressing nostalgia for a lost pre-modern agricultural paradise, *Hamnet* presents a division between farm/town life and a

⁴ O'Neill, Stephen. "And Who Will Write Me?": Maternalizing Networks of Remembrance in Maggie O'Farrell's *Hamnet*." *Shakespeare*, vol. 17, no. 2, 2021, pp. 210–229.

⁵ Scheil, Katherine West. *Imagining Shakespeare's Wife: The Afterlife of Anne Hathaway*. Cambridge UP, 2018.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.04 "Knowing I lov'd my books, he furnish'd me from mine own library":
The Resurgence of Shakespeare Fiction in a Post-Pandemic World

primordial woodland realm that is the source of Anne's cunning-woman powers. I will consider how these powers give Anne a depth and complexity that rival her husband's artistic creativity, but that cannot overcome the plague that took their son and that make her household a locale of confinement, hauntings, and despair. I will examine how O'Farrell portrays the dissipation of familial grief as a transformative theatrical experience shared by Anne and her husband when the dead Hamnet becomes *Hamlet* the play. I will conclude by discussing how the Covid-19 pandemic affected the reception of this novel that is fundamentally concerned with the consequences of the plague.

Robert Ormsby is Associate Professor of English at Memorial University of Newfoundland and Labrador where he teaches early modern English drama. He is the author of *Coriolanus* for Manchester University Press's Shakespeare in Performance Series, a series he now co-edits with Carol Rutter. He co-edited, with Jill L. Levenson, *The Shakespearean World* (Routledge) and *Shakespeare and Tourism* (Routledge) with Valerie Clayman Pye. His work has appeared in *Cahiers Élisabéthains*, *Modern Drama*, *Shakespeare Bulletin*, *Shakespeare Survey*, and a number of essay collections.

Decentering Shakespeare with the Ghosts of Preti Taneja's *We That Are Young*

Cassie Archer

University of California, Santa Barbara, United States; cassielynnarcher@gmail.com

In her novel, *We That Are Young* (2017), Preti Taneja takes Shakespeare's *King Lear* and turns it into a story set in the present of a wealthy family, their close friends and business partners, and their company based in Delhi, India. Taneja's novel theorizes and can be used to theorize new ideas about adaptations and appropriations of Shakespeare, as well as adaptation and appropriations in general. Along with Taneja's reflections on the process of creating *We That Are Young*, I consult several sources to establish a background on the discourse of adaptation and appropriation, including Linda Hutcheon's *A Theory of Adaptation* and Julie Sander's *Adaptation and Appropriation*, and Christy Desmet's "Recognizing Shakespeare, Rethinking Fidelity." Another layer to my analysis is to bring in theories of ghosts and hauntings, a method I find incredibly generative when working with adaptations. For this, I will draw on the writings of Jacques Derrida, Alice Rayner, and Marvin Carlson. I am interested in what might be revealed about Taneja's novel if *Lear* is not considered the central source of the ghosts that haunt this text. Ultimately, through a methodology that combines adaptation studies with ghosts, I determine that *We That Are Young* challenges the centering of Shakespeare's work in the world. Taneja uses Shakespeare as a source, but his story and text become a backdrop, just a framing device, as other stories, histories, and ghosts assert themselves and displace dominant ideas of how Shakespeare should look and should be adapted. *We That Are Young* also pushes against the expectation that adaptations are inferior to their sources, and it does so against the most formidable figure imaginable. With this novel, Taneja enacts a resistance to assumed Shakespeare superiority and Western superiority and opens the door a little wider for others to follow her lead.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.04 “Knowing I lov’d my books, he furnish’d me from mine own library”:
The Resurgence of Shakespeare Fiction in a Post-Pandemic World

Cassie Archer is a graduate student at UC Santa Barbara in her second year of the MA/PhD in Theater, Dance, and Performance Studies. Her main research interests are in adaptation, theatre history and historiography, contemporary American women playwrights, and the unseen forces at work in theatre. She is currently working on her MA Thesis in which she studies the adaptations of Sarah Ruhl using Andrew Sofer’s concept of dark matter. Cassie is also a dramaturg. Her recent dramaturgy credits at UCSB include the Fall 2021 production of *Seagull* and the 2022 Launchpad New Play Festival. Cassie graduated from Chapman University in 2020 with BAs in Theatre and English. Her dramaturgy credits at Chapman include Ellen McLaughlin’s adaptation of *Lysistrata*, and Sarah Ruhl’s *In the Next Room, or the vibrator play*. Additionally, she was the dramaturgy intern for Santa Cruz Shakespeare’s *The Comedy of Errors* in 2019.

“Good story but not Shakespeare:” Exploring the Role of Fidelity in the Reception of Shakespeare’s Novel Adaptations

Özlem Özmen Akdoğan

Muğla Sıtkı Koçman University, Turkey; ozlemozmen@mu.edu.tr

The title echoes a reader’s comment on a novel adaptation of Shakespeare included in the Hogarth Shakespeare Series. Fidelity concern plays a central role in the reception of adaptations, and this sentence serves as an example to illustrate that point. When it comes to adapting Shakespeare’s works, fidelity becomes an even more contentious issue. Situated in the centre of the Western canon, Shakespeare’s works have been acclaimed, promoted, and marketed with claims of originality and universality. Any attempt to re-write his works, therefore, stands out as a highly challenging endeavour. With this concern in mind, this paper aims to discuss the centrality of fidelity concern in the critics’ and readers’ approaches to the novel adaptations of Shakespeare’s works. For this analysis, a diverse range of reviews of select novels from the Hogarth Shakespeare Series will be examined, including those from professional reviewers in international newspapers and reader reviews from popular websites like *Goodreads* and *Amazon*. Many reviewers on these platforms compare the novel adaptations to Shakespeare’s plays and express a desire to read an adaptation that maintains a strong connection to the “original text” rather than an entirely alternative version. Even though the Series claim to showcase the unique perspectives of novelists through their adaptations of Shakespearean material, certain novels have faced criticism for departing from the source text. Readers often make a value judgement and evaluate adaptations as incompatible with the “essence” of Shakespeare’s works and the “grandeur” of his language. Rather than seeing these novels as alternative, and sometimes subversive, versions of Shakespeare’s plays, critics or readers alike tend to view them as supplementary texts to be used in educational settings to help students better understand Shakespeare. This study shows that the novel adaptations included in the research occupy a hybrid space; they are not fully Shakespearean, and they are not recognised as standalone works due to the constant comparison to Shakespeare, which remains an insurmountable point of reference.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.04 “Knowing I lov’d my books, he furnish’d me from mine own library”:
The Resurgence of Shakespeare Fiction in a Post-Pandemic World

Özlem Özmen Akdoğan is Associate Professor in the Department of Translation and Interpreting in English at Muğla Sıtkı Koçman University, Turkey. She obtained her PhD (joint) in 2018 from the Department of English Language and Literature at Hacettepe University with her dissertation on the rewritings of Shakespeare’s plays in the twentieth century. Her publications and research interests include adaptations of Shakespeare’s plays, British women dramatists, contemporary British dramatists, climate crisis and animal studies, and political drama.

Translation as Shakespeare Fiction, Shakespeare Fiction as Translation

Anandi Rao

SOAS University of London, United Kingdom; ar75@soas.ac.uk

In Anglo-European contexts translation rarely denotes a change in genre. Traditionally prose is translated as prose, poetry as poetry and drama as drama. Does this have to do with the narrowness of the English word translation and its cognates themselves? In Hindi, translations of Shakespeare have often been in prose, or indeed a combination of poetry and prose. In this paper I explore how the term “anuvad” often used to denote translation, but which has as its root meaning an idea of re-telling, allows for Shakespeare fiction to be thought of as translation and perhaps even vice versa. I am particularly interested in why an author uses a term that can denote translation for their creation of Shakespeare fiction. As a case study I use the 1915 translation of *Pericles, Prince of Tyre* by Govind Das.

Govind Das was a prominent novelist, playwright and parliamentarian in the twentieth century. He was involved with the Indian National Congress both before and after Indian Independence. He was also involved in legislative moves to make Hindi a national language. In his youth he translated four plays by Shakespeare – *Romeo and Juliet*, *A Winter’s Tale*, *Pericles, Prince of Tyre* and *As You Like It*. These were translated in prose, as novels. Some were first published under a pseudonym – Prasaraswatipriyah – and some under his real name. The text I analyse is *Honhar*, his 1915 translation of *Pericles, Prince of Tyre*. The prefatory material in this translation explains his use of a pseudonym and who his intended audience is. *Pericles, Prince of Tyre* is itself an interesting text in discussing questions of authorship and Shakespeare fiction given its status as a co-authored play. Das’s translation also includes epigraphs from a range of Indian texts including the epics *Mahabharata* and *Ramayana* at the start of every chapter. What do these do to the Shakespearean text? What do his Shakespearean translations and his translation strategies tell us about the boundaries between translation and Shakespeare fiction.

Anandi Rao is a lecturer in South Asian Studies at SOAS, University of London. Her work has been published in *Shakespeare Bulletin*, *Studies in South Asian Film and Media*, and *South Asian Review*.

Seminar 5:

Networks of Subversion: East European Shakespeare Appropriations

Boika Sokolova¹, Kirilka Stavreva²

¹University of Notre Dame, United States in England; ²Cornell College, United States
bsokolov@nd.edu; kstavreva@cornellcollege.edu

When 'Fate', in the guise of the post-Second World War conquerer, 'o'erruled' the course of history of Eastern Europe, its theatre professionals perfected the art of subversive revisioning of Shakespeare as a survival strategy. This seminar focuses on appropriations by East European dramatists with shared historical experience of communist totalitarianism and the façade democracy of the post-communist transition. We are interested in exploring what Ileana Orlich terms 'dramatic transcreations': texts which use Shakespeare's cultural capital to safeguard authors while enabling a discourse of resistance and social commentary, which provide intellectual pleasure and entertainment through meaningful Shakespearean subtexts while augmenting contemporary voices.

Specifically, we invite papers on Shakespearean transcreations which have traversed national borders, such as Ivo Brešan's 'grotesque tragedy' *A Performance of Hamlet in the Village of Mrdusa Donja* (1966), Heiner Müller's *Macbeth* (1971), *The Hamlet Machine* (1977), *Anatomy Titus Fall of Rome A Shakespeare Commentary* (1985), Nedyalko Yordanov's *The Murder of Gonzago* (1988), Matéi Vişniec's *Richard III Will Not Take Place, or Scenes from the Life of Meyerhold* (2005). How have such widely circulating plays contributed to their indigenous theatre cultures? How have they been integrated into new theatre and cultural traditions? How have the works' significations endured or changed in view of their transnational reception?

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.05 Networks of Subversion:
East European Shakespeare Appropriations

Boika Sokolova (bsokolov@nd.edu) teaches at the University of Notre Dame (USA) in England. She has published extensively on European Shakespeare and performance. With Alexander Shurbanov, she is co-author of *Painting Shakespeare Red, An East-European Perspective* (2001) and has written an e-book on *The Merchant of Venice* (2008). Her “Mingled Yarn”, *The Merchant of Venice East of Berlin*, appeared in *Shakespeare Survey 71* (2018). She is co-editor of *Shakespeare in the New Europe* (1994) and *Shakespeare’s Others in 21st-century European Performance, The Merchant of Venice and Othello* (2022). Among her latest publications, with Kirilka Stavreva, are a cluster of articles on post-communist Shakespeare appropriations in Bulgaria (2017), chapters in *The Routledge Handbook of Shakespeare and Global Appropriation* (2019), *Shakespeare on European Festival Stages* (2021), as well as a book on key performances of *The Merchant of Venice* for the Shakespeare in Performance series of Manchester University Press (forthcoming).

Kirilka Stavreva (kstavreva@cornellcollege.edu) is Professor of English at Cornell College in the USA. She is author of *Words Like Daggers: Violent Female Speech in Early Modern England* (2015), contributing editor of the e-book series *Major Authors and Movements in British Literature* and *Major Genres, Forms, and Media in British Literature* (2017), and has published numerous articles on East European Shakespeare performances, civic Shakespeare, early modern women’s speech, and the scholarship of teaching and learning. Her recent collaborative work with Boika Sokolova includes the essay cluster *Operation Shakespeare in Post-Communist Bulgaria* (2017), chapters in *The Routledge Handbook of Shakespeare and Global Appropriation* (2019), *Shakespeare on European Festival Stages* (2021), *Shakespeare’s Others in 21st-century European Performance, The Merchant of Venice and Othello* (2022), and a forthcoming book on key modern performances of *The Merchant of Venice* for the Shakespeare in Performance series of Manchester University Press.

“On Beauty and Consolation”: The Memory of Communism in Romanian Rewritings of Shakespeare

Dana Monah

Alexandru Ioan Cuza University of Iasi, Romania; danamonah@yahoo.fr

In Romania, during the Communist period, dramatic adaptations that make use of Shakespeare’s cultural capital in order to obliquely criticize the regime are scarce: subversion occurred on stage rather than on page, while dramatic authors waited for the fall of the regime in order to revisit this period. This paper analyses the ways in which two dramatists closely connected with the Romanian cultural space (Hungarian-Romanian Andras Visky and Romanian-French Matei Visniec), both of whom had experienced totalitarian surveillance and censorship, reimagine the idea of staging Shakespeare during Communism, in particularly harsh conditions. In both *Juliet* (Visky, 2002) and *Richard III Will Not Take Place* (Visniec, 2001), the authors imagine extremely “endangered” productions of Shakespeare’s plays referred to in the titles, productions which provide the protagonists with “beauty and consolation” (George Steiner), but also with grotesque irony as antidotes to totalitarian terror. The paper will also discuss the reception of these adaptations in Western Europe and in the United States.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.05 Networks of Subversion:
East European Shakespeare Appropriations

Dana Monah is a Lecturer in French literature and theatre studies at the "Alexandru Ioan Cuza" University of Iași, Romania. She holds a PhD in Theatre Studies from the Sorbonne Nouvelle Paris III University and the University of Iași. Her publications include *Shakespeare et ses doubles. Essai sur la réécriture théâtrale* (2017) as well as essays and articles in journals such as *Cahiers Élisabéthains*, *Alternatives Théâtrales*, *Coup de Théâtre*, *Studia Dramatica*. She also wrote introductions to *Richard III* and *Henry V* for the new Romanian translations of Shakespeare's Complete Works, edited by George Volceanov. She is currently working on a project on adaptation and rewriting in contemporary theatre, funded by the Romanian Ministry of Research.

The Rogue Bard: Shakespearean travesties by Les Podervianskyi and Sergey Zhatin

Daria Moskvitina

Zaporizhia State Medical University, Ukraine; daryamoskvitina@gmail.com

Daria Moskvitina is an Associate Professor of English at Zaporizhzhia State Medical and Pharmaceutical University. She defended her PhD on the American reception of Shakespeare in 2014. She has been publishing on various Shakespeare-related topics including Shakespeare on stage and screen, American and Ukrainian receptions of Shakespeare, and Shakespeare in translation. As a member of the Ukrainian Shakespeare Centre, she contributed to the organization of International Shakespeare conferences in Ukraine (2009, 2010, 2011, 2014, 2016). During 2014–2017, she co-edited an online project "Shakescribe.UA".

Shakespeare's Theatrum Mundi, or The Shakespearomania Trilogy

Ivona Mišterová

University of West Bohemia, Czech Republic; yvonne@kaj.zcu.cz

During the pre-1989 era in Czechoslovakia, Shakespeare's plays were tolerated and even generously subsidised yet, at the same time, controlled. As Pavel Drábek observes, satire, which was a frequent tool to alleviate aggression and tension, was "indirectly supported by the Party" (2016: 752). For instance, the Goose on a String Theatre, located in Brno, staged a distinctive Shakespearean trilogy entitled *Shakespearomania* between the years 1988–1991 (*Veličenstva blázni* [*Their Majesties' Fools*], 1988; *Lidé Hamleti* [*The Hamlet Humans*], 1990; *Člověk bouře* [*The Man of the Tempest*], 1991). In his trilogy, the Slovak-born director Peter Scherhauser (1942–1999) presented a distinctive blend, or rather a collage, of parodic sketches drawing on Shakespeare's plays. Figuratively speaking, he staked out a new space within the boundaries of page and stage. The new frontiers were most visible in the second part, *The Hamlet Humans*, at the beginning of which Hamlet dies having uttered only six lines which would otherwise appear later in the text of the play/performance. In contrast to Shakespeare's original, Polonius was murdered four times, not only by Hamlet but also by his friends and even by his mother, whose hand was led by Hamlet.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.05 Networks of Subversion:
East European Shakespeare Appropriations

Such intertextual reading and staging inevitably resulted in a caricature of (more or less) traditional rendition of (not only) Polonius (Inštorisová 2018: 121–122). The first part of the trilogy was successfully staged at the Donau Festival in Krems, Austria, in June 1988.

Ivona Mišterová is a senior lecturer at the Department of English Language and Literature at the University of West Bohemia in Pilsen, Czech Republic. She received her Ph.D. in English and American Literature from Charles University in Prague. Ivona has published monographs on performances of British and American works staged in Czech theatres in the 20th and 21st centuries (*Anglo-americké drama na plzeňských scénách* [*Anglo-American Drama on Pilsen Stages*, 2013], and *Inter Arma non Silent Musae. Anglická a americká tvorba na českých moravských divadelních scénách v době první světové války* [*Inter Arma non Silent Musae. English and American Drama on Czech and Moravian Stages during the Great War*, 2017]). She is a member of CEESRA.

From Tradaptation to Transcreation – Heiner Müller’s Shakespeare Versions in Romania

Madalina Nicolaescu

University of Bucharest, Romania; madalinanicolaescu@gmail.com

The paper first considers the discussions in the socialist 1970s in the GDR and in Romania of the debates triggered by the new trend of creative translations and “revisionist” stage adaptations of Shakespeare. What common ground did the adaptations cover in the two countries? What divergent critical and theatrical traditions were relied on to legitimate their approach? The paper will also briefly look at Müller’s tradaption of *Macbeth* and Radu Penciulescu’s production of *King Lear*.

The second part of the paper will focus on the 2003 Romanian production of Müller’s *Anatomy Titus the Fall of Rome* within the context of Romania’s decision to join the Northern Alliance in the War of Afghanistan. Of particular interest will be the continuing process of *Umfunktionierung* of Shakespeare’s play, of further shifting the accents in Müller’s revised version, to make it resonate with the anxieties of the Romanian public on the topic of the war and “the clash between civilizations” as it was raised by Huntington.

Madalina Nicolaescu is professor at the English Department of the University of Bucharest. Her books on early modern theatre include *Meanings of Violence in Shakespeare* (2004), *Ec-centric Mappings of the Renaissance* (1999); she has edited collections of essays, such as *(In)hospitable Translations: Fidelities, Betrayals, Rewritings* (2010), *Shakespeare Translations and the European Dimension* (2012), *Shakespeare 400 in Romania* (2016), *Perspectives on Shakespeare in Europe’s Borderlands* (2020). Further recent contributions on Shakespeare have been published in *International Shakespeare Yearbook* (2020), *Cahiers Élisabéthains* (2019, 2020), *SEDERI* (2017), and in volumes like *Proceedings of the Ninth World Shakespeare Congress* (2014), *Great Shakespeareans* (2012), and *Visions of Shakespeare* (2011).



Appropriating Shakespeare in intermedial and post-pandemic contexts: The *Webtheatre-Shakespeare/37* project

Natália Pikli

Eötvös Loránd University, Hungary; piklinatalia@gmail.com

My paper will discuss how a recent Hungarian transcreation of Shakespeare, László Magács and Natália Nóra Meister's *Webtheatre-Shakespeare/37* project (2021-2023) addresses contemporary issues both in form and content, and how this take on Shakespearean plays fits into the international and post-pandemic world of Shakespeare adaptations, catering for the needs of an audience with changed expectations and varying degrees of digital literacy. This project is unique in combining several features of Shakespeare adaptations, which – to my knowledge – have not been integrated in such a way yet. First, it re-imagines and re-contextualizes the whole canon (the 36 plays in the First Folio plus *Pericles*) as a series, like the Hogarth Shakespeare Series novelisations (2015-) but these new recreations, each inspired by a Shakespearean play, are written not by well-known and already famous authors but by contemporary Hungarian creatives of very different background, including many young and female writers. These mini-dramas are published as separate pieces by a popular and prestigious online literary journal (litera.hu), and then each one is re-created as a filmed production with very specific regulations: each shot is preceded by theatrical-style rehearsals, led by László Magács, himself a well-known theatre director. The actors are chosen by him and are of very different background and expertise. Then the episode is shot in one sustained single take (Dogma-style) with no cuts, with the finished product lasting no more than 30 minutes. The locations, a different one for each episode, are also carefully chosen (an early medieval Christian crypt with frescoes for *The Winter's Tale*, the famous and expensive Hotel Gellért in Buda for *Richard III*, etc.). In addition, sound design and camera movements become active agents in creating meaning. This hybrid form is definitely the result of lockdowns during COVID but is designed and intended to live on (and influence) post-pandemic generations, with the creators offering up this formula for international use and dissemination (all episodes are subtitled in English). This project provides a democratic, nationally and internationally accessible form (for a modest fee), which differs from live theatrical events significantly in consumption. So far, 20 episodes came out, Season 1 with 12 pieces, between 16 April 2021 and 14 July 2021, and Season 2 with 8 pieces between 1 Dec 2021 and 11 March 2022. At the moment of writing this abstract, the third season is in production, with finished episodes expected to come out in Spring-Summer 2023.

Due to their strong contemporary focus, the episodes are often political and even more often subversive, parodical or satirical, and the centre-margin dichotomy is negotiated in the choice of authors and actors as well, as mentioned above. The hybrid form of theatre/film is another innovation which can be related to other transnational Shakespeare productions which the pandemic gave rise to, as discussed by, for instance, Pascale Aebischer in *Viral Shakespeare* (Cambridge UP, 2022), as well as by the authors in *Lockdown Shakespeare* (Bloomsbury, 2022) and in other recent publications.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.05 Networks of Subversion:
East European Shakespeare Appropriations

Besides addressing general questions of such transmedial and potentially transnational recreations, attention will be called to the specifically Hungarian/Central European take of some of these episodes, like the one based on *Love's Labour's Lost*, which transforms the contract of 'refuting love' of the young men, engaged in a free chat atop the famous tourist site of the Fisherman's Bastion in Buda Castle (now also the residence of the prime minister) into a chilling criticism of the present political regime.

Natália Pikli is Associate Professor of English Culture and Literature at Eötvös Loránd University, Budapest, where she teaches in the fields of Shakespeare and theatre studies. Her research interests include the 20th- and 21st-century theatrical reception of Shakespeare, as well as early modern popular culture, drama, theatre, and print, with a special interest in gender and cultural memory. She has edited and co-edited five books and published more than forty articles and book chapters in Hungarian and English in edited collections and academic journals, among them *European Journal of English Studies*, *Journal of Early Modern Studies*, and *Shakespeare Survey*. Her latest publications include the chapter "Staging *The Merchant of Venice* in Hungary: politics, prejudice and languages of hatred" in *Shakespeare's Others in 21st-century European Performance. The Merchant of Venice and Othello* (2021) and a monograph, *Shakespeare's Hobby-Horse and Early Modern Popular Culture* (2022).

A *Midsummer Night's Dream*: Project Shakespeare

Nataša Šofranac

Belgrade University, Serbia; natashapixie@yahoo.co.uk

In autumn 2019, on the eve of the pandemic, a new AMND production, premiered at our National Theatre.¹ All-women cast, juxtaposed to male-only actors in Shakespeare. However, this metatheatrical tragedy prophetically announced the confinement of lockdown, derogation of rights and abuse of power on the pretext of the state of emergency, and madness coming like a poison through the eyes and ears of fake news.

"Project Shakespeare" addresses the phenomenon of using Shakespeare's text in correctional institutions, for the purposes of regulation and adaptation. Studying their script, the prisoners undergo different phases of transformation. In that sense, prison as deprivation of liberty is both literally and symbolically the government system ruled by Theseus, or the world of ugliness and repression, as the stage director Mladenović put it, whereas Shakespeare's text is the space of new experience, just like the forest is for the original lovers, or the world of beauty, freedom and imagination, to quote director Mladenović: "All men in this play act from a position of masculine authority, smothering their own wives, exercising power. I think that men have ruined this world enough and it's about time we saw women's stories enacted."²

¹ *A Midsummer Night's Dream: Project Shakespeare*. Directed by Kokan Mladenović, National Theatre in Belgrade, 8 October 2019.

² "A *Midsummer Night's Dream* – Project Shakespeare." *National Theatre in Belgrade*, narodnopoistoriste.rs/en/performances/a-midsummer-nights-dream

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.05 Networks of Subversion:
East European Shakespeare Appropriations

The prison guards, also women, abuse and degrade the prisoners. Enlightened by Shakespeare, the inmates even dare organise a riot and seem for a moment to have taken over the control of the prison. An actor has seen more empowerment and metamorphosis probably only in "Shakespeare in Kremlin" – a project started in the teeth of Brezhnev's visit to Yugoslavia and duly delayed for 30 years. In his last days, Stalin confides in a Shakespearean actor, former political prisoner and dissident.

Dr **Nataša Šofranac** teaches English Literature (Special Course on Shakespeare) at the Department of English Language and Literature, Belgrade University. Conferences where she has presented papers include ESRA (then SHINE) "Shakespeare and Europe" in Utrecht, 2003; the Ninth World Shakespeare Congress in Prague, 2011; ANZSA "Shakespeare and Emotions" in Perth, University of Western Australia, 2012; "Shakespeare and Scandinavia" in Kingston, UK, 2015; the 10th World Shakespeare Congress in Stratford-Upon-Avon and London in 2016; the 2016 BSA Conference in Hull; the Conference on Lull, Cervantes and Shakespeare ("Images of Madness") at the University of Valencia, 2016; the ESRA Conference in Gdansk, 2017; the BSA Conferences in Belfast, 2018 and Surrey (online) in 2021; and the Asian Shakespeare Association in Seoul, 2020 (online).

Richard III: A Hungarian Transnational Readaptation

Zsolt Almási

Pázmány Péter Catholic University, Hungary; almasi.zsolt@btk.ppke.hu

In this paper, I shall examine the Hungarian theatrical production of Matéi Vişniec's play *Richard III Will Not Take Place, or Scenes from the Life of Meyerhold* (2005), which was directed by Rémusz Szikszai and premiered on October 10, 2020. My goal is to demonstrate how the play has been successfully integrated into contemporary Hungarian theatre, and I will do so by analysing various elements of the production, including the cast, the performance space, the director's previous work and the change in its title. I shall show how this production depicts memories of totalitarianism through personal (Meyerhold), professional (theatrical life under totalitarian oppression), and social (the pain it causes for people, families, and entire societies) lenses. I shall also demonstrate how the play serves as both a depiction of the past and a means of reflection. As memory not only recalls the past, brings about once again what has disappeared, but it also prompts questions about why the specific memory surfaced at the given moment. In this sense, reminiscing holds a mirror to the present. A mirror that allows for reflection on the condition and purpose of theatre and culture in the face of challenging political conditions.

Zsolt Almási is an associate professor in the Institute of English and American Studies, Pázmány Péter Catholic University, Hungary. His book, *The Problematics of Custom as Exemplified in Key Texts of the Late English Renaissance* came off the press in 2004. He is the co-editor of journals (*International Journal of Digital Humanities*), *Digitális bölcsészet* (Digital Humanities) and was co-

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.05 Networks of Subversion:
East European Shakespeare Appropriations

editor of books with Mike Pincombe, *Writing the Other. Humanism versus Barbarism in Tudor England* (2008), and *New Perspectives on Tudor Cultures* (2012). More recently (2021) he co-edited with Kinga Földváry a special issue "Shakespeare in Central Europe after 1989: Common Heritage and Regional Identity" of *Theatralia*. He serves as head of the Department of English Literatures and Cultures, and as executive secretary of the Hungarian Shakespeare Committee. His current research projects and publications focus on Shakespeare, Shakespeare in the contemporary Hungarian theatre, digital Shakespeare and digital philology.

Bitter carnival vs. socialist enlightenment in the grotesque tragedy by Ivo

Brešan: *Predstava Hamleta u selu Mrduša Donja*

Zorica Bečanović Nikolić

University of Belgrade, Serbia; zoricabn@gmail.com

Croatian playwright Ivo Brešan (1936-2017) chose a generic designation of "grotesque tragedy" for his intertextual, palimpsestic 1973 satire *Predstava Hamleta u selu Mrduša Donja* (The role-play of *Hamlet* in the village of Mrduša Donja). This paper's intention is to investigate semantic distortion of the politically imposed socialist enlightenment in the concave mirror of the carnival popular culture of the litterate, half-literate and illiterate amateur actors of the village. The grotesque combination of the Shakespearean tragedy and its plot, the crude and superficial ideological intentions and interpretations, and stinging impulse of the carnival topsy-turvy stage treatment of *Hamlet* by theatrical dilettants engendered a political puzzle. It could be argued that it was efficiently subversive, but it could be argued, on the other hand, that it was ultimately contained by the dominant socialist political agenda. Prone to conflicting interpretations, which tend to be a proof of aesthetic value, Brešan's play has been an object of eager reception in the Yugoslav theatre and in criticism.

Zorica Bečanović Nikolić is Professor of Comparative Literature at the Faculty of Philology, University of Belgrade. She has authored books in Serbian -- *Looking for Shakespeare* (2013), *Shakespeare through the looking glass* (2007), *Hermeneutics and Poetics* (1998) -- and academic articles in Serbian, English, French and Spanish. She teaches Shakespeare, and Medieval and Renaissance Literatures in Europe. In 2009, she was a British Academy Visiting Research Fellow at SSEES UCL. Latest publications "Drags, dyes and death in Venice: The Merchant of Venice and Othello in Belgrade", in: *Shakespeare's Others in 21st century European Performance*, Ed. by Boika Sokolova and Janice Valls-Russel (2022), and "Shakespeare, Montaigne and Ricoeur: Identity as Narrative", in *Shakespeare and Montaigne*, Ed. by Lars Engle, Patrick Gray and William M. Hamlin (2022).

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.05 Networks of Subversion:
East European Shakespeare Appropriations

"Truth will come to light" – Questions of discussing subversive artistic influence in Socialist Hungarian Shakespeare productions

Veronika Schandl

Pázmány Péter Catholic University, Hungary; schve06@gmail.com

In line with the seminar's proposed aim, my paper wishes to discuss artistic subversion with regards to artistic cross-pollination in Socialist Hungarian Shakespeare productions. What the essay aims at investigating, through a case study of Hungarian actor-director, Tamás Major, who, with 23 Shakespeare productions was a force to reckon with in the Hungarian stage reception of Shakespeare for more than forty years, are the pitfalls and difficulties one has to face when exploring international influences in a country where all forms of public discourse were monitored and up to a certain level controlled by central cultural authorities.

When wishing to connect some dots and establish artistic bloodlines, one must face the problem of metanarratives, first often created by the artists themselves, then taken over not only by contemporary Socialist reviews and publications, but also by scholarly work done after 1989 that often regard these narratives as starting points for their surveys. These narratives habitually wished to insert the artists in question into contemporary discourses about subversive, revolutionary or retrograde artistic tendencies, however, they often do not reflect the actual productions they wish to describe, rather comment on contemporary discussions of Shakespeare and/or theatre. My aim with this paper is to ask questions, but also to offer some solutions through the analysis of Major's so-called Stanislavskyan and Brechtian periods of Shakespeare directions, how to look beyond such labels when wishing to move beyond pre-conceived, pre-formulated narratives.

Veronika Schandl is an associate professor at Pázmány Péter Catholic University in Hungary. Her research is centred on Shakespeare in performance, specialising in Socialist, politicised productions of Shakespeare in Eastern-Europe. Her book, *Socialist Shakespeare Productions in Kádár-Regime Hungary: Shakespeare Behind the Iron Curtain*, was published in 2009. Currently she is writing a monograph on Hungarian director Tamás Major's Shakespeare directions, and is working on Shakespeare burlesques and theatrical nostalgia.

Seminar 6:

Shakespeare (Re)Translations: A Field of Innovation and Transgression

Anna Cetera-Włodarczyk¹, Jesús Tronch²

¹University of Warsaw, Poland; ²University of Valencia, Spain

a.cetera@uw.edu.pl; Jesus.Tronch@uv.es

The seminar invites papers reflecting on Shakespeare translations as a vehicle and/ or mirror of change in interpretative trends or staging practices in the late 20th or 21st century. In particular, we seek to explore:

- the relation between translation and performance,
- the changes in translation norms, strategies and concepts,
- the evolving cultural status of Shakespeare translators,
- the (non)canonicity of translations,
- the political vs. aesthetic context of retranslations,
- the power of patronage in Shakespeare (re)translations,
- editorial practices in Shakespeare (re)translations,
- hybridity in translation (adaptation, tradaptation, appropriation),
- the impact of new media on the emergence and dissemination of new translations,
- constructing and exploring digital archives of translations.

The underlying aim of the seminar is to explore the ways Shakespeare translators respond to the challenges of the time and position themselves in and against the body of earlier rewritings. This refers in particular to the shifts in translation strategies as well as to the broadly understood translation discourse as manifest in critical pronouncements, scholarly analyses and translators' polemics. Thus, we are eager to explore the relation of new translations to national cultures, and the way they affirm or contest earlier practices with regard to e.g. literary conventions, generic features or language use. Additionally, we welcome methodological proposals, seeking to exemplify and define new forms of rewritings, transgressing on the ever-intuitive boundaries of literary translation or venturing into 'states unborn' or 'accents yet unknown'.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

Anna Cetera-Włodarczyk (a.cetera@uw.edu.pl) is Associate Professor of English literature at the University of Warsaw. Her publications include several monographs centred on Shakespeare and translation either in theatrical context or within Polish cultural history: *Enter Lear* (2008), *Smak morwy* (2009), *Polskie przekłady Shakespeare'a w XIX wieku* (co-authored, 2019), and a number of critical essays (CUP, Palgrave, *Shakespeare*, *Cahiers Élisabéthains*). Since 2009 she has been editing a critical series of new translations of Shakespeare and since 2016 managing two state-funded projects aimed at digitising Polish 19th–21st century Shakespeare translations (polskiszekspir.uw.edu.pl). A leader of two ESRA panels on digitizing Shakespeare (Gdańsk 2017, Athens 2021) and two seminars on translation (Montpellier 2013, Budapest 2023).

Jesús Tronch (Jesus.Tronch@uv.es) is a university teacher and researcher at the Universitat de València Estudi General. His research focuses on the transmission and editing of the texts of early modern English drama (often in comparison with Spanish theatre), on the use of digital technologies in this research, and on the reception and translation of Shakespeare in Spain. Among his monographs, he has published *A Synoptic 'Hamlet'* (2002), and co-edited with Clara Calvo *The Spanish Tragedy* for *Arden Early Modern Drama* (2013). He is currently co-directing the open-access EMOTHE database and digital library of Early Modern European Theatre.

Shakespearean Drama in Spanish: Comparative Study on the Translation, Adaptation and Re-Translation of *King Lear* in Chile

Paula Baldwin

Universidad de los Andes, Chile; pbaldwin@uandes.cl

Translations, adaptations, and other forms of reinterpretation of William Shakespeare's dramatic corpus play a key role in the formation of national literary canons within Europe and further afield. This paper compares the translation of a selection of speeches by the Fool in three Chilean versions of *King Lear*: the 1976 translation by Carmen Cienfuegos written in Iberian Spanish, the free version *Lear, Rey & Mendigo* by the poet Nicanor Parra, who adapted it for the stage in 1992, and the retranslation of the tragedy into standard Spanish published by the academics Paula Baldwin and Braulio Fernández in 2017. I argue that the concept of re-translation does not only imply a need to renew the ageing previous translations or to reach an "ideal" version of a Shakespearean play, but it must consider the cultural context and, above all, the target group of readers/spectators to whom the version is addressed. Due to the humour and irony of most of the Fool's speeches, the translator needs to retranslate (recontextualize) the "semantic core", that is, the linguistic or extralinguistic elements that produce the comic effect, by using different translation strategies tailored for new readers and audiences.

Dr **Paula Baldwin** Lind holds a Bachelor of Arts, English Linguistics and Literature (Pontificia Universidad Católica de Chile). She has a Master of Studies in English Literature from 1550-1780

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

(University of Oxford, England), and a PhD in Shakespeare Studies (The Shakespeare Institute, University of Birmingham, England). She is currently a Full Professor and Director of the Theatrical Studies Diploma at the Institute of Literature, Universidad de los Andes (Chile). She is in charge of the Fondecyt Project: "Building Bridges: Comparative Study of Domestic Spaces in Selected Comedies by Lope de Vega and William Shakespeare" (2022-2024). Her research areas focus on the configuration of female spaces and spaces of representation in the works of William Shakespeare, as well as the translation of his plays into Spanish, from which she has published *La tempestad, Noche de Reyes, y El rey Lear* (Ed. Universitaria, 2010, 2014, 2017), together with Braulio Fernández Biggs. Her most recent publications include the edition of *Telling and Re-telling Stories: Studies on Literary Adaptation to Film* (Cambridge Scholars Publishing, 2016), "Configuración y representación del espacio en *La tempestad* de William Shakespeare" (*Revista de Humanidades* 41, 2020), "Todo el mundo es un escenario": estudio comparativo de los espacios teatrales en el barroco español y en la escena isabelina (*Revista Chilena de Literatura* 102, 2020), "'Far more fair than black': Othellos on the Chilean Stage" (*Multicultural Shakespeare* 22.37, 2021), and the entry "Shakespeare in Chile", for the *Stanford Global Shakespeare Encyclopedia*, among other works. She has participated in conferences about Shakespeare in Chile and in many countries around the world (ESRA in 2017, 2019, and 2021).

The cultural translatability of Shakespeare's deaths: A Japanese Perspective

Jessica Chiba

Shakespeare Institute, United Kingdom; j.k.chiba@bham.ac.uk

All things change, except for change itself, and the ultimate sea-change is death. While the concept of universality has been rightly questioned, debated, and debunked in our increasingly diverse and globalised world, death (and birth, as its corollary) may still lay some claim to being a universal fate. Attitudes toward death, the beliefs and customs that surround its mystery, however, remain deeply cultural. It has not escaped the attention of critics that Shakespeare, like most good writers, was fascinated by death, in the many forms it may take, and in the effects of death on those who are left behind. It is also evident that he was interested in attitudes to death alien to his own time and society, depicting Roman and even Roman Catholic suicides without condemnation even as Hamlet laments that 'the Everlasting' has 'fixed / His canon 'gainst self-slaughter'. Death is universal, but the meaning of death changes.

Shakespeare was already aware of the way that the meaning of death changes in different states and accents, but Shakespeare's own depictions of death undergo similar changes as they have been translated across the world. What becomes of notions of death in translations of Shakespeare? As universal as death may be, is this greatest translation translatable, or does death take on a different meaning when staged in different climes? This paper seeks to analyse innovative ways that translation might transgress the norms of literary interpretation by reading Shakespeare's deaths through recent Japanese translations, revealing underlying assumptions about death in his work by thinking of the ways death can and cannot be translated.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

Dr **Jessica Chiba** is a Leverhulme Early Career Fellow at the Shakespeare Institute, University of Birmingham. Her research interest lies at the intersection between Shakespeare and philosophy, especially where questions of language overlap with conceptual issues surrounding knowledge and existence. Her first book project, *Shakespeare's Ontology*, focuses on Shakespeare's presentation of human existence, the moments where 'being' is foregrounded in the plays and poems. She is currently working on a project entitled *Shakespeare's Untranslatability*, which looks at Shakespeare through what cannot be translated into Japanese, and what that might reveal about Shakespeare's ideas.

Retranslation as polemical conversation with predecessors: new Romanian versions of William Shakespeare's plays

Elena Ciobanu

Vasile Alecsandri University of Bacău, Romania; eelenaciobanu@yahoo.com

Canonical texts, or at least those texts of the past that are still considered to be aesthetically and spiritually valuable, should be retranslated periodically, to avoid the obsolescence that fatally begins to affect not only the interpretations of previous translators but also their linguistic choices. A recent project conducted in Romania by George Volceanov has underlined the importance of retranslating Shakespearean works into Romanian especially through a polemical 'conversation' with revered predecessors. The poetics of the new edition of retranslations foregrounds the performative dimension of Shakespearean texts and aims to reconnect the public of the present to the world of the great writer's texts. The retranslations made by a team of translators who adopted this principle have been greatly appreciated for their greater clarity and semantic and pragmatic adequacy. Some of them have already been used for theatrical representations in Romania. This paper will present the basic principles and methods adopted by the participants to the project mentioned above and will further explore the vistas that it opens for future Romanian retranslations of dramatic texts written not only by Shakespeare but also by some of his contemporaries.

Elena Ciobanu, PhD, is an Associate Professor of English and American literature at Vasile Alecsandri University in Bacău, Romania. A leading Romanian authority on Sylvia Plath, she is the author of several book-length studies in the field, including *Sylvia Plath's Poetry: The Metamorphoses of the Poetic Self* (2009) and a much-acclaimed bilingual edition of Sylvia Plath's poems, with her own Romanian versions, published in 2012 (*Selected Poems/Poeme alese*). Her main areas of research include poetics, poetic discourse, narrative discourse, modern and postmodern Anglo-American poetry and prose, Elizabethan literature, literary translation. Her publications include numerous essays, academic articles and books that explore such issues.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

The Many Faces of Shakespeare in Corsica: Translating a Canonical Author in a Regional Context

Charlène Cruxent

Université Grenoble Alpes, France; charlene.cruxent@univ-grenoble-alpes.fr

In the 2000s, Shakespeare's plays were performed more frequently than ever in Corsica, an insular region of Southern France. At first, most performances were faithful adaptations staged in French, but the second decade of the twenty-first century has seen a flurry of interest in the performance of Shakespeare's plays in Corsican. What is more, the directors often resorted to "tradaptations" rather than translations, adapting – and sometimes rewriting – the plot for the insular context of Corsica. This may have prompted the appearance of the first published translations in Corsican of Shakespeare's works in 2017. Interestingly, these translations – made by high school teachers – are sometimes used in drama and literature classes at school.

If the fascination with Shakespeare is not endemic to the island, some of the issues addressed in his works (such as power or violence) have a striking resonance in this society, and this recent interest in the playwright is not fortuitous. From the 1970s to the 2010s, the nationalists led a violent armed struggle for the independence of their island by conducting numerous attacks on French officials and government buildings in order to oppose France, the centralised nation-state that annexed this territory in the eighteenth century. In 2014, the nationalists softened their demands: they changed their claim for independence of the territory and asked for its autonomy. The campaign to promote Corsican culture then intensified, with Shakespeare playing a central role in this endeavour.

This essay aims to show how recent adaptations, tradaptations, and translations of Shakespeare's plays in Corsica are part of a sociolinguistic, pedagogical, and political agenda. More than an English canonical dramatist, Shakespeare becomes a tool to facilitate the learning and advancement of the Corsican language and culture while supporting the claims of autonomists who wish to obtain a co-official status for their language as well greater local self-rule.

Charlène Cruxent is a Teaching and Research Fellow (ATER) at the Université Grenoble-Alpes (France) where she teaches in the Department of English. In 2021, she defended a PhD thesis entitled "Naming and Nicknaming in Shakespeare's World," which examines and contextualizes the formation and use of nicknames in Shakespeare's works. She has published articles and critical reviews of books and plays in journals such as *Cahiers Élisabéthains* and *Shakespeare Bulletin*. Forthcoming publications include chapters on *Hamlet* in *Shakespeare and the Politics of Tradaptation* (Palgrave) and *Hamlet, mise en je(u)* (Presses Universitaires de Nanterre). Her research interests include onomastics and sociolinguistics, social identity phenomena, and contemporary adaptations of early modern plays. She is currently studying the place of Shakespeare in the twenty-first century, with a particular focus on adaptations, translations, and "tradaptations" of his works in Southern France.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression



The hotchpotch of languages in Shakespeare's *Henry V*

Jean-Michel Déprats

Université de Paris Nanterre, France; jeanmichel.deprats@gmail.com

I propose to examine the failure of "traditional" translation when dealing with certain works of Shakespeare, especially in *Henry V* and *Merry Wives*. I have in mind the question of bilingualism, but also vernaculars, accents, and dialects. For a few scenes in those plays the operation of translation into French goes off course. The particular language situations oblige the translator to find transposition methods other than word-by-word rendering. Thus I gave up translating every one of Mistress Quickly's Anglo-Latin word plays and recreated the Latin lesson in *Merry Wives* entirely in Franco-Latin puns. The Welsh tongue of parson Sir Hugh Evans in the same play, or the Franco-English pidgin of the French Doctor Caius present even more unsolvable problems.

Henry V is by far Shakespeare's most polyglot play, the one that most defies translation, especially translation into French, because the play already contains several scenes in French, notably the scene of the English lesson. This scene is written in strange French, probably Anglo-Norman. To preserve this strange French would lead to the absurdity of French characters expressing themselves in chaotic French while in the translation English characters express themselves in correct French. In the scene in which Henry courts Catherine, there can be no question of having Alice and Catherine express themselves in chaotic French while the English characters speak correct...and modern...French.

The trickiest translation problem is that of dialects and regional accents found in Act III, scene 3. We are dealing with stylized dialects rather than historically accurate Welsh, Irish, or Scottish. This has not prevented a great many translators in the past from transposing these regional English dialects into regional French dialects, which is of course a wrong choice.

In a theatrical text, the verbal translation is never complete in itself. It can be relayed by intersemiotic translation, on condition that we think in terms of transposition and re-creation and not exclusively in terms of verbal translation.

Born in 1949, Professor **Jean-Michel Déprats** studied English language and literature in Paris VII, in the École Normale Supérieure de la rue d'Ulm (Paris) and in Amherst College and Mount Holyoke College (USA). In October 1972, he started teaching Elisabethan theatre as a Senior Lecturer at the University of Paris – Nanterre. From 1980 onwards he translated for the stage over 30 of Shakespeare's plays staged by major European directors. His translations were published in eight bilingual volumes by Gallimard. His publications comprise many articles and Symposium papers such as "The 'Shakespearian Gap' in French" (*Shakespeare Survey* 50) focusing on the specific problematics of re-translating for the stage. His latest achievement is a fresh translation of Shakespeare's *Sonnets*.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

The Sound of the Virginal: The Retranslation of the Sonnets into Hungarian

Sándor Fazekas

University of Kaposvár, Hungary; alex.fs.potter@gmail.com

I have just finished my new Hungarian translation of the Sonnets with my lector, Natália Pikli. The translation of Lőrinc Szabó has a good reputation today, but still rewrites the original. The recent attempts which used his method were not accepted by the professional audience.

I used the most recent research by the international scholars in this field. I was fortunate to meet Paul Edmondson, co-editor of the latest edition (with Sir Stanley Wells). Their work was a great help to me as they provided a prosaic transcript of the Sonnets, which helped to elaborate my concept, although in some questions I have different ideas.

The Sonnets needed to be rewritten into a modern idiom, without any additional poetical pathos and romantic mystifications, which were prevalent in earlier translations.

The form needed to be as close as possible to the original one. I used only iambs and spondees, and also followed the number of syllables in the lines and the feminine rhymes. This is the most sincere attempt to stay close to the form, although we know that the metrical system of the English language is different from that of Hungarian.

Modernizations and targeting young generations are important, but in the last century there has been no Hungarian translation had a strict philological aim. I hope that with a lot of notes and explanations, and with the help of contemporary parallels from other English sonneteers (including the works of Wyatt, Drayton, Sidney, Spencer, and others), this translation provides great insight into the Sonnets and opens the field to new readers and interpretive approaches.

Sándor Fazekas is an Assistant Professor at the Institute of Pedagogy of MATE (Hungarian University of Agriculture and Life Sciences) in Kaposvár. He earned his Ph.D. in 17th-century Hungarian political poetry and discovered a Latin source of a Hungarian poem sequence, the *Sebes agynak késő sisak* (Late Helmet for a Wounded Brain), which includes 42 portraits of key figures and countries involved in the war. He teaches the history of theatre and drama at the University of Kaposvár, including the works of Shakespeare, to actors and stage designers. Recently, he completed a new translation of the Sonnets, made possible with the support of a scholarship from the Hungarian Academy of Arts (MMA).

Political Translations/Adaptations of Shakespeare and the Context of the Argentine Dictatorship

Maria Clara V. Galéry

Federal University of Ouro Preto, Brazil; mclara.galery@gmail.com

Jorge Luis Borges, the most acclaimed Argentine author of the twentieth century, whose writings include citations and wide-ranging references to Shakespeare, declared that artists and

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

intellectuals who move and create within a certain tradition, while maintaining a distinct identity, occupy a privileged position because their distance allows for a differentiated perspective. Indeed, Shakespeare’s written word has been part of the universe that Argentines have chosen as their literary heritage. But an idiosyncratic perspective is present in translations and appropriations of Shakespeare in this Latin American nation, where, in the latter half of the twentieth century and onwards, the tragedies have been staged and adapted with a localized angle. Shakespeare changes in translations referring to the military dictatorship in Argentina, which lasted from 1976 to 1986, when people were arrested and tortured. Many were never seen again – the number of the “Disappeared” is calculated at 30,000 people. Political translation of the canon encodes subtexts that are understood by the audience in times of censorship. During the Argentine dictatorship, Shakespeare was translated and staged in a manner akin to Jan Kott’s vision of the plays as political allegories.

In this seminar paper, I propose a discussion of selected Argentine translations/adaptations of Shakespeare’s tragedies that refer to the dictatorship period and its aftermath. These include Ricardo Somigliana’s *Macbeth* (1980) and his *Ricardo III sigue cabalgando* (1986), works which allude to the military regime with clear metaphors of political violence. I also intend to explore Griselda Gambaro’s *La señora Macbeth* (2003), where echoes of the memory of the Disappeared are heard. Another significant work is Luis Cano’s play *Hamlet, de William Shakespeare* (2004), which reflects on contemporary theatrical practices, on authorship and ownership, as well on the Malvinas/Falkland War, fought during the Argentine military dictatorship against the United Kingdom, in 1982.

Maria-Clara V. Galéry received her doctorate from the University of Toronto and is currently affiliated with the Graduate Program in Language Studies at the Federal University of Ouro Preto, Brazil, where she teaches and supervises graduate students. Her research interests include drama, Shakespearean adaptations, cultural memory, translation, and women’s writing. She has written various essays on English literature which an emphasis on Shakespearean drama that have appeared in periodicals and books published in Brazil, the United States and Canada. Her recent publications include the chapter « Shakespeare in Latin America : appropriation politics and performance strategies » in *The Shakespearean World* (Routledge, 2017); “Visões de *Hamlet* nos palcos brasileiros”, in *Hamlet no Brasil* (Ed. UFPR, 2019); and « Hijacked by History : The Merchant of Venice, George Tabori and the Memory of the Holocaust » in *Aletria: Revista de Estudos de Literatura* (Faculdade de Letras: UFMG, 2020).

***Romeo and Juliet*, from Page to Stage and Back: A Hands-On Perspective on Functionalism in Drama Translation**

Anca Ignat

Lucian Blaga University of Sibiu, Romania; ancadiana.ignat@gmail.com

In 2013 I translated *Romeo and Juliet* into Romanian for a student performance, which premiered on February 14, 2014 and has since participated in four international theatre festivals. Three years

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

later, having joined the team of the *Shakespeare for the New Millennium* project – devoted to the retranslation of Shakespeare’s complete works – I embarked on what I thought would be merely a revision of my previous translation for the stage, but soon turned into a very different *translatorial* experience, which resulted in an entirely new Romanian version, mainly due to the twofold, yet more clearly defined purpose of the translation project. This new version, published in vol. 13 (2018) of the latest scholarly edition of Shakespeare’s complete works (2010-2019), has recently passed the performability test as well, in a compelling stage production which premiered, to great acclaim, on December 17, 2022 at the “Mihai Eminescu” National Theatre in Chişinău (Moldova). Thus, my paper sets out to explore – self-reflectively, retrospectively and through the lens of *Skopos* theory – how in each case my approach to the task in hand, my decisions and my solutions to various translation problems were guided by what I knew or assumed about the aims, requirements and prospective audience of each translation. Thus, a translator’s practical experience is brought to bear on what has been both hailed and criticised as “a new paradigm” in translation studies, in an attempt to test its hypotheses against the actual practice (as well as the outcomes) of translating the same text for different purposes.

Anca Ignat is Assistant Professor with the Department of Anglo-American and German Studies at Lucian Blaga University of Sibiu (Romania) where she teaches English literature. She has published scholarly articles in various academic journals and conference volumes, has authored two book-length studies on contemporary fiction – *A Transdisciplinary Approach to Salman Rushdie’s Recent Fiction* (2012) and *Truths in the Plural: A Theoretical and Comparative Study of Historiographic Metafiction* (2014), – has translated William Shakespeare’s *Romeo and Juliet* for the stage (2013) and has collaborated on the translation of three plays – *Sir Thomas More* (in William Shakespeare. *Opere XII*, 2017), *Romeo and Juliet* (in William Shakespeare. *Opere XIII*, 2018), *Cymbeline* (in William Shakespeare. *Opere XV*, 2019) – and of the Elizabethan collection of poems *The Passionate Pilgrim* (in William Shakespeare. *Opere XVI*, 2019) within the *Shakespeare for the Third Millennium* project. Since 2021, she has been involved in a new wide-ranging translation project – *Shakespeare’s Contemporaries* – having recently produced the first Romanian translation of Christopher Marlowe’s *Dido, Queen of Carthage* (in Christopher Marlowe. *Opere I*, 2022) and being currently at work on a retranslation of Marlowe’s epyllion, *Hero and Leander*, due for publication next year.

On Translating *Hamlet* in the 21st Century into Czech for Page and Stage: A Translator’s Account

Filip Krajník

Masaryk University, Czech Republic; krajnik@phil.muni.cz

The presentation will introduce a new Czech translation of *Hamlet* that premiered at the South Bohemian Theatre in April 2022 and was published in July 2022 as a book, aimed chiefly at secondary-school and university students. Following Pavel Drábek’s classification of Czech translations of Shakespeare throughout history, the 2022 translation of *Hamlet* should have

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

opened a new generation of Shakespearean translations into Czech (with the newest previous staged Czech translations of the play dating back to 1999). From the translator's (as well as literary historian's) point of view, the presentation will address certain specific features of the new version that distinguishes it from the previous tradition, among them a "dramaturgical" approach to the text, a collaborative nature of the translation, an emphasis on its "interpretive openness", and a different approach to the English verse language and its translation into a different poetic tradition.

Filip Krajník is a lecturer in early English literature at the Department of English and American Studies, Faculty of Arts, Masaryk University, Czech Republic. He specialises in late medieval poetry and early-modern theatre, he has recently published a chapter in Paul Poplawski's history of English literature, entitled *Studying English Literature in Context* (Cambridge University Press, 2022). With his colleague Anna Hrdinová, he is currently co-editing a volume on Restoration theatre, entitled *Restoration Reshaping: Shifting Forms, Genres and Conventions in English Theatre, 1660–1737* (to be published by Charles University Press in 2023). His Czech translation of Shakespeare's *Hamlet* premiered at the South Bohemian Theatre in April 2022 (directed by Jakub Čermák).

Shakespeares Unequaled and Unequalised: Post-1989 (Re)translators of Shakespeare in Poland. An Attempt at Gauging Biographical (Ir)regularities **Przemysław Pożar**

University of Warsaw, Poland; p.pozar@uw.edu.pl

The collapse of the Soviet Regime in 1989 destabilised previous equipoise between centralised politics and defiant poetics. The awe of literary and translatory successes achieved during the regime period waned, while the formerly dissident poets were brought back into the open field of literature covered in glory, and often additionally endorsed by other literary household names. Seeking for a dedicated and sagacious translator Polish Shakespeare found his counterpart in Stanisław Barańczak (1946–2014). Done with tremendous aplomb and satisfying the need for fresh Shakespeare, Barańczak's renderings were put to generous use in theatres and published extensively in the 1990s. Barańczak's case exemplifies a complex of social and biographical factors that went into this grand Shakespeare retranslation process –encompassing his dissident and poetic fame as well as the workings of history and economic changes. (Cadera, Walsh 2022: 6) However, this history of the heavily individualised Barańczak-Shakespeare duo overshadows and to an extent feeds on stories of other translators of Shakespeare – minor, distorted, or discouraged when confronted with the new capitalist paradigm. Moreover, Barańczak's translatory fame hanged upon the fierce criticism he directed at his peers and predecessors. This paper then seeks to shed light on both central and marginal (re)translatory projects from around the 1989-period while attempting to capture the complex policies of the post-transformation retranslation field of Shakespeare's dramas as well as the complicated nature of translators' biographies.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression

Przemysław Pożar – fourth year PhD student in Literary Studies at the Doctoral School of Humanities. His doctoral thesis focuses on the translators and translations of Shakespeare canon in Polish People's Republic. Also, he works as a co-investigator in the research project *The e-Repository of the 20th and 21st Century Polish Translations of Shakespeare: Resources, Strategies and Reception* supervised by Anna Cetera-Włodarczyk.

Shakespeare in French: the prose vs. verse battle

Mickaël Savchenko

independent scholar, France; mishustix@gmail.com

Rendering Shakespeare's verse in French today means adopting one of the following translation strategies: prose translations, which ignore line breaks and represent the characters' speech as continuous blocks of text; verse translations, which keep a given metre throughout the text; and ones that can be classified as 'fake verse', written in what appears to be verse lines, but non-metrical.

The practice of verse translation has now become more or less obsolete as contemporary French poets hardly use metre any longer. Metric poetry is seen as artificial and hard for actors to master. The leading approach nowadays is 'fake verse'. It denotes a will to go beyond a literal, word-for-word translation, and occasionally uses metric lines which, however, fail to form a pattern.

Against the backdrop of the three phenomena described, I will analyse two contemporary literary events: the ongoing (2003-) verse translation project by André Marcowicz, who is currently producing a complete new set of Shakespeare's plays and poems, and, at the other end of the spectrum, the recent (2015) reissue of François-Victor Hugo's prose translation of 1859-1866.

Marcowicz chose the ten-syllable metre to represent Shakespeare's iambic pentameter. This is a brave initiative, requiring an absolute mastery of the language, as preserving the metre and the occasional rhymes means sacrificing part of the semantic content. The complete set of F.-V.Hugo's translations, largely outdated by modern standards, was made available through newspaper stalls as part of the periodical *Le Monde's* weekly publications. This reedition was largely a marketing endeavour and an attempt to cash in on public domain texts as well as on Hugo's famous name.

I will examine these two events and the antagonistic approaches they represent in historical perspective as well as in light of choosing content over form or vice versa.

Mickaël Savchenko (Paris, France) holds a PhD from the Paris 8 University. He is active as a poet, translator, and actor, and is a frequent speaker at international Shakespeare conferences. His translation of Thomas Kyd's *The Spanish Tragedy* into Russian was published in 2011. A new Russian critical edition of Shakespeare's *King Richard III*, containing his translation, is due in 2023.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.06 Shakespeare (Re)Translations:
A Field of Innovation and Transgression



The five Icelandic translations of *Macbeth* (1874–2023)

Ingibjörg Thorisdóttir

University of Iceland, Iceland; ingibjorg.thorisdottir@arnastofnun.is

The year 2024 will mark the 150th anniversary of the publication of the first Icelandic translation of *Macbeth* by William Shakespeare. The translation of 1874 was the first play by the Bard to be introduced in the Icelandic language, and was followed by four other translations of the Scottish play. In this paper, I will discuss all five Icelandic translations of *Macbeth* from the years 1874, 1977, 1989, 2012, and 2023. I will address the question of why there are five translations in such a short time, in a small country with a particularly homogenous language. How do these translations relate to each other and how are they different? What is their connection to the source text? "Each generation needs its own Shakespeare", said one Icelandic scholar, and each decade is different from another, especially in a country whose theatre tradition is very young compared to other European countries. Each Icelandic translator of *Macbeth* had his own agenda for his translation, closely tied to the literary and political arena of his time. Additionally, I shall discuss ten productions of *Macbeth* in Iceland since 1874, foregrounding their translators, directors, and finally, their audiences.

Ingibjörg Þórisdóttir (b. 1969) is a PhD-student in Translation Studies at the University of Iceland. Her doctoral research focuses on the early translations of William Shakespeare's plays into Icelandic, especially the translation of the poet and pastor Matthías Jochumsson. The research also sheds light on their relevance for Icelandic literary and theatre history. Thorisdóttir's main fields of academic interest are theatre and performance studies, and translation studies. Thorisdóttir has taught courses at university level in cultural management and media, theatre history, Shakespeare, modern drama, theatre translation, and theatre studies. For the past 5 years she has been on the board of the Institute of Research in Literature and Visual Arts on behalf of PhD students at the Faculty of Icelandic and Comparative Cultural Studies.

Seminar 7:

Actresses Playing Shakespearean Male Characters: Exception or Significant Change?

Pascale Drouet¹, Isabelle Schwartz-Gastine², Imke Lichterfeld³

¹University of Poitiers, France; ²University of Caen, France; ³University of Bonn, Germany

pascale.drouet@univ-poitiers.fr; schwartz-gastine.isabelle@wanadoo.fr; lichterfeld@uni-bonn.de

“Into something rich and strange”

– Ariel

The Tempest, Scene II, Act I

“Casting is a fundamental aspect of interpreting Shakespeare’s plays in performance and reflects the values, anxieties, and preoccupations of our society.”¹ Recently there has been an increase in the number of all-female companies to perform Shakespeare’s plays and in the number of actresses to play Shakespearean male characters: an all-female *Richard II* (National, 1995), *Richard III* (Globe, 2003), *King Lear* (Bulandra, 2010). Every now and then another actress donned Hamlet’s dark suit for an artistic tour de force since the 1850s (starting with Charlotte Cushman, Sarah Bernhardt, Suzanne Després, Asta Nielsen to Maxine Peaks, Michelle Terry, Cush Jumbo) or tried themselves in relatively neutral or genderless roles as Ariel (Priscilla Horton in 1838, Aranka Várady in 1925, Giulia Lazzarini in 1983 *Tempests* directed by Macready, Hevesi, and Strehler, respectively). RSC Deputy Artistic Director Erica Whyman devoted the 2018 winter season to productions featuring a female Mercutio and Prince Escalus (*Romeo and Juliet*), Timon (*Timon of Athens*), Thersites, Agamemnon, Aeneas and Calchas (*Troilus and Cressida*).

This seminar aims at questioning and comparing gender changes in casting in the variety of European practices. How significant is this increase? Is it punctual or the start of a significant change? What are the motivations behind these casting choices? Are they prompted by professional skills, ideological or/and socio-political stakes? How do they influence practice (voice training, costume designing, acting etc.)? Are these changes supposed to pass unnoticed, or are they meant to imply that the actresses are giving a feminine touch or a sense of otherness to the part? What value do they bring? How do the gender frictions they create invite us to change our vision of the play? Do these casting choices lead us to “something rich and strange”? How are these productions received both by audiences and critics?

¹ Reimers, Sara. *Casting and the construction of femininity in contemporary stagings of Shakespeare’s plays*. 2016. Royal Holloway University of London, PhD dissertation, p. 263.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters:
Exception or Significant Change?

Gender changes and the weak-queen dilemma

Imke Lichterfeld

University of Bonn, Germany; lichterfeld@uni-bonn.de

In 1973, Michael Manheim published *The weak king dilemma in the Shakespearean history play*, analysing flawed, indecisive, and unsteady kings whose status as courageous warlords is dismissed and their reign doomed. In contrast, these attributes would rather be applied to women, as the Duke of York shouts at the belligerent Queen of *Henry VI*: "Women are soft, mild, pitiful, and flexible".

Gender binaries and preconceived configurations have often been called into question but the spectrum between feminine and masculine has lately become the focus of attention. Female actors today raise their voice to claim parts formerly restricted to male colleagues due to the character's binary gender. Disrupting conservative casting concepts against sexist preconceptions raises awareness towards power structures in the acting business. Transformations of traditional casting allow for fascinating staging opportunities.

Directed by Deborah Warner, Fiona Shaw played Richard II in 1995 at the National Theatre. In 2016, Gillian Bevan portrayed King Cymbeline in their RSC production (Dir. Melly Still). In 2017, Betsy Schwartz was Henry VI in an all-female adaptation called *Bring Down the House* by the Seattle Shakespeare Company (Dir. Rosa Joshi). However, Richard II has been labelled "effeminate", Cymbeline as "unreasonable", and Henry VI as "milquetoast". This reading would not speak of female empowerment.

The theatre is a cultural construct, a configuration of contemporary society. Strong male characters have been cast with women. Additionally, production dynamics depend on ensemble interaction. Yet, the above castings seem to perpetuate the stereotype of a petulant, feeble, and emotional woman whose regiment must fail. Patriarchal power relations can then be traced in today's Shakespearean castings. This seems a twisted discourse of enablement.

This paper would like to contribute to the discourse on equality in contemporary performance industries concerning female weak kings/monarchs in Shakespeare and question its function.

Dr **Imke Lichterfeld** teaches English Literature at Bonn University in Germany, where she currently holds a position as Studies Coordinator at the Department of English, American and Celtic Studies. She has contributed to publications on the English Renaissance, Modernism, and contemporary literature. Her research predominantly focuses on early modern drama, Shakespeare, and his contemporaries.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters:
Exception or Significant Change?

"Mad Composition!": Actresses in Male Roles in The Life and Death of King John

Elizabeth Dietrich

Carnegie Mellon University, United States; edieteri@andrew.cmu.edu

This paper will examine the casting of actresses in major male roles in recent productions of Shakespeare's *The Life and Death of King John*. While gender changes are to be expected in the casting of any of Shakespeare's histories, changing the genders of historical figures impacts the ideological stakes of these politically charged plays. These changes are often met with great success, as in recent productions of *Richard II*, *Richard III*, or *the Henriad*. While stagings of *King John* remain relatively rare, productions are often promoted as socially relevant and timely for the play's focus on national tumult, political corruption, and the legitimacy of power.

Typically, productions of *King John* feature straightforward, medieval-inspired aesthetics, taking adaptive cues from *Robin Hood* legends or *The Lion in Winter*. Two recent productions by the Royal Shakespeare Company, however, both set *King John* in high-energy, abstracted, modern contexts, featuring ensemble dance numbers and neon lights. Most notably, they both feature young women in prominent roles typically given to older men: the Bastard, played in Maria Aberg's 2012 production by Pippa Nixon, and *King John* himself, played in Eleanor Rhode's 2019 production by Rosie Sheehy.

Certainly, these two productions are part of larger dramaturgical trends that include modernized staging and ensemble female casting of history plays, but in the case of *King John*, the play's unique legacy and political concerns mean that age and gender changes for individual characters heighten or transform crucial aspects of the play, such as questions about the responsibilities of power, or who can speak truth to power. These changes also add sexually charged friction to the already fraught relationships of the play. This paper will examine how female casting in *King John* impacts and changes our vision of the aims and legacy of Shakespeare's play and also explore the motivations and audience reception of such casting decisions by Aberg and Rhode in their respective productions.

Elizabeth Dietrich is a PhD student in Literary and Cultural Studies at Carnegie Mellon University. Her research focuses on dramatic literature, performance, and the culture of playgoing in early modern England. She is particularly interested in how materials of the stage such as properties, costumes, and cosmetics contribute to the affective experience of theatre throughout history. Recently, she has presented papers on emotions in the playhouse, bodies of size on the early modern stage, and silent film adaptations of Shakespeare. She is currently working on an article on the forensic role of props in Jacobean revenge tragedies. She is also a research fellow on CMU's Shakespeare in Virtual Reality project. In the past, she has taught first-year writing and worked as a performer, dramaturg, and education manager with professional theatre companies.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters:
Exception or Significant Change?

Hamlet, thy name is woman: cross-gendered casting in Antonio Latella's *Hamlet* (2021)

Francesca Forlini

Roma Tre University, Italy; francesca.forlini@uniroma3.it

Theatre is hardly new to cross-gender casting. The tradition of men portraying women on public stages dates back to Greek drama: men played female roles in the playhouses of Shakespeare's London and in Japanese Kabuki. In recent centuries, the idea of switching the gender of parts in either direction when reviving Shakespearean plays has continuously come in and out of fashion. Cross-gender casting experienced a boom in the Anglophone world in the 1990s, with actresses like Sarah Bernhardt claiming their right to Olympian roles like Hamlet, a tradition most recently added to by Maxine Peake (2014), Tessa Parr (2019), Michelle Terry (2018) and Cush Jumbo (2020). Embracing this practice with cautious enthusiasm, contemporary Italian theatre has recently opened up to cross-gendered casting and to its capacity to illuminate and problematize specific aspects of the text performed. This is the case of Antonio Latella's most recent production of *Hamlet* for the Piccolo Teatro Studio Melato (2021), featuring Federica Rosellini in the title role. A casting choice whose originality, according to Latella, lies in suggesting the audience to try not just watching, but listening to every word of the text. "For me, the Hamlet of the 21st century goes beyond sexuality, beyond the distinction between woman and man [...]: in the classics, the words have no genitals, they are of such a higher level as to make a difference."¹ (Chiappori). Reflecting on the implications of this statement, this article will explore the encounter between the Shakespearean text in a new translation by Federico Bellini, Latella's potentially disruptive casting choices and their reception by Italian audiences and critics, relatively new to actresses playing Shakespearean male characters.

Francesca Forlini is a PhD candidate in English Literature at Roma Tre University, Italy. Her main research interests are in post-war and contemporary British theatre, as well as in international adaptations of Shakespeare. She has a longstanding focus on inter-disciplinary studies with a strong commitment to the collaboration of the arts and humanities with the social sciences, especially in the intersections of drama, theatre and performance with geography and climate research. Since 2018, she has been collaborating with the Eco Logical Theater Fest in Stromboli under the direction of Alessandro Fabrizi.

¹ Chiappori, Sara. "Antonio Latella firma il suo terzo Amleto: 'Nei classici le parole non hanno sesso.'" *La Repubblica Milano*, 5 June 2021, milano.repubblica.it/cronaca/2021/06/05/news/antonio_latella_testo_di_shakespeare_federico_rossellini-304364758/

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters:
Exception or Significant Change?

The Taming of the Shrew: from Inversion to Subversion

Larisa Kocic-Zambo

University of Szeged, Hungary; larisa@ieas-szeged.hu

In my paper I read Shakespeare's *The Taming of the Shrew* within a larger context of the, so-called, shrew narratives, focusing primarily on the question on women's education and literacy. This way I aim to go beyond the simple redemptive effort of rendering Shakespeare's contested play palatable in light of feminist criticism. I would like to highlight some overlooked details of the play (especially when compared to the text of *A Shrew*) inferring proto-feminist ideas at odds with its overall plot and reception. I pay especial focus to the professed aims of all female cast performances of the play, noting also how many of these omit the aforementioned details. Finally, by juxtaposing the omitted details with other early modern text on women's education, I wish to show how these issues were and still are crucial to our perception of otherness and discriminations based on sex, and how these could be employed in subversive theatrical performances.

Larisa Kocic-Zambo is a Senior Assistant Professor at the Department of English, University of Szeged (Szeged, Hungary) with interest in Early Modern women writings.

"Richard after Richard" by Lidiia Danylchuk: gender fluid monarch cutting cabbage on his/her own

Bohdan Korneliuk

Khortytsia National Academy, Ukraine; korneljukbogdan@ukr.net

The paper will focus on the solo performance "Richard after Richard" – the experimental version of Shakespeare's "Richard III" which leaves out all the characters but the protagonist, whose part is performed by a woman. Gender change in this production is very specific – Lidia Danylchuk, who plays this role, has a distinct androgynous look and uses pitch variations to sound both deep with her strong chest voice while occasionally modulating to much higher and softer sound. This aspects of the show creates the atmosphere of fluidity and invites the viewers to go beyond dichotomies with non-linear time flow, multiple verbal repetitions and overlapping scenes, as well as use of five different languages. On a greater scale the production depicts not only postmortem (Richard's existence in a macabre realm after his death) but also post-apocalyptic Richard – the inhumane human contributing to the distinction of the humanity, at once relishing and suffering from the fruits of his vicious deeds. "Richard after Richard" employs minimalist stage design endowing each prop with multiple functions and several symbolic meanings which the audience may recognize. Cabbage was chosen as the central object of the production and throughout the performance it unravels its rich symbolic potential. Cabbage in this version blurs the nature/culture divide being a natural object profoundly grounded in the Ukrainian customs and traditions. In Ukraine this vegetable is highly regarded as the indispensable ingredient of the two signature dishes of the local cuisine – namely, borscht (vegetable soup including beets, cabbage, carrots, onions, potatoes and

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters: Exception or Significant Change?

tomatoes) and holubtsi (stuffed cabbage leaves). It should be noted that these dishes are typically prepared by women for their families. This gives the production its distinct local flair while still making it understandable for representatives of other cultures who may not decode the Ukrainian cultural connotations but will readily grasp the general symbolic meaning. The production also discovers the darker overtones of cabbage symbolism. For instance, the Ukrainians regard this vegetable as a symbol of birth and healing (according to the well-known legend new-born babies are found in cabbage; cabbage leaves are used for treating different traumas in traditional Ukrainian medicine) but in “Richard after Richard” its opposite meaning is highlighted – cutting cabbage is the act of killing and cabbage heads may well be seen as decapitated human heads. The production was a great success with the audience both in Ukraine and abroad. It will be interesting to show the mechanisms that allow this avant-garde one-woman show get mostly favourable reaction from the audience, including those viewers who are not familiar with Shakespeare’s “Richard III”. Richard in the show loses the identities anchoring him to a certain gender, nation, social strata and time period. Still, the character retains recognizable traits which become even more vivid in the minimalist stage design. This barebones approach to stage space, costumes, text of the performance does not deprive this version of its depth and complexity. On the contrary, this stripped down version succeeds in leading the audience “into something rich and strange”.

Bohdan Korneliuk is Associate Professor of English and German, Dean of the Faculty of Art and Design in Khortytsia National Academy (Zaporizhzhia, Ukraine). He got his PhD in English Literature 2016. His thesis considers *Richard III* by William Shakespeare through the lens of intentionality theory. His research interests embrace theory of literature, Shakespeare Studies, phenomenology, and philosophy of literature. He is a co-editor of online project *Shakescribe.UA* aimed at popularization of Shakespeare in Ukraine. He extensively publishes in the leading literature and culture studies journals in Ukraine and abroad. He is also engaged in popular lecturing (together with Daria Moskvitina) on various aspects of the world literature.

“Thy small pipe... shrill and sound”: Accenting difference in cross-gender Shakespeare

Adele Lee

Emerson College, United States; adele_lee@emerson.edu

While there is a long history of “cross-gender” casting in Shakespeare, it typically takes the form of male-to-female, thus “camp stylization” is a familiar and highly acceptable way of “speaking Shakespeare.” However, the more recent practice of female-to-male “crossing” has not been met with the same level of approval due, in large part, to the perceived inadequacy of the female voice to deliver the grand soliloquies of Hamlet and King Lear. As one critic put it, “a boy’s voice can sound like a woman’s, but a woman’s voice hardly ever sounds like a man’s,” thus “a Black actor could successfully play King Lear, but not a female, because Lear’s maleness is so deeply inscribed in his character that to cross-cast him would be to distort him” (Grace Tiffany). Terri Power likewise

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters:
Exception or Significant Change?

critiqued the casting of female actors in male parts, claiming that “if an actor’s vocal instrument is not highly tuned and fully developed to handle the vocal performance demands of Shakespeare’s text, then the whole performance convention falls disastrously flat. The vocal precision and performance of gender will be critiqued especially in cross-gender castings.” Focusing on these critiques of genderblind casting, this paper underscores the limitations associated with female actors playing male parts as well as highlights continued gender-based discrimination in the Shakespeare industry in the 21st century.

Holder of a PhD from the Queen’s University Belfast, **Adele Lee** is currently Associate Professor in Early Modern Literature at Emerson College, USA, specializing in Renaissance travel writing and Shakespeare adaptation and performance. She is author of *The English Renaissance and the Far East* (2017), co-author of *Shakespeare in East Asian Education* (2021) and editor of *Shakespeare and Accentism* (2020). She has published numerous articles for journals such as *EMLS*, *Shakespeare Bulletin*, *Quidditas*, *Contemporary Women Writers* and *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*. Ongoing research projects include a monograph on China and Colonial America and an edited collection looking at Shakespeare through the lens of Critical Mixed Race Studies.

“On Mere Necessity”: Gender-Bending – From Pragmatical Solution to Ideological Undertaking

Kiki Lindell Tersmeden

Lund University, Sweden; kiki.lindell@englund.lu.se

“For, ladies, we shall every one be mask’d”

Love’s Labour’s Lost, Act V, Scene ii

Back in 2002, one of the first Shakespeare plays that I directed with a cast of undergraduate university students (as part of a long-standing elective course called “Drama in Practice – Shakespeare on Stage”, involving analysing, lecturing and writing on, rehearsing and finally performing a play, in full period costume, before an audience) was *Love’s Labour’s Lost*. As fate (and COVID) would have it, exactly twenty years later, in 2022, I tackled the same play again, with a cast of students nearly a quarter-of-a-century younger than the previous lot.

Through the written work required from the students along the way, it is possible to trace their development and immediate insights while the course work is on-going, but even more interestingly, it is also possible to catch sight of long-term changes in student response to Shakespeare, and in the way the students perceive themselves in relation to the plays. One such long-term shift has to do with cross-dressing and the significance of gender on stage; it seems to me that the students’ reactions to playing fast and loose with gender have changed considerably in some ways, while staying the same in others. For a Renaissance actor, the concept of acting gender would have been nothing out of the ordinary, of course; my students, on the other hand,

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters:
Exception or Significant Change?

have to take on board multiple meanings of the concept of gender, balancing working under similar conditions to those of a Renaissance playing company (learning from the inside, as it were) against shifting attitudes to gender in our own time.

Using examples from the 2002 and 2022 productions of *Love's Labour's Lost*, I want to explore this shift, and its results on stage.

Kiki Lindell Tersmeden is Senior Lecturer of English Literature, Lund University, Sweden, where she also stages Shakespeare's plays with her students. She reviews Swedish and Danish Shakespeare productions for the Shakespeare Birthplace Trust research blog, and contributed a chapter on the history of *Romeo and Juliet* in Sweden to a volume on *Romeo and Juliet in European Culture* (2018).

Can Erotic Female Bodies Achieve a Queer Subversion?: All-Female Shakespeare Series of a Japanese Dramatic Company, *Kakikukyaku*

Etsuko Matsuo

National Institute of Technology, Suzuka College, Japan; ematsuo@nufs.ac.jp

This paper examines a series of all-female Shakespeare productions by a Japanese dramatic company, *Kakikukyaku*, which has been led by a playwright and director, Norihito Nakayashiki. This series of productions named 'Nyotai Shakespeare, or Female Bodies Shakespeare' started with its version of *Hamlet* (2011), was followed with *Macbeth* (2012), *Julius Caesar* (2013), *King Lear* (2013), *Romeo and Juliet* and *Antony and Cleopatra* as the double bill (2014), *Richard III* (2015), and stopped with *A Midsummer Night's Dream* (2016). I do not know why the series stopped nor whether it may be resumed someday, but I would like to use this temporal stop to think back to all productions so far and consider its theatrical and theoretical significance and influences on our interpretations of Shakespeare's plays. I will analyse the features of the series and each play and changes from the first production to the eighth. In my opinion, the former four productions seem more erotic and subversive than the latter four. They have each characteristic erotic title and make the most of the actresses' female bodies sexually and sensationally. Those erotic bodies give us several alienation effects and let us notice what we have been forced to take for granted in the patriarchy and the heteronormative system. As for the latter four productions, on the other hand, they have their individual titles as well, but they are no longer erotic, and it seems that they are losing their power. Perhaps the key to the subversion may lie in the erotic female bodies. Can the series either subvert the current gender / sexuality system, or just reinforce it? I will argue what the series has brought in comparison with other all-female productions.

Etsuko Matsuo is Associate Professor at National Institute of Technology, Suzuka College in Japan. She has analysed the Elizabethan, Jacobean and modern dramatic works and their stage productions in terms of gender / sexuality and queer studies. Her recent interest is female intimate

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters: Exception or Significant Change?

relationships and queerness of inheritance in early modern English drama. A couple of examples of her articles are 'Friendship or Sodomy?: The Equivocations of Male Alliance in *Othello*', 'Bodies That Don't Matter: Possibilities of Female Homoeroticism in *Twelfth Night*', 'A Triumph of Virgins: The Representation of Female Homoerotic Desires in John Lyly's *Galathea*'. Her papers at conferences in recent years are 'Desire for Similitude / Similitude of Desires: Female Homoerotic Bonds in *A Midsummer Night's Dream*' and 'Queer Inheritance in *As You Like It*: A Paradise for Monstrous Daughters'.

Rules of the Game: The Construction of Femininity and Power in Cross-Gender Casting

Anikó Oroszlán

University of Pécs, Hungary; aoroszlan@gmail.com

Lesley Ferris starts her book *Acting Women: Images of Women in the Theatre* (1990) with the following questions: "If you are a woman, where is the boundary between playacting and the 'self'? [...] If there appear to be connections between the stage and women, how did this come to pass when women were forbidden to perform for centuries?" (x). Later she convincingly argues that female performance is a continuous attempt to define the possibilities of the female identity as opposed to the limiting structures of male discourse.

On the Shakespearean stage, the actress has always been marked by absence or exclusion. She has had to face rigid social expectations which defined her as subordinate to the authority of the playwright and his fellow (male) actors. Shakespearean performances with an all-male cast have been more accepted than all-female productions, especially in those cases, where it seems to be crucial that the main character is a man/husband/father as well.

In my paper, I intend to analyse current Hungarian theatre productions in which the tragic protagonist—characterised by hegemonic masculinity and agency—is played by an actress. My aim is to explore to what extent female casting challenges mimetic performance and whether it can provoke the perception of the viewer, the authority of the playwright, and the (Hungarian) acting and dramatic tradition generally related to Shakespeare. I would also like to discuss how the representation of political power is transformed in cross-gender performances. With reference to some international examples of tragic characters played by women (e.g., Fiona Shaw, 1995; Vanessa Redgrave, 2000; Harriet Walter, 2017; Glenda Jackson, 2019), my paper will focus on *The Tempest* by Subotica National Theatre, Hungarian Company (2018) and *King Lear* by Csokonai Theatre, Debrecen, Hungary (2019).

Anikó Oroszlán is a teacher, theatre historian and theatre critic. Currently she works at PTE (University of Pécs) Babits Teacher Training Grammar School as a teacher of literature and English. Formerly she was a part-time lecturer at PTE Department of English Literatures and Cultures. Her PhD dissertation—"*Floute me, Ile floute thee, it is my profession*": *Early Modern Improvisation as*

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters:
Exception or Significant Change?

Resistance (University of Szeged, 2014)—analysed the extempore techniques of Renaissance comic players. Her research interests include early modern theatre, theatre historiography, feminist theatre, contemporary performance and comedy. She took part in the international workshop on postdramatic theatre held by Hans-Thies Lehmann in 2007. She has translated studies and essays by J. T. Mitchell, Victor Turner and Marvin Carlson. She regularly publishes articles and theatre reviews in Hungarian for different theatre journals. Recently, she started to become interested in the tense relationship of (national) dramatic canons and cross-gender performances.

“Do you not know I am a woman?”: Cross-casting, Regendering and Gender-Fluid Casting Approaches to Staging Shakespeare’s Men

Sara Reimers

University of Bristol, England; sara.reimers@bristol.ac.uk

In her analysis of women playing male roles in Shakespeare, Elizabeth Klett argues that “all-female Shakespeare is, on the whole, less challenging to normative ideologies of gender than selectively cross-cast productions” (Klett, 2008: 168). Klett suggests that the slippages between actor and role in selectively cross-cast productions create a radical space in which gender norms can be reimagined. Thus, selectively cross-casting male roles not only changes Shakespeare’s plays: it alters the employment landscape for women performers and, through its challenge to gender-normativity, may even inspire social change.

Yet the radical potential of selective cross-casting is often reduced in performance through the practice of regendering cross-cast roles. When regendered, male characters are “played by women and as women, not by women impersonating men” (Hartley, 2008: 131-2). Such a practice is popular within UK performance contexts as it conforms to the realist convention which “laminates body to character” (Diamond, 1997: 52). However, in sealing up the gap between actor and role, the radical potential of cross-casting is lost. Furthermore, interpolating additional women characters often fails to address the fact that “early modern plays have misogyny baked in as an essential component of their dramaturgies” (Williams, 2022: 1).

This paper argues for the radical potential in exploiting the gap between actor and role and the critique of Shakespearean misogyny that it can facilitate. Drawing on a number of performance case studies, including my own creative practice, I will analyse the differing gender politics of regendering and cross-casting Shakespeare’s male roles. Ultimately advocating for a “gender-fluid” approach to casting, which recognises the need to represent a wider range of gendered identities in contemporary Shakespearean performance, I will argue that casting can play a key role in contesting hegemony, not only redefining gender categories, but also changing our very understanding of gender itself.

Sara Reimers is Lecturer in the Department of Theatre at the University of Bristol. She studied for her AHRC-funded PhD in the Department of Drama, Theatre and Dance at Royal Holloway,

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.07 Actresses Playing Shakespearean Male Characters:
Exception or Significant Change?

University of London, where she wrote her thesis on casting and the construction of gender in contemporary stagings of Shakespeare’s plays. Following the award of her PhD she continued working at Royal Holloway as a Senior Teaching Fellow and subsequently as an AHRC Creative Economy Engagement Fellow, leading the “Making an Appearance” research project. Sara is also a director and dramaturg and frequently uses practice-as-research methods to explore classical texts through performance.

Seminar 8:

Ethics of Adapting Shakespeare's Plays in Totalitarian Contexts

Shauna O'Brien¹, Ema Vyroubalová²

¹University of Łódź, Poland; ²Trinity College Dublin, Ireland

shauna.o.brien@filologia.uni.lodz.pl; vyroubae@tcd.ie

Shakespeare's plays have been adapted by theatre-makers working in totalitarian regimes across the world, their popular status as classic texts lending them a degree of protection from censorial interventions. In the former Communist contexts of central and eastern European countries, for instance, Shakespeare's tragedies in particular became a codified medium through which artists could covertly criticise the state. Depictions of authoritarian leaders in plays such as *Macbeth* and *Richard III* as well as characters like Hamlet, who could be read as figures of resistance to such leaders, have seen Shakespeare pressed into service of political dissent as, what Dennis Kennedy has termed a "secret agent under deep cover" in these geopolitical settings.¹ While this view positions these "undercover" Shakespeare adaptations as subversions of the state's censorship, Emily Oliver has recently cautioned against the impulse to view them exclusively or even primarily through this dichotomising lens (e.g. "undercover" Shakespeares versus a naïve and largely uniform state-censor). Instead, Oliver highlights the complex relationships that underlie artistic production under politically repressive conditions, in which theatre-makers are forced to "articulate dissent within a contained framework predetermined by the government."² In this seminar we are interested in examining the ethics of adapting or "changing" Shakespeare's plays to fit within this "predetermined framework".

¹ Kennedy, Dennis. "Introduction", *Foreign Shakespeares*, ed. Dennis Kennedy, Cambridge University Press, 1993, pp. 1–18, p. 4.

² Oliver, Emily. "Hamlet and the Fall of the Berlin Wall: The Myth of Interventionist Shakespeare Performance." *Local and Global Myths in Shakespearean Performance*, edited by Aneta Mancewicz and Alexa Alice Joubin, Palgrave Macmillan, 2018, pp. 139–154, p. 147.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.08 Ethics of Adapting Shakespeare’s Plays in Totalitarian Contexts



“How easy is a bush supposed a bear?”: Staging censorship in metatheatrical adaptations of Shakespeare

Shauna O’Brien

University of Łódź, Poland; shauna.o.brien@filologia.uni.lodz.pl

Shakespeare’s plays have become a shorthand for many commentators to indicate the state of cultural production in different global contexts. As Alexa Alice Joubin and Aneta Mancewicz observe, “[t]he works are seen to empower individuals as well as threaten the status quo” (*Local and Global Myths in Shakespearean Performance* 3). This paper will examine the “utilitarian value” (Joubin and Mancewicz 2) often ascribed to Shakespeare’s canon by discussing works that depict theatre-makers attempting to perform Shakespeare’s plays in challenging contexts. Gholamhoseyn Sa’edi’s *Othello in Wonderland* (1985) presents the story of an amateur theatre troupe, as it attempts to rehearse *Othello* in post-revolutionary Iran of the early 1980s. In *Cahoot’s Macbeth* (1979), Tom Stoppard’s depiction of actors performing under the surveillance of state authorities, takes inspiration from Czech playwright Pavel Kohout’s “Living Room Theatre” adaptation of *Macbeth*. This paper will examine how these metatheatrical works incorporate Shakespeare’s plays not only to represent those silenced under censorious regimes, but also to interrogate the ethical challenges of staging Shakespeare in these contexts. Linda Hutcheon’s *Theory of Adaptation* argues that as stories migrate to different cultural and social contexts “they adapt to those new environments by virtue of mutation”. Stoppard’s *Cahoot’s Macbeth* portrays the “mutation” of Shakespeare’s play into a codified medium too unwieldy to be fully grasped by the play’s censors. In contrast, in *Othello in Wonderland*, Sa’edi suggests that it is precisely this “mutation” that threatens to transform Shakespeare’s play into state propaganda.

Shauna O’Brien is an Assistant Professor in the Department of English Drama, Theatre, and Film at the University of Lodz, Poland. Her research interests lie predominantly in the field of Global Shakespeare studies, in particular the performance of Shakespeare’s plays in Iran and among the Iranian diaspora.

Like a Rouged Corpse? Adaptation and the Selling of the Female Body on the Restoration Stage

Ellen B. Anthony

Marymount Manhattan College, United States; ellenbanthony@gmail.com

The practice of adapting Shakespeare is something that theatre historians have typically viewed with horror and contempt. George C.D. Odell, author of *Shakespeare from Betterton to Irving*, described Restoration and eighteenth-century adaptations as “rouged corpses.” Hazelton Spencer, author of *Shakespeare Improved*, insisted that Shakespeare’s reputation was actually in jeopardy because of the ways in which Shakespeare’s works were being recycled, revised, and reused in the aftermath of the assassination of Charles I of England. In what way did a newly developed celebrity

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.08 Ethics of Adapting Shakespeare's Plays in Totalitarian Contexts



culture, one that was a direct outgrowth of the defeat of the repressive regime led by Oliver Cromwell, give rise to new adaptations of Shakespeare's works after 1660? How did contemporary politics and the newfound freedom ushered in by Charles II influence an audience's experience of Shakespeare's tragedies now that women were allowed to perform? The lifting of the censorious practices of the pre-Restoration period impacted gender and theatre in monumental ways and the contemporary revulsion to Shakespeare adaptations fails to understand this act as one of political rebellion. The process of adapting Shakespeare (and other Elizabethan playwrights) was the response of a nation newly liberated, ironically, by the restoration of a monarchy. In this paper, I'd like to explore the question of how the influence of actresses, particularly celebrity actresses who had significant box office appeal, shape our experience of Shakespeare and gender on the Restoration and early eighteenth-century, London stage.

Ellen B. Anthony is an assistant professor of theatre history and Shakespeare studies at Marymount Manhattan College in New York, New York. She earned her MFA in dramaturgy from Columbia University and a Ph.D. in theatre history from the Graduate Center, at the City University of New York. Her current research area is celebrity culture, feminist theory, and Renaissance Drama. Her most recent publications include a chapter entitled "Corneille in Dublin" for a forthcoming book *The Senses in Medieval and Renaissance Europe*, Vol. 1, edited by Edward Coleman, Brepols Publishers, a chapter entitled, "Arthur Miller and American Women Dramatists" for the book *Arthur Miller for the 21st Century* (Palgrave Macmillan) in 2021.

Plays of Subversion or Means of Content Control? Adapting Shakespeare's Plays for Radio in Post-War Hungary

Otilia Cseicsner

Eötvös Loránd University, Hungary; cseicsnerotilia@gmail.com

Radio Shakespeares in Hungary were produced and broadcast in three cycles in the post-war period, launched in the Stalinist years of the early Rákosi regime, thriving in the heydays of the Kádarian consolidation and dropping off with sporadic productions after the change of regime in 1989. Their cultic status originating in the 19th century Romantic national movements lent them a degree of protection both from censorial interventions and political interference in broadcast programming. Still, in the former Communist contexts of Hungarian state radio channels, some of Shakespeare's best known works remained unvisited by radio makers (for instance, *Twelfth Night* or *Othello* got never adapted for radio in Hungary) whereas other plays that could have easily become sensitive issues or read as plays of subversion, such as *Hamlet*, *Macbeth*, or *The Tempest*, were reproduced thrice in four decades. Radio adaptations of Shakespeare plays were beneficial to both radio makers and political actors: by help of this codified medium artists could covertly criticise the state, whereas canonical works would enable censors to control the content (they would not have been able to do so with new, unprecedented radio plays written for the medium). As a result, radio directors argued for new radio fiction in their theoretical works on radio

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.08 Ethics of Adapting Shakespeare's Plays in Totalitarian Contexts



aesthetics and pioneered radio adaptations of Shakespeare at the very same time. For instance, Dr. Miklós Cserés, a legendary radio director of the early post-war period in Hungary, directed the *Merry Wives of Windsor*, *Hamlet*, *The Tempest*, *Richard II*, *Midsummer Night's Dream* and programmed the first (not full) Shakespeare cycle for radio, and wrote about the need to commission new fiction for the medium of radio. In this seminar paper, I wish to draw attention to this clash between radio aesthetics and radio programming in the Kádarian regime.

Otilia Cseicsner is PhD candidate researching Shakespeare on Radio in Hungary. Researching Radio Shakespeares is a recent development in Shakespeare Studies. Shakespeare's plays were adapted for radio at broadcast media in totalitarian regimes and in countries lying west of the former 'Iron Curtain' alike. Thus I am into comparative research of Hungarian, Austrian and Bavarian radio adaptations of Shakespeare. So far, I have done research at the Hungarian, Austrian and Bavarian State Broadcasters' Radio Archives. In doing so, I rely on my experience of working as a radio dramaturge at the Hungarian Radio, where I made over 40 radio plays, programmed 'Radio Theatre' for two years and visited nearly all European radio festivals to become familiar with the current trends of radio art.

Shakespeare in Cowtown: Totalitarian Power and the American West

Kaitlyn Culliton

Texas A&M International University, United States; kaitlyn.culliton@tamiu.edu

In the American frontier towns and mining camps that sprung up in the 1800s, Shakespeare was a well-recognized fireside name. While today, Shakespeare is frequently associated with and remembered as a "civilizing" influence that arrived in the West in the covered wagons of Puritan families, Shakespeare was evoked much earlier and in far less civilized crowds. In the early days of exploration of the Western United States, trappers and miners brought Shakespeare performances, in the form of recitations and piece-meal performances, into lawless trapper camps and cow camps. Since their remote location did not typically allow for government interference or stable law enforcement, "order" was maintained, in various degrees, by totalitarian factions or individuals. I start an investigation of how Shakespeare was embedded into the power struggles of the western frontier by looking particularly at his representation and memorialization in Western film, namely the 1993 western classic *Tombstone*. In film, as in popular imagination, Shakespeare was employed as an agent of change and symbol of enlightenment's progress into the west. Historically, however, Shakespeare, performed in these totalitarian contexts or in the power vacuums that followed, operated as a means of entertainment that could hold power structures in place and sometimes as justification for authority.

Kaitlyn Culliton is an assistant professor of English in the Department of Humanities at Texas A&M International University in Laredo, Texas. She holds a Ph.D. from Trinity College in Dublin, Ireland. From 2018-2019, she taught as a visiting assistant professor at Palacký University in

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.08 Ethics of Adapting Shakespeare's Plays in Totalitarian Contexts



Olomouc, Czechia. Her research interests include 16th century British literature, particularly Shakespeare, folklore, and children's literature. Her current project examines the connection between fairy lore and the development of early modern chimneys in early modern houses. She is also the founder of The Border Literature Project, which seeks to support literacy in children through access to diverse children's literature and education and support for multicultural authors.

Shakespeare on screen with subtitles in the 1930s

Lajos Horváth

Pázmány Péter Catholic University, Hungary; laleehorvath@gmail.com

The seminar paper follows the role of the very first Shakespeare sound movie adaptations: *A Midsummer Night's Dream* directed by Max Reinhardt (Warner Bros. Pictures, 1935), and *Romeo and Juliet* directed by George Cukor (Metro-Goldwyn-Mayer Pictures, 1936). While both film productions failed at the box office and received mixed reviews throughout the USA, each of these Shakespearean talkies became a great success in the Kingdom of Hungary. Straight after the newly invented Hungarian subtitling method, just as it got licensed (after some scandalous trials), modern Hungarian subtitles had become a useful device on historical revisionism (especially for the international propaganda of the Horthy regime, between the First and the Second Vienna Award). Furthermore, the romantic cult of Shakespeare not only reappeared on screen with these successive post Austro-Hungarian sound films, but they also thematised "this weak and idle theme", in which "A pair of star-cross'd lovers take their lives". Meanwhile, Dezső Kosztolányi had already finished his two modern Shakespeare translations for the Hungarian National Theatre, and the intimate success of *The Winter's Tale* premiere was more than convincing for the Hungarian journals (on 25 September 1933), as well as the triumphant but immediately postponed premiere night of *Romeo and Juliet*, which had turned out to be a much greater direct hit at the Hungarian Theatre of Cluj in the Kingdom of Romania (on 23 January 1934). Shakespeare found his way back on stage shortly, throughout Transylvania, and finally his eternal Veronese tragedy had become acknowledged again by the Broadway theatres in New York City from 1935. However, the modern Hungarian translations of *A Midsummer Night's Dream* and *Romeo and Juliet* led Shakespeare into the cinemas across Hungary for nearly three years. Notwithstanding the final film screenings of the two Shakespeare talkies took place in Budapest, the commemorative events showed a peaceful farewell to a long-lasting vigil for their Hungarian subtitles also.

Lajos Horváth is a research fellow at Pázmány Péter Catholic University (Department of Classics, Faculty of Humanities and Social Sciences). He earned his doctoral degree in 2019, after obtaining the Comparative Literature PhD Programme at the Doctoral School of Literary Studies of Eötvös Loránd University. His field of research is performative subjectivity in early modern English "Play-House" humour but his research interests include Shakespeare and Tudor studies, such as the representation of traditional genres of Medieval and Classical mythopoesis, Elizabethan and Jacobean sonneteer culture, and their additional pre-modern and modern Hungarian

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.08 Ethics of Adapting Shakespeare's Plays in Totalitarian Contexts



Shakespeare-translations. His other work in progress projects were based on the English translations of Dezső Kosztolányi, including both his modern Hungarian Byron- and Shakespeare-translations, behind their modern Hungarian "Elizabethan Cult" (as a literary overdue of a post-Romantic national paragon, which was announced by János Arany, who became one of the most respected Hungarian poet of all time).

Feeling with Othello: The Ethical Implications of Ideological Empathy

Natalia Khomenko

York University, Canada; khomenko@yorku.ca

This paper will focus on the staging and reception of *Othello* in Stalinist Russia, from the mid-1930s to the early 1950s, examining the ethical implications of mobilizing the audience response to the play's protagonist to address ideological needs emerging from early Soviet state's troubled geopolitics. Looking at a range of Russian documents – including theatre reviews and diary entries, as well as literary and dramatic works, I will argue that, while the play's depiction of racism was crucially important for Soviet theatres, empathy for Othello was also perceived by theatre practitioners, reviewers, and writers as a tool for building a Soviet political identity. An example of this deployment is offered in a solo performance by the early Soviet satirist Nikolai Smirnov-Sokol'skii, published as a dramatic monologue in 1936. Reflecting on the production of *Othello* at the Maly Theatre (1935), the monologue's speaker describes how the audience – from a young woman to a seasoned army man – weep unashamedly as they are watching the play. This emotional response is immediately translated into a lesson of Soviet patriotism, as the speaker exclaims that Othello's "love" and "human passion" have taught him, along with the other audience members, how "to give up all [his] blood" for his "Motherland, and for every drop of blood shed by those guarding its borders" (76). This paper will argue that Soviet culture sought to appropriate Othello's intense affect, perceived dedication to the state, and eventual self-sacrifice in shaping Soviet subjects, turning to Shakespeare's play as a tool for strengthening the fabric of Soviet society during an ideologically turbulent period of culture-building and political expansion. While the Soviet "actioning" of *Othello* claimed to work toward political change and pursue humanitarian aims, it ultimately served the totalitarian and expansionist Stalinist project.

Natalia Khomenko teaches English Literature at York University (Toronto). Her ongoing research project, which has received funding from the Social Sciences and Humanities Council of Canada and York University, focuses on the reception and interpretation of Shakespearean drama in early Soviet Russia. Natalia is currently co-editing a special issue of *Shakespeare Bulletin* on A Midsummer Night's Dream in global performance (forthcoming in December 2022) and working on an anthology of early Soviet adaptations of Shakespeare's plays for Palgrave. Her articles have appeared in *Early Theatre*, *Borrowers and Lenders*, *The Shakespearean International Yearbook*, *Multicultural Shakespeare*, and *Shakespeare Quarterly*. She will be stepping in as a co-editor for *The Shakespearean International Yearbook* in 2023.

Seminar 9:

The Evolution of Shakespeare's Names on Screen, Stage, and Page

Charlène Cruxent¹, Grant Smith²

¹Université Grenoble Alpes, France; ²Eastern Washington University, United States

charlene.cruxent@gmail.com; gsmith@ewu.edu

"What's in a name?" is a question that has attracted much attention in recent decades, emphasising the crucial role of names in Shakespeare's works and bringing a fruitful contribution to Shakespearean studies and productions. Although recent interest is obvious, much remains yet to be done in understanding Shakespeare's borrowings, coinages, and influence.



Translating Shakespeare's Name Coinages into French: A Diachronic Study

Charlène Cruxent

Université Grenoble Alpes, France; charlene.cruxent@gmail.com

Voltaire introduced Shakespeare in France in 1731 with his theatrical adaptation of *Julius Caesar* entitled *Brutus, la Mort de César*, and later with a partial translation of the same play as well as *Hamlet* into French. However, Voltaire reminded his audience that his *Julius Caesar* was but "a faint print of a beautiful picture" as adaptations were needed to fit the eighteenth-century French scene. Since then, translators have attempted to render the spirit of Shakespeare's works after Voltaire. This paper will focus on the translation of a selection of semantically laden name coinages, that is to say meaningful names that Shakespeare created. Such occurrences may be proper names (Nick Bottom, Susan Grindstone) or nicknames (Lady Disdain, Sir Tike) that are particularly challenging to translate without losing the wordplays or cultural dimensions that they convey.

One noteworthy case occurs in *Hamlet*, as French translators have varied greatly in their treatment of "my Lady Wormes," the name given to the insect feeding on corpses (5.1.83). In 1779, Pierre Le Tourneur opted for an almost literal version with "Monseigneur le Ver," thereby changing the gender of the name-bearer to follow the grammatical rules inherent to the target language, but depriving the reader of a meaning this female name may hint at later in the scene (5.1.193–5). In 1864, François Guizot wrote "milady Vermine," which enabled him to keep a gendered name. Jean-Michel Déprats added a cultural nuance when he proposed "Notre-Dame-des-Landes" in 2002, with this occurrence bringing to mind a toponym (the city Notre-Dame-des-Landes), which facilitated a pun and the allusion to come.

In tracing the evolution of the translations of Shakespeare's name coinages through time, this paper aims to demonstrate that the choices made by French translators (omission, literal translation, adaptation) reveal both the importance of a translator's cultural background while also illustrating the growing interest in "tradaptation" for the sake of conveying meaning.

Charlène Cruxent is a Teaching and Research Fellow (ATER) at the Université Grenoble-Alpes (France) where she teaches in the Department of English. In 2021, she defended a PhD thesis entitled "Naming and Nicknaming in Shakespeare's World," which examines and contextualizes the formation and use of nicknames in Shakespeare's works. She has published articles and critical reviews of books and plays in journals such as *Cahiers Élisabéthains* and *Shakespeare Bulletin*. Forthcoming publications include chapters on *Hamlet* in *Shakespeare and the Politics of Tradaptation* (Palgrave) and *Hamlet, mise en je(u)* (Presses Universitaires de Nanterre). Her research interests include onomastics and sociolinguistics, social identity phenomena, and contemporary adaptations of early modern plays. She is currently studying the place of Shakespeare in the twenty-first century, with a particular focus on adaptations, translations, and "tradaptations" of his works in Southern France.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.09 The Evolution of Shakespeare’s Names on Screen, Stage, and Page



Names and Sources in *Anthony and Cleopatra*

Grant Smith

Eastern Washington University, United States; gsmith@ewu.edu

Shakespeare’s central plots usually rely heavily on primary source plots. At the same time, he often renamed characters and added characters to modify the themes and action of his source plots, especially in his comedies. He usually added far fewer names in his histories and tragedies. Thus, his relative use of names from source plots compared to his addition of new names, the subject of my research, is a useful indicator of his relative reliance on plot sources and of his apparent presumption of their non-fictional status.

In *Antony and Cleopatra*, for example, Shakespeare follows the action described in Plutarch’s “Life of Marcus Antonius” (North’s 1579 translation in Bullough 1964) closely and adds very few names not mentioned by Plutarch – i.e., he coined very few of his own and borrowed even fewer from other literature (not counting mythological references). Thus, *Antony and Cleopatra* typifies Shakespeare’s use of names in his histories and tragedies and reflects his apparent presumption of Plutarch’s non-fictional status. Shakespeare changes the story by limiting it to the time of the love relationship, adding figurative language, and developing the character of Enobarbus. These and other small changes show romantic love to be a *tragic strength* rather than a *tragic flaw* as described by Plutarch.

What’s in a name? The designation, identity, and reception of the Ghost in *Hamlet*

András Bernáth

University of Szeged, Hungary; bernath.andras@szte.hu

Hamlet is widely regarded as the most problematic play ever written by Shakespeare or any other playwright, and many of the problems are related to the Ghost. This paper examines the designation of this mysterious character in the various textual editions – from Q1 until the recent critical editions –, in some stage productions and their list of roles, and in criticism. Since the Restoration, in particular since Q6 (1676), the usual designation has been “Ghost of Hamlet’s father”, and the Ghost has been routinely identified as the late King Hamlet, even though some critics have argued against that. However, in the early editions there is no list of roles, and the character is designated only as “Ghost” in the stage directions and the speech prefixes.

It is argued that Shakespeare created a complex and highly ambiguous character, which is not necessarily identical to Hamlet’s deceased father; it may also be an evil ghost or spirit, or a disguised devil, as Hamlet fears in the Hecuba monologue. This is a matter of interpretation, but the latter option is precluded by most modern editions already in their list of roles, added before the text, in particular by the various additions to “Ghost”. Therefore, this practice should be discontinued: while a list of roles can be added to assist the reader, any additions or modifications to the early texts should be clearly indicated and explained by the editors, but preferably avoided, so as to avoid any misunderstanding or simplification. Thus, the designation “Ghost” should be

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.09 The Evolution of Shakespeare's Names on Screen, Stage, and Page



used, as in the Folger Shakespeare. It is also argued that some problems of criticism are actually due to the arguable critical practice in which the Ghost is viewed and called simply as King Hamlet or Old Hamlet, which is far from certain in Shakespeare's work.

András Bernáth is senior assistant professor in the Department of Modern Languages at the University of Szeged. He holds a doctorate from the Université Catholique de Louvain; the title of his dissertation is *Hamlet, the Ghost and the Model Reader: The Problems of the Reception and a Concept of Shakespeare's Hamlet*. His main interest is early modern drama, in particular Shakespeare's plays and their reception. He has given papers at numerous international conferences, including those of the British Shakespeare Association and the International Shakespeare Association. He has published several articles, essays and book chapters on Shakespeare, and a book in Hungarian, entitled *Hamlet és a Szellem* [Hamlet and the Ghost] (Szeged: JGYFK, 2021).

Names as Intertextual Signs in Some Shakespearean Comedies

Richard Hillman

Université de Tours, France; richard.hillman123@gmail.com

Generally speaking, the genres of comedy and tragicomedy, given their comparatively oblique relations to comparatively obscure (and often multiple) sources, offered Shakespeare greater freedom to play with names (of both characters and places) than did tragedies and history plays. Such freedom he often exploited in obviously suggestive ways, usually symbolic or ironic (Proteus, Toby Belch, Angelo, Marina). Here I wish to explore effects of naming in several comedies which work by triggering intertextual responses – that is, by inviting contemporary spectators and/or readers to import into their experience of the text associations drawn from outside it. The anagram Caliban/Cannibal pointing to Montaigne's essay is a well-known case in point; I have argued that Montaigne is also evoked, in ways playing off Christian and Stoical meanings, by Shakespeare's invention in *The Winter's Tale* of the name Paulina for a character without an original in his main source (Greene's novel *Pandosto*).

The technique may thus involve more or less straightforward echoes of names otherwise felt to be out of place – "ungrammatical" in the terminology of Michael Riffaterre. But one also finds instances where the selective suppression or alteration of names recognizable from elsewhere (according to the knowledge of contemporaries, necessarily as hypothesized) has a bearing on interpretation. The chief instances I will consider are drawn from *As You Like It*, whose onomastics sprawl over a surprisingly rich discursive field, *All's Well That Ends Well* and *Measure for Measure*. In those three comedies, the deployment of both naming and un-naming effects notably supports the generic counter-current that, across the Shakespearean comic canon, qualifies comic resolutions by evoking tragic possibilities and there is carried to the point of thoroughly destabilizing the formal constituents of comedy itself.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.09 The Evolution of Shakespeare's Names on Screen, Stage, and Page



Richard Hillman is Professor Emeritus and a member of the Centre d'Études Supérieures de la Renaissance (CNRS) at the Université de Tours (France). His monographs include *Self-Speaking in Medieval and Early Modern English Drama: Subjectivity, Discourse and the Stage* (Macmillan, 1997), as well as four books dealing with links between the early modern English theatre and France: *Shakespeare, Marlowe and the Politics of France* (Palgrave-Macmillan, 2002), *French Origins of English Tragedy*, *French Reflections in the Shakespearean Tragic: Three Case Studies* and *The Shakespearean Tragic and Tragicomic: French Inflections* (2010, 2012, 2020, all with Manchester University Press). He has also translated a number of sixteenth- and seventeenth-century French plays calculated to interest English theatre historians, such as *Coriolan* (Alexandre Hardy), latterly in the collection "Scène européenne - Traductions introuvables", which he edits for Les Presses Universitaires François-Rabelais (Tours).

Onomastics and/in *Coriolanus*: Naming Martius

John Maune

Hokusei University, Japan; jfmaune@gmail.com

Naming has an integral role in Shakespeare's *Coriolanus*, and almost entirely concerns the eponymous character, Coriolanus. As with any play, naming begins with the title, and here, we get a Roman flavor as well as a scatological image: *anus*. Though perhaps less pronounced, *Cor*, meaning heart, should also be noted. Heart and ass? Vehement asshole? The title's dichotomy introduces the multifaceted topsy-turvy fluctuations, Martius's name included, that beat the drama's break-necked pace throughout the carnivalesque roller coaster.

Before earning his honorific title, Coriolanus is Caius Martius – joyful in war – which is apropos, though perhaps not flattering. Thus, he is Martius, Coriolanus, Martius, nameless, Martius, and finally, Coriolanus. Each renaming mirrors a shift in the plot. The most dramatic is when Coriolanus enters the home of Aufidius, his archenemy, but is not recognized. The unnerved Aufidius repeatedly asks for Coriolanus to name himself. By naming himself, Martius loses his name, Coriolanus. The chameleon-like name changes herald semiotic topsy-turvy dualities, misalliances: tyrant/savior, killer/Christ, hero/traitor, enemy/ally, and many more. Although understated and brief, the most telling use of naming, by its absence, occurs just after Martius is hailed as Coriolanus. He begs for the life of a poor man, but cannot remember the man's name. This results in more misalliances that confound our image of Martius/Coriolanus: wrath/pity and pride/humbleness.

Coriolanus is the epitome of the essential; names/titles have little power over him. However, similar to Cordelia, another person of heart bound to her own truth, Coriolanus cannot play false to his own nature. At the very end of the play, Aufidius weaponizes Martius's names to provoke the wrath of Martius and the Volscian people, killing the embodiment of Mars: "Name not the god, thou boy of tears!" (Act 5, scene 6).

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.09 The Evolution of Shakespeare’s Names on Screen, Stage, and Page



(Re)Naming Shakespeare in Turkish

Kübra Vural Özbey

Muğla Sıtkı Koçman University, Turkey; vural.kubra@gmail.com

The Turkish were introduced to the world of Shakespeare through the performances by Armenian actors on stage and later through the translations of Shakespeare’s works from French to Turkish in the nineteenth century. Only towards the end of the 1880s, Shakespeare’s plays were translated from their original English versions to Turkish. From the last years of the Ottoman Empire to the Republic’s days, the Turkish audience and reader became familiar with the name of the playwright through his name’s phonological translation as “Şekspir”.

Later on, a vast array of this translation’s variations has been used: Vilyem Şekespir, Şekisperi, Şekspiyer and Şakıspır. Among them, however, Şekspir has been turned into a kind of exonym in different types of writings and media forms. Moreover, in a carnivalistic attitude, Shakespeare’s name is referred to as Şekerpare (the name of the Turkish dessert) and Şeyhpir (master sheikh in the Islamic context) in contemporary Turkish popular culture while translocating Shakespeare in Turkish culture in a humorous way.

This paper seeks to analyse how Shakespeare’s name has been adapted to Turkish through its phonological resonance and wordplay. It also aims to highlight cultural familiarity constructed by (re)naming Shakespeare in Turkish in selected examples from the press, literature, movies and media from the 1910s to our contemporary time.

Names of the Characters in Telugu Film Adaptations of Shakespeare’s Plays

Nishi Pulugurtha

Brahmananda Keshab Chandra College, India; pulugurthanishi@gmail.com

Shakespeare was inspired by various source texts and materials when he wrote his plays. Films based on Shakespeare’s plays are often adaptations and appropriations that bring in further reworkings of the Shakespearean text. It is all the truer when a translation is needed; reworking a Shakespearean text in a language and culture that are extremely different from the original source creates new cultural registers that re-present the Bard’s works in a completely new light and add new layers of meaning to it.

The influence of Shakespeare on Telugu literature and drama was initially largely due to Parsi drama groups that toured Andhra Pradesh in the nineteenth century. Several people translated Shakespeare into Telugu for performances and it is interesting to see how they handled the names of characters. Vavilala Vasudeva Sastri, the first person who translated Shakespeare into Telugu, retained the names of the characters while trying to adapt them to Telugu. Julius Caesar is hence rendered “Juliusudu” and Brutus becomes “Brutusudu”, using the Telugu language suffix *-du* commonly used.

This paper proposes to examine the way in which the names of Shakespeare’s characters figure in Telugu film adaptations of Shakespeare’s plays. Films like *Gunasundari Katha (King Lear)*, *Gundamma*

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.09 The Evolution of Shakespeare's Names on Screen, Stage, and Page



Katha (*The Taming of the Shrew*), *Maaro Charithra* (*Romeo and Juliet*) and *Yellamma* (*Macbeth*) relocate Shakespeare into a Telugu social context. The paper will examine the nuances of cultural translation the names imply: they add to the understating and context of the adaptations and appropriations.

Russian Translations of Meaningful Names in Shakespeare's Comedies

Anna Tsepkova

Novosibirsk State Pedagogical University, Russia; a_tsepkova@mail.ru

The paper analyzes the strategies Russian translators pursue when (mis)interpreting talking names in Shakespeare's comedies. This study is based on G.W. Smith's fundamental research on names in Shakespeare's 14 comedies [Smith 2021] compared to Russian translations of Shakespeare's plays with reference to theories of translation of literary characters' names [Ermolovich 2001], [Kalashnikov 2004], [Sarmaşık 2022], and to articles on the translation of Shakespeare's plays into Russian [Makarov 2017], [Zakharov 2017].

The following strategies will be explored in the paper:

1) transliteration or transcription, when the meaningfulness of the name is ignored by the translator (Speed, Quickly, Ford / Brooke, Shallow, Slender, Page, Simple, Borachio, Pinch, Luce); 2) loan translation of names based on concrete primary meanings of corresponding appellatives (Quince, Bottom, Flute, Starveling, Cobweb, Peaseblossom, Mustardseed, Goodfellow, Moth, Pistol, Martext, Elbow, Froth, Touchstone, Dogberry); 3) transformation of names in order to explicate characters' traits and attributes, relations between characters, etc. (Quince, Snug, Bottom, Snout, Starveling, Goodfellow, Peaseblossom, Mustardseed, Moth, Dogberry, Verges, Borachio); 4) phonetic analogy of the meaningful name, coined by Shakespeare (Luce) with the real name (Lucia) without explicating its motive, pointed out in [Smith 2021, 95]; 5) the case of Nym as a transliteration of the name which presumably has similar origin in English and Russian and may thus arouse similar associations with stealing, [Smith 2021, 48]; and 6) the case of Perdita as a loan translation of the name which may arouse unpleasant associations for the Russian-speaking readers.

Seminar 10:

Doing Justice to Claudius – Reimagining Gertrude

Saffron Vickers Walkling¹, Oana-Alis Zaharia²

¹York St John University, United Kingdom; ²University of Bucharest, Romania

s.vickerswalkling@yorks.j.ac.uk; alis.zaharia@lts.unibuc.ro

When Harold Bloom announced that Hamlet is a “Prince’s play” he merely articulated what other critics had thought before him: that the dramatic focus of Hamlet centred on its protagonist. While it is hard to claim otherwise, this seminar would like to look elsewhere, at the way in which the Elsinore royal couple are translated onto page and stage and the manner in which they come to function as cryptic allusions/ signifiers/ symbols for the political realities beyond them.

Given the present political context, we believe it is relevant to revisit such topical issues as sovereignty, tyranny, authority, the acquisition and retention of power with a focus on Hamlet’s “mighty opposite”. Thus, we aim to look closely at Claudius as a figure that is constructed around the culturally and historically variable notions concerning the proper use of political power and the required attributes of a successful political leader.

We are also seeking papers on the changes in the presentation of Gertrude, the “Imperial Jointress”, who even more than Ophelia seems to pose a challenge for interpretations seeking female agency on stage. Rewriting/reimagining Gertrude puts the gendered nature of politics, both in Elsinore and in the world outside of the play, under the spotlight.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.10 Doing Justice to Claudius – Reimagining Gertrude



The Pipeline King: Nigel Barratt's Claudius in *The Al-Hamlet Summit*

Saffron Vickers Walkling

York St John University, United Kingdom; s.vickerswalkling@yorks.ac.uk

The Al-Hamlet Summit was an original play by Anglo-Kuwaiti playwright, Sulayman Al Bassam. Performed in English in 2002, it was then translated into and performed in Arabic in 2004. A direct overwriting of Shakespeare's text, *The Al Hamlet Summit's* characters, scenes and speech clearly corresponded to the Shakespearean "original." Hamlet the virtuous Protestant was now Hamlet the virtuous Islamist and Ophelia the suicide was Ophelia the suicide bomber. Claudius the usurper was still Claudius the usurper, but one that spectators might have felt they recognised from daily news broadcasts. In 2021, I interviewed Nigel Barratt, who played Claudius in the 2002 English language version and the Arms Dealer in the revised 2004 Arabic language version. Barratt was not only a player in both ensembles, but also the assistant director.

Graham Holderness argues that in *The Al-Hamlet Summit*, the very act of the play's relocation into a Middle Eastern, semi-secularised state makes Claudius into "the Arab despot, ruling over a corrupt oligarchy" (Holderness 2008, 3). Claudius is presented as obsessed with a multinational deal that would see a major oil pipeline travel through his lands, grotesquely worshipping in actual prayer the "petro dollars" this would bring him and his State (Al Bassam 2014). In the meantime, his nephew/stepson has become increasingly politicized and is leading the insurgency against him. Nevertheless, whilst maintaining Claudius' traditional villain status, Al Bassam and Barrett, in line with many contemporary representations of Claudius, created a certain amount of audience empathy for him. Again, in a western milieu where Arab dictators are turned into caricatures of despots through the media, in part as a justification for military interventions in the region, painting Claudius as a complex human being sent out another message. Thus, "the villain," Margaret Litvin could argue, was "not Claudius' regime but [...] militarized global capitalism" (Litvin 2007, 202). In this paper, through a specific focus on the role of Claudius, I will draw on my interview with Barratt to explore how *The Al-Hamlet Summit* navigated the late 20th century/early 21st century conflicts in the Middle East and the post 9/11 environment to make Shakespeare inspired theatre that was politically charged and topically relevant.

Dr Saffron Vickers Walkling is a Senior Lecturer in English Literature at York St John University. Their main research area is in intercultural Shakespeare performance. They are currently working on late communist, post-communist and post-modern appropriations of Shakespeare's *Hamlet* in China, Poland and the Arab world. Their monograph on this is currently with Palgrave for upcoming publication in the Global Shakespeares Series. Vickers Walkling is also involved with the organisation of the York International Shakespeare festival.



Tyranny in a New Guise: A Claudius for our Time

Oana-Alis Zaharia

University of Bucharest, Romania; alis.zaharia@lts.unibuc.ro

Power, tyranny under its various guises, and freedom are some of the topics that Shakespeare kept returning to in his plays inviting us to explore further such unsettling questions as: how can a tyrant be both appalling and appealing at the same time?¹ why do significant numbers of people knowingly accept being lied to? Who are the ones that still choose to seek the truth against all odds and deliberately resist the tyrant? Which is the price that one must pay for that? Is it possible for a society to heal and recover after having fallen under the specter of tyranny?

Focusing on the figure of Claudius, Hamlet’s “mighty opponent”, this paper sets out to consider the ways in which these topical issues that seem to speak directly to some of our deepest contemporary anxieties, have been translated onto stage in the most recent production of *Hamlet* in Romania, directed by the internationally acclaimed director Gábor Tompa at the State Hungarian Theater of Cluj, in 2021. Set in a world that bears the marks of our present-day consumer society, the production foregrounds the role of Claudius as a manipulative, corrupt and cunning usurper who controls his court by maneuvering all the “instruments” available to tyrants: informers, eavesdropping, secret agents that are all too eager to follow orders, instill fear and execute anyone who dares criticize the system (i.e. Rosencrantz and Guildenstern, recast as two grotesque female secret agents, do not hesitate to drown Ophelia, throwing a pink plastic bag over her head to silence her). The Claudius (Ervin Szűcs) of our times is a multi-faceted character that incorporates several personae into one; during the 2h 45 min performance, we watch him glide smoothly from a corrupt, cold-blooded usurper (wearing, when he is not simply bare-chested, a long fur coat that amplifies his beast-like image) to a smartly dressed, manipulative politician (who makes the most of his skillful rhetoric) to a super-fit, muscular, hypersexual brute that toys with guns while he gives instructions to his agents.

Oana-Alis Zaharia is Lecturer of English at the English Department of the University of Bucharest. Her principal research interests are Shakespeare Studies, Early Modern Studies (16th-century political thought in Europe with a focus on the English, Italian and French spaces), Translation Studies (Early Modern translations; Romanian/French translations of Shakespeare’s plays), Shakespeare and Adaptation Studies.

She is the author of the monograph *Cultural Reworkings and Translations in/of Shakespeare’s Plays* (Bucharest, 2015). Her recent work has been published in international journals: *The Palgrave Encyclopedia of Global Shakespeare* (2022); *Cahiers Élisabéthains* (2019;2020), *SEDERI Yearbook* (2012), *Studia Litteraria Universitatis Iagellonicae Cracoviensis* (2018), etc. She has edited and contributed to several volumes on Shakespeare and translation/adaptation: *Perspectives on Shakespeare in Europe’s Borderlands* (co-editor, Bucharest 2020), *Shakespeare 400 in Romania*. (co-editor, Bucharest, 2017); *Shakespeare, Translation and the European Dimension* (co-editor, 2012) and *Inhospitable Translations: Fidelities, Betrayals, Rewritings* (Bucharest, 2010).

¹ Greenblatt, Stephen. *Tyrant: Shakespeare on Politics*. W. W. Norton, 2018.



Either Vixen or Virago, Either Gertrude or Gudrún: “the Violence of either Grief or Joy” in Film Portrayals of Queen Gertrude

Delilah Bermudez Brataas

Norwegian University of Science and Technology NTNU, Norway; delilah.brataas@ntnu.no

Film adaptations of Shakespeare’s Hamlet have allowed for surprisingly broad interpretations with characters and coherence, with location and time-period, but perhaps most provocatively with nuance of purpose, intention, and agency. The violence of the play, realized so powerfully on film, has also been reimagined, sometimes turned inwards and other times projected outwards, or kept at the fringes of the action with measured intrusions as the story progresses towards a room full of stabbed and poisoned bodies surrounded by a coming war. In this article, I shift the focus away from Hamlet and towards Queen Gertrude who, I will demonstrate, emerges as the pivotal figure of culminating violence. Hers is a complex, ambiguous presence in the major English language film adaptations that has too often realized Janet Adelman’s foundational reading of Gertrude’s maternal sexualized body as the “site of origin,” forming, as Adelman argued, the undertext of the play (*Suffocating Mothers*, 23).² On film, Gertrude vacillates constantly, but perhaps most instrumentally between agent and victim of the building violence within each film and, over time, across films. As I will show, the impetus to locate the source of the play’s violence has led to extreme portrayals of Gertrude. When we read Gertrude as a site of a different origin, Adelman’s reading expands and culminates in recent film adaptations that “cannot make up their mind” about Gertrude. First tracing the 20th century progression of violence in Hamlet films surrounding Gertrude, I then focus on two extremes—of vixen and virago—in the two most recent feature film adaptations: Michael Almereyda’s 2000 *Hamlet*, and an adaptation of Hamlet’s source text (moving as it must towards the “origin story”) Robert Eggers’ *The Northman* (2022), which is loosely based on the Saxo Grammaticus Legend of Amleth. It is a film I will argue is far more Hamlet than Amleth because of the Queen and her presence as violence.

Delilah Bermudez Brataas is an Associate Professor of English at the Norwegian University of Science and Technology. Her research interests consider aspects of gender in utopia from its earliest expressions in early modern literature to its contemporary adaptations in science fiction and fantasy, particularly in graphic novels and film. Her latest article “Affecting the Anguish of Youth in Film Adaptations of *Romeo and Juliet*” is forthcoming in *Shakespeare on Screen: Romeo and Juliet* with Cambridge University Press.

² Adelman, Janet. *Suffocating Mothers*. Routledge, 1992.



To Be or not to Be Guilty? Claudius and Gertrude Reinvented in Literature and Music

Alina Bottez

University of Bucharest, Romania; alina.bottez@lts.unibuc.ro, alinabottez@gmail.com

Bloom's label on *Hamlet* as "a Prince's play" may be read in a different key. When old Hamlet dies, the crown should go to Prince Hamlet, but the issue of usurpation is artfully circumvented. Claudius may thus receive some absolution, and his hasty marriage to Gertrude can also be interpreted in multiple ways. If modern Europe saw unions between brother- and sister-in-law as incestuous until the nineteenth century, in the early Middle Ages, certain nations considered it a duty for the brother of the dead husband to marry the widow.

This paper attempts to probe strategies through which stage directors, librettists, and composers have tried to find alternatives to Shakespeare's suggested motivations.

In a uselessly iconoclastic staging of *Hamlet*, the Croatian director Oliver Frljić muddles the significances of both characters, as Claudius and the Ghost are one and the same person, and the same is true of Gertrude and Ophelia. Hamlet kills Ophelia and Gertrude kills him in a desperate wish to shock the audience.

Proceeding to the genre of the libretto, Carré and Barbier follow Dumas-Père's French adaptation in their text to Ambroise Thomas' 1868 opera. This version harks back to Belleforest's 1576 *alteration* of Saxo Grammaticus, which introduces the adultery between Claudius and Gertrude. Their duet makes it clear that they plotted to murder the king with Polonius' help. Hamlet accuses his mother of murder, which makes the queen temporarily lose her mind in the revered *bel canto* tradition of mad-scenes.

Musical theatre has also made its contribution to the reinvention of the guilty couple. Much like Updike's 2000 prequel-novel *Gertrude and Claudius*, Janek Ledecký's *Hamlet – the Musical* turns into a tragic romance and explores the love triangle between the queen and the two brothers. Gertrude is innocent of the murder, but her affair with Claudius turns from effect into cause for the murder. Since, upon discovery of his adultery, Claudius would be subjected to immediate banishment or death, his fratricide is excused as an act motivated by love.

The in-depth analysis of these metamorphoses reveals that they all orient the significances of the play in a definite direction. While broadening the justifications of the original play, this direction is limited by its own clarity. In exchange, Shakespeare's play remains fascinating also due to the infinite possibilities offered by its modern ambiguity.

Alina Bottez has BA and MA degrees from the University of Bucharest and the National University of Music (Bucharest), and has a doctorate on Shakespeare and opera. A senior lecturer at the University of Bucharest and a performing soprano, she has published extensively and has given lectures on Shakespeare at universities in Istanbul (Koç), Barcelona (Autònoma), Venice (Ca' Foscari), Tomar, and Seville. She has presented papers at: Mansfield College (Oxford), University of London,

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.10 Doing Justice to Claudius – Reimagining Gertrude



Gdańsk, Guadalajara, Washington and Lee University (U.S.A.), etc. At the 2019 and 2021 ESRA Conferences (Rome and Athens) she co-convoked seminars on Shakespeare and music/dance. She is a member of the *Shakespeare and Music* study group (RMA, UK).

Oedipal Playing and Mirror Stages in Vinterberg's *The Celebration* and Television's *Slings & Arrows*

Melissa Croteau

California Baptist University, United States; melissacroteau@hotmail.com

This paper will explore two unusual adaptations of *Hamlet*—the Danish director Thomas Vinterberg's Dogme 95 film *The Celebration* (1998) and season one of the Canadian television series *Slings & Arrows* (2003)—through the lens of film studies approaches to psychoanalytic theory. These free adaptations play with Freud's Oedipus complex and Jacques Lacan's notion of the mirror stage as these famous concepts were integrated into film theory via Christian Metz and Joan Copjec. In *The Celebration*, the filmic austerity of the Dogme 95 principles lead to a film that feels like uncomfortably intimate video camera footage of an extremely dysfunctional family reunion on the occasion of the Father's (Faderen's) sixtieth birthday. The family painfully unravels in front of the camera, and all the family's guests, as Christian, the analog of Hamlet, reveals Faderen's sexual abuse of his children in a toast speech. The Claudius in this film is conflated with Hamlet, Sr., with the split between Faderen's public image as a revered businessman and his secret (until now) identity as a sexually abusive father. In fact, these two fathers are one in the same, a seeming contradiction that abuse victims always have had to navigate. Season one of *Slings & Arrows* puts *Hamlet* in a comedic vehicle, a metatheatrical backstage narrative in which protagonist Geoffrey Tennant is drawn back to the New Burbage Theatre Festival as artistic director when his erstwhile mentor, Oliver Welles, is hit by a truck. Geoffrey's abrupt departure years before had happened in the midst of his performance of *Hamlet*, when he went mad after learning that his director, Oliver, had slept with his fiancée, Ellen Fanshaw, who was playing Ophelia. As fate would have it, Geoffrey ends up directing *Hamlet* for the New Burbage, with Ellen now playing Gertrude and Oliver haunting him. As this brief description reveals, the analogs for Hamlet, Ophelia, Claudius, Gertrude, and Hamlet, Sr.'s Ghost shift frequently throughout the season's six episodes, forcing viewers to perceive each *Hamlet* character from multiple perspectives. Both *The Celebration* and *Slings & Arrows* are refractions and reframings of *Hamlet* wherein the play's characters slip and bleed into each other in twisted versions of the Oedipal complex and Lacanian *méconnaissance*.

Melissa Croteau is Professor of Film Studies and Literature and Film Program Director at California Baptist University. Her research, teaching, and publications center on global cinema, media adaptation, film theory, and early modern British literature. She has published in *Shakespeare Survey*, *Cahiers Élisabéthains*, *Shakespeare Bulletin*, and several other journals and edited volumes. Her books include the monographs *Transcendence and Spirituality in Japanese Cinema* (Routledge, 2022) and *Re-forming Shakespeare: Adaptations and Appropriations of the Bard in*

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.10 Doing Justice to Claudius – Reimagining Gertrude



Millennial Film and Popular Culture (McFarland, 2013) and a co-edited volume *Apocalyptic Shakespeare: Essays on Visions of Chaos and Revelation in Recent Film Adaptations* (2009). She is currently writing *Shakespeare and Film Theory* for Arden/Bloomsbury.

John Updike's *Gertrude and Claudius: Hamlet's prequel*

Xenia Georgopoulou

National and Kapodistrian University of Athens, Greece; georgopx@yahoo.com

Based on Shakespeare's sources –more particularly, Saxo Grammaticus's *Historiae Danicae* and François de Belleforest's *Histoires Tragiques*–, but also drawing from Shakespeare's *Hamlet*, John Updike, in his novel *Gertrude and Claudius*, provides Hamlet's 'prequel', as it were, that is, the story that precedes old Hamlet's murder by his brother and the latter's ascension to the throne of Denmark. Updike divides his novel into three chapters; the first one follows Saxo regarding the characters' names, the second one keeps Belleforest's spelling, and the third one shifts to Shakespeare's names.

Updike obviously focuses on the title couple, starting with Saxo's Gerutha and Feng, pursuing with Belleforest's Geruth and Fengon, and concluding with Gertrude and Claudius. The depiction of the characters –especially the title couple, but also old Hamlet (Saxo's Horvendil and Belleforest's Horvendile)– and their life before we catch up with them in Shakespeare's play seems to shed light on Hamlet's parents and uncle, who are overshadowed by the prince in the Shakespearean tragedy. In Updike's novel, old Hamlet is less of a Hyperion; Claudius is less of a satyr; and Gertrude acquires a stronger character, expressing feminist and other concerns.

Updike's novel also includes more Shakespearean overtones, apart from the references to the text of *Hamlet*. Young Gerutha's refusal to marry the warrior chosen by her father reminds us of *Hermia* or *Juliet*; and Feng's perilous travels in exotic places echo *Othello's* stories of his own life.

Last, but not least, the title characters seem to be part of a changing world, which they both seem to experience in many ways.

Xenia Georgopoulou is Assistant Professor at the Department of Theatre Studies of the National and Kapodistrian University of Athens, Greece. Her publications include the books *Issues of Gender in Shakespearean and Renaissance Drama* (*Ζητήματα φύλου στο θέατρο του Σαίξπηρ και της Αναγέννησης*, Athens: Papazissis, 2010; revised edition 2020), *The Body as Text in Shakespeare's Plays. The Fashioning of the Sexes* (Lewiston: Mellen, 2011), *Shakespeare Horizontally and Vertically* (*Ο Σαίξπηρ οριζοντίως και καθέτως*, Athens: Aigokeros, 2019). Her work deals with Shakespearean and Renaissance drama, and her particular interests include issues of gender and otherness, as well as Shakespearean adaptations and references in modern popular culture.



Gertrude, the Peacemaker at the Court of Elsinore

Simona Laghi

Sapienza University of Rome, Italy; simona.laghi@uniroma1.it

Shakespeare's *Hamlet* was performed at the dawn of the seventeenth century in a period that marks a turning point both in the early modern political scenario and in Shakespeare's career. In the space of the Globe, he started to experiment with a new form of theatre. Indeed, *Hamlet*, like *Julius Caesar* and the other great tragedies that followed, indirectly mirrors the political turmoil of his time and expresses concerns about the vacuum of power, tyrannicide, and the concept of justice. Hamlet's quest for revenge and his interior dilemma pervades the entire play whereas the other characters come to the fore through the prince's dystopian imagination. Despite Gertrude's crucial role in the play, her image is still analyzed through the lens of Hamlet's words. She appears as the opposite of the ideal womanhood, as a shapeshifter, an unnatural mother and wife, who unlawfully gets married to Claudius for her personal gain. However, the suggestive force of *Hamlet's* imagery might create bias. Thus, this paper aims to reconsider the role of Gertrude from an alternative perspective. After analyzing the ghost's words in Act I, it will be demonstrated that the dumb show and the play orchestrated by Hamlet in an attempt to collect ocular proof against Claudio, are nothing but evidence of the prince's obsession with revenge and his misinterpretation of the concept of justice. Conversely, Gertrude's attempt to reconcile and bring together Hamlet and Claudio throughout the play projects her as a peacemaker. Like other striking female characters of the great Shakespearean tragedies and legal plays, Gertrude appears at the Court of Elsinore as the only one able to discern the blurred threshold between revenge and justice. Her story possibly alerted the early modern audience to the danger of envisioning justice as retaliation and revenge. A warning that still appears valuable today.

Simona Laghi earned her PhD in Foreign Languages, Literatures, and Culture with Doctor Europaeus certification, at Roma Tre University in 2018. Her research interests lie in the field of English literature and law, with a focus on Shakespeare, equity, material culture and ELT. She is the author of 'Utopias in The Tempest' (*Pólemos, Journal of Law, Literature and Culture*, 11 (1), 2017); 'La rappresentazione della verità nel *Julius Caesar* di Shakespeare' in the volume *Shakespeare e la Modernità*, 2018; 'Witchcraft, Demonic Possession and Exorcism: the Problem of Evidence in Two Shakespearean Plays' (*Journal Early Modern Studies*, Vol. 10, 2021); 'Shakespeare's Sonnets in the ELT Classroom: The Paradox of Early Modern Beauty and Twenty-First Century Social Media' in Jane Kingsley-Smith and W. Reginald Rampone, Jr (eds.), *Shakespeare's Global Sonnets. Translation, Appropriation, Performance*, (Cham: Palgrave Macmillan, 2023) ISBN-139783031094712 (Forthcoming).



To the Manner Born: Gertrudes at Elsinore Castle

Kiki Lindell Tersmeden

Lund University, Sweden; kiki.lindell@englund.lu.se

The Queen was not a bad-hearted woman, not at all the woman to think little of murder. But she had a soft animal nature, and was very dull and very shallow. She loved to be happy, like a sheep in the sun

A.C. Bradley (*Shakespearean Tragedy*, 1904)

Unable to explain her marriage to Claudius as the act of any but a weak-minded vacillating woman, [critics] fail to see Gertrude for the strong-minded, intelligent, succinct, and ... sensible woman that she is.

Carolyn G. Heilbrun ("The Character of Hamlet's Mother", 1957)

A character without a single soliloquy to match her son's seven, whose only long speech says not a word about her own feelings, Queen Gertrude remains enigmatic, a vessel to be filled with content – by actors and scholars alike, as witnessed in the above. Is she naïve or deep, selfish or self-effacing, or (as suggested by A.C. Bradley) is her problem that "the good in her nature struggles to the surface through the heavy mass of sloth"? As a wife and queen, is she powerful or powerless? A reluctant Lady Anne, steamrolled into second marriage to become part of her new husband's alibi for seizing the crown – or perhaps a pushy Lady Macbeth, a husband-puppeteer?

As for Gertrude as a mother, there are perhaps even more options and possible choices. She can be a Titania or a Tamora, a tiger wrapped in a woman's hide (truly a mobled Queen); a Yummy Mummy, a fussy Big Mama, or a Medea – the possibilities are endless. Some of this enigmatic quality comes from having comparatively little to say in this long play of many events; this 'Denmark's under-written queen' (as Michael Dobson calls her) speaks, not only less than her son and her present husband, but in fact also less than her *previous* husband – and this despite the fact that *he* is actually dead. There are times when Gertrude's role reads as though its only purpose is (in Gielgud's vitriolic phrase) 'being a good feed for Hamlet'. However, I have seen traces of all the Gertrudes theorized above – and quite a few of them on stage at Kronborg Castle, Elsinore. In my paper, I want to discuss some of these 'beauteous Majesties of Denmark', and the sense of place brought to these particular performances by the ramparts, the cannons, the 'bitter cold', and the castle itself.

Kiki Lindell Tersmeden is Senior Lecturer of English Literature, Lund University, Sweden, where she also stages Shakespeare's plays with her students. Recent research contributions include a chapter on *The Merchant in Venice* in a volume of proceedings from the Third Conference of the Armenian Shakespeare Association in Venice (2019) and a chapter on the earliest Swedish translation of Macbeth in *Disseminating Shakespeare in the Nordic Countries* (Arden Shakespeare, 2022).



Gertrude without the King: puzzling Claudius' absence in the Blackfriar's city comedy *Eastward Ho!*

Hugh Mackay

University of Amsterdam, Netherlands; im.alliance@googlemail.com

Chapman, Jonson, and Marston's city comedy *Eastward Ho!* (1605) makes persistent intertextual use of Shakespeare's *Hamlet*, most notably through its parodic reworking of the earlier play's 'Gertrude' figure, as well as through lesser cameo appearances (such as 'Hamlet' himself) and numerous verbal parallels. It is perhaps surprising, then, that the figure of Claudius is neither directly referenced nor obviously alluded to within the fabric of the play's satire, thus leaving out one pole of the Elsinore royal couple that the play otherwise foregrounds through its focus on an ill-advised marriage which threatens to disrupt social and sexual norms. This paper seeks to explore how far *Eastward Ho!* can be read nonetheless for its inclusion of a Claudian presence through gaps, latencies and transpositions within the play's economy of word and action, as well as through the text's gestures to the world immediately beyond the play, where a new king enjoying ambivalent popularity was already stirring controversies relating to the exercise of monarchical power and favour. Moreover, the uncompromising response of James 1st's royal authorities to the play's more scandalous overtones is also explored to suggest how far this early theatrical re-imagining of Elsinore's royal figures made them both politically significant from the start, imbricating them in early 17th-century theatre politics as much as in new performances of kingly power.

Hugh Mackay (MA, PhD) is based in the Netherlands, dividing his time between teaching at the International School Hilversum and the University of Amsterdam. He has written on the drama of Shakespeare and his contemporaries, early modern melancholy, and the republication of Renaissance drama during the English Civil War. He also has an ongoing involvement with the Amsterdam English-speaking theater scene.

Two (Postmodern) Czech Shakespearean Adaptations: *Claudius and Gertrude* and *Emodrink of Elsinore*

Ivona Mišterová

University of West Bohemia, Czech Republic; yvonne@kaj.zcu.cz

In her book on adaptation theory, Linda Hutcheon (2013: 18) argues that "[n]either the product nor the process of adaptation exists in a vacuum: they all have a context – a time and a place, a society and a culture." Texts travel from their locus originis to other destinations, times, and contexts, crossing geographical, language, and genre borders, and creating their own palimpsestic identity. As Hutcheon states (2013: 9), "an adaptation is a derivation that is not derivative – a work that is second without being secondary." The objective of the present paper is to examine two Czech play-to-play adaptations based on Shakespeare's *Hamlet*: Jiří Stránský and Jakub Špalek's *Claudius and Gertrude* (2007), which was inspired both by Saxo Grammaticus and John Updike's novel *Gertrude and Claudius*

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.10 Doing Justice to Claudius – Reimagining Gertrude



(2000), and Josef Prokeš's *Emodrink of Elsinore* (2012). The two plays differ significantly. Stránský and Špalek retell the story that precedes the well-known events at Elsinore and remakes the remake, while Prokeš transfers the action to an obscure nightclub. He turns Hamlet into a bartender accompanied by a faithful dog (albeit embodied by a human) and incorporates specifically Czech allusions. The paper focuses on the intertextual aspects of the Czech plays and their vertical rather than horizontal existence.

Ivona Mišterová is a senior lecturer at the Department of English Language and Literature at the University of West Bohemia in Pilsen, Czech Republic. She received her Ph.D. in English and American Literature from Charles University in Prague. Ivona has published monographs on performances of British and American works staged in Czech theatres in the 20th and 21st centuries (*Anglo-americké drama na plzeňských scénách* [*Anglo-American Drama on Pilsen Stages*, 2013], and *Inter Arma non Silent Musae. Anglická a americká tvorba na českých moravských divadelních scénách v době první světové války* [*Inter Arma non Silent Musae. English and American Drama on Czech and Moravian Stages during the Great War*, 2017]). She is a member of CEESRA.

Father Kings in the Nordic Saga, *Hamlet*, and *The Northman*

Yuki Nakamura

Kanto Gakuin University, Japan; midvil@kanto-gakuin.ac.jp

While the film *The Northman* (Directed by Robert Eggers, 2022) is based on the Nordic Saga of Amleth, passed down by Sax Gramaticus in his *Gesta Danorum*, and *Hamlet* by William Shakespeare, its new perspective brings to light what was only invisibly inherent in those sources. This paper focuses on the figure of King Aurvandil, Amleth's father in *The Northman*, exploring how this character reproduces, deconstructs, and re-creates Horvendil in Saxo's text and King Hamlet in *Hamlet*. Aurvandil embodies a patriarchal masculinity whose manliness involves hegemonic violence and, at the same time, vulnerability as a king of the "Golden Bough." The representation of the kingship of Aurvandil models more the king in the Nordic epic than the image of an early modern monarch King Hamlet. This characterization results from the modern interpretation, which is formed by modern filmmakers' and audiences' epistemological frameworks such as anthropological understanding and borealist interest.

This paper also discusses how the film's re-creation of the father-king offers new understandings of Gertrude, Claudius, and Hamlet and a different interpretation of *Hamlet* in its entirety. The emphasis on the patriarchal characteristics of the father-king justifies the possible conspiracy of Gertrude and Claudius, encouraging us to see Gertrude in a more feminist way. The new light shed by this film on the characteristics of the father-king and his murder displaces the ethic and aesthetic values of the revenge of Hamlet. What is more, in both Saxo's text and *The Northman*, the characters equivalent to Ophelia differ greatly from Shakespeare's Ophelia, because their engagement in the revenge of Hamlet differs according to the respective values of revenge in the 12th-century northern Europe and in modern times. While this film still adapts the old framework, it represents modern values.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.10 Doing Justice to Claudius – Reimagining Gertrude



Yuki Nakamura is a professor of liberal arts section in the department of Business Administration at Kanto Gakuin University (Yokohama, Japan). Her research interests are in the areas of cultural history of English theatre and Renaissance studies. Her recent works focus on aesthetical problems of characterization in early modern revenge tragedy and its relationships to Seneca's Roman tragedies, as well as its influence on the modern film.

She is the author of *Public Sphere in English Theatre: Audience and Drama in the Times of Shakespeare* (written in Japanese, published from Shumpusha, Yokoham in 2016). Her recent articles: "Chapter 1. Renaissance Dramatic Convention of Representing Violence and Its Modern Continuation: *Titus Andronicus* and *Death Wish*." In *"I Have a Dream": From a Culture of Violence to a Culture of Nonviolence*. (Interdisciplinary Discourses, London) 2021. pp.21-37; "Renaissance Paradigm of Humanity in *The Tempest* and its Modern Interpretation by *Alien: Covenant*." *Nature, Human, Society*. Vol. 70. 2022. pp.1-12.

Gertrude's emancipation: much more "which passeth show"

Nataša Šofranac

Belgrade University, Serbia; natashapixie@yahoo.co.uk

From "like a sheep in the sun" (Bradley) via "no woman wants to be a mere piece of furniture, to be bartered for and then sat upon" (Updike) to "I killed your father" (Atwood), Gertrude had a long way to go. Just like other female characters in Shakespeare's tragedies, she had little billing because of the subordinated position of Elizabethan women, but also for practical reasons of using male actors only. The central issue for Hamlet is her sexuality and incestuous relationship with her former brother (in law), but that had more to do with Hamlet's Oedipal complex than her own character.

The Ghost comes precisely to her bedchamber to revisit Hamlet, but she can't see him. Hugo Klajn, Serbian psychiatrist and theatre scholar defined this as 'negative hallucination' – she can't (refuses to) see the obvious because she is guilty.

Updike seems to have paved the way for Atwood's Gertrude who talks back, as he saw her adultery as escapade from oppression in a loveless marriage. Burton Melnik draws parallels with Tingley's artistic construction of *La Vache Suisse* (1990), a dead cow's head decorated with flowers. She is an absent (dead) mother and denied milk to her infant. In Updike, her breastmilk was sour and the baby Amleth constantly cried, never connected with his mother and always kept distance.

A new production of a theatre from Dubrovnik, by Livia Pandur, is based on Bernard-Marie Koltes' *The Day of Murders in the Story of Hamlet* (1974) with the four main characters in the bunker of espionage, a transgenerational story of resistance to the "great mechanism of history" (Jan Kott), where only the two female characters seem to rebel, with their remarriage and suicide, respectively.

Dr **Nataša Šofranac** teaches English Literature (Special Course on Shakespeare) at the Department of English Language and Literature, Belgrade University. Conference where she

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.10 Doing Justice to Claudius – Reimagining Gertrude

presented papers: ESRA (then SHINE) "Shakespeare and Europe" in Utrecht, 2003; the Ninth World Shakespeare Congress in Prague, 2011; ANZSA "Shakespeare and Emotions" in Perth, University of Western Australia, 2012; "Shakespeare and Scandinavia" Kingston, UK, 2015; the 10th World Shakespeare Congress in Stratford-Upon-Avon and London in 2016; the BSA Conference in Hull, September 2016, the Conference on Lull, Cervantes and Shakespeare ("The Images of Madness") at the University of Valencia, 2016; ESRA Conference in Gdansk, Poland 2017 and BSA Conferences in Belfast, 2018 and 2021 in Surrey (online) and Asian Shakespeare Association in Seoul, 2020 (online).

The Gertrude Gambit: Agency, Power, and Ambiguity

Kay Stanton

California State University, Fullerton, United States; kstanton@fullerton.edu

Was Gertrude so bewildered and helpless after the death of her husband King Hamlet that she naively succumbed to the sinister persuasions of Claudius to marry him just weeks after the royal funeral? Or was she instead a conniving and lusty adulteress, co-plotting the murder of King Hamlet in order to marry and rule with Claudius? Was she a victim or vixen?

Feminist readers would like to find agency rather than passivity in Gertrude, yet the path of agency seems paved with the disturbing implication of conspiracy with Claudius. To be "good," Gertrude needs to be passive; to have agency, she needs to be "bad." And yet, even the readers that wish to make Gertrude "bad" refrain from following that path as far as it could go, as they seem to regard the implied premarital affair as having only started soon before the murder.

King Hamlet was a warrior king; his famous victory over King Fortinbras took place on the day Prince Hamlet was born. Hamlet speaks of his father with a kind of hero-worshipping distance, not the loving familiarity characterizing his relationship with Yorick, who was his adult playfellow. He seems to have seen his father rarely, which means that Gertrude would have also. Since King Hamlet was an absent husband, his young wife Gertrude might have turned to Claudius for affection not just months but years prior to the murder of King Hamlet. In fact, it is possible that the Gertrude-Claudius affair began at least nine months before Prince Hamlet was born; in other words, Claudius might be the actual father of Prince Hamlet.

This paper will explore both the passive victim and scheming vixen possibilities for Gertrude but will ultimately show that her self-definition lands between these poles. She may have attributes of each characterization, but her primary mode, which does yield her agency, is as the Queen of Ambiguity.

Kay Stanton is a Professor of English at California State University at Fullerton, specialized in Shakespeare studies. She has presented over 120 professional conference papers, in 14 countries (including 22 American states), and has published over 36 scholarly articles, on Shakespeare, Milton, and Arthur Miller. Her book *Shakespeare's Whores: Erotics, Politics, and Poetics* was published by Palgrave-Macmillan, and she is currently at work on a book on Shakespeare and quantum physics.



Structural approach as an attempt to re-interpret the characters of Polonius and Claudius

Olena Gorenko

Ferenc Rakoczi II Transcarpathian Hungarian College of Higher Education, Ukraine; gorenkoolena@ukr.net

The purpose of this paper is to re-evaluate two personages of Shakespeare’s tragedy “Hamlet” on the basis of a method which is nearly axiomatic as it is focused on lexico-grammatical units – winged phrases and phrases said aside. These units are, in essence, a modification of R. Barthes’ „lexies”, though they are more reliable, as were attributed to Polonius and Claudius by the author himself. These codes may be regarded as a sort of cognitive knots in the sphere of semiotic space of the performance, as special signs in the system of dramatic text which help to share information and to unite miscellaneous parts of the plot into homogeneous system, one universe of performance, all embracing communication between the players-personages and the audience – spectators.

Such an approach opposes quite a great number of repeated stereotypes, so called “ritualised sets of discourses” (M. Foucault), which don’t allow us to express modern understanding of the main dramatis personae and the political realities beyond them. Within the system of relations „Claudius – Gertrude” such topical issues as sovereignty, authority, retention of power could be studied deeper if the character of Polonius, who became the pillar supporting the institute of royal power in Elsinore, were also taken into consideration. The attributes of any successful political leader are inalienable from the support of some political groups, administration, and management. In this sense, Lord Chamberlain may be regarded as a pivot of court reality in its transition from the reign of Old Hamlet to that of Claudius. The service of an experienced courtier is precious for the new king and unobtrusive for the „old” queen, and it helps to create a smooth transfer of power.

Olena Gorenko is an associate professor in the English faculty at Ferenc Rakoczi II Transcarpathian Hungarian Institute in Ukraine. She previously taught at the Institute of Philology of Kyiv National T. Shevchenko University. Her specialisms include Literary Anthroponomy and contemporary British Literature.

Ageing and the Claim to Pleasure: Gertrude and Claudius

Maddalena Pennacchia

Roma Tre University; maddalena.pennacchia@uniroma3.it

Adaptation studies have accustomed us to consider the creative re-uses of the Shakespearean texts in different media environments as a practice that implies a continuous reimagining and actualization of the characters of the plays, at the same time, never losing sight of the medium, the theatre, for which they were originally conceived. Adaptations, that is, throw light onto the adapted text, delving into it and inventing new meanings – from Latin *invenire* to come upon, discover, find out, devise, contrive (OED). This is my theoretical starting point to approach one of Shakespeare’s

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.10 Doing Justice to Claudius – Reimagining Gertrude



more intriguing couples: Gertrude and Claudius. Can we say, paraphrasing Sonnet 142, that “Love is [their]sin”? For a few adaptors that seems to be the case.

In order to explore the theme of guilt related to both the issue of ageing and the claim to pleasure of mature women, I will first consider Kenneth Branagh’s famous screen adaptation of *Hamlet* (1995), as the audiovisual text which more than others paved the way to a reconsidering of the couple: in adding flashbacks which narrate of a time previous to the facts of the play when Gertrude and Claudius, acted by Julie Christie and Derek Jacobi, fell in love as two aged but still desiring human beings, Branagh legitimated, in my view, more stories about the couple, like, for instance, John Updike’s *Gertrude and Claudius* (2000), a novelization of the play. I will, however, also consider the relation between the two in *Ophelia* directed by Claire McCarthy (2018), adapted from a novel by Lisa Klein (2006) and close with a recent contemporary Italian theatre production *Un Amleto* (2023), translated, adapted and directed by Loredana Scaramella (who has worked for almost 20 years at the Globe in Rome), whose Gertrude is played by an actress (Laura Ruocco) older than the actor who plays Claudius (Mauro Santopietro), with a series of implication which I would like to investigate.

Maddalena Pennacchia is full professor of English Studies at Roma Tre University. She has published extensively on Shakespeare and intermediality and, recently, she co-edited (with Lisanna Calvi) the special issue of *Cahiers Élisabéthains* on “Shakespeare and European Geographies: Borders and Power” (2022), which includes a few essays presented at ESRA 2019.

Seminar 11:

Frontline Shakespeare: Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

Natalia Khomenko¹, Viktoria Marinesko², Vladimir Makarov³

¹York University, Canada; ²Classic Private University, Zaporizhzhia, Ukraine; ³St. Tikhon's Orthodox University of Humanities, Moscow

khomenko@yorku.ca; vmarinesko@gmail.com; mail@vmakarov.name

Throughout the turbulent political changes and military conflicts of the 20th and 21st centuries, Shakespeare has often been enlisted as a cultural banner and a propaganda mouthpiece, both to argue for peace and to encourage military aggression. In 1916, as the Tercentenary of Shakespeare's death was being commemorated during World War One, both Britain and Germany claimed Shakespeare for their own side, while in World War Two Churchill personally enlisted Laurence Olivier to make a film adaptation of *Henry V* to inspire the war effort. In other cases, Shakespeare has transformed into a unifying force. On the day of Putin's invasion of Ukraine, Russian Shakespeare scholars issued a statement in which they called for an immediate return to peace talks, invoking Shakespeare as a symbol of humanist values. The Ukrainian Shakespeare Centre quoted Shakespeare in support of their effort to supply much-needed food and medical supplies to communities under attack.

This seminar sets out to examine how adaptations of Shakespeare's work have been informed and shaped by the times of conflict. The contributors are invited to investigate the ideological causes to which Shakespeare has been drafted in twentieth- and twenty-first-century Europe, and to explore how his works have been appropriated in support of local and global claims in times of political tensions, ideological clashes, and social crises.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

Natalia Khomenko (khomenko@yorku.ca) teaches English Literature at York University (Toronto). Her ongoing research project, which has received funding from the Social Sciences and Humanities Council of Canada and York University, focuses on the reception and interpretation of Shakespearean drama in early Soviet Russia. Natalia is currently co-editing a special issue of *Shakespeare Bulletin* on *A Midsummer Night's Dream* in global performance (forthcoming in December 2022) and working on an anthology of early Soviet adaptations of Shakespeare's plays for Palgrave. Her articles have appeared in *Early Theatre*, *Borrowers and Lenders*, *The Shakespearean International Yearbook*, *Multicultural Shakespeare*, and *Shakespeare Quarterly*. She will be stepping in as a co-editor for *The Shakespearean International Yearbook* in 2023.

Absences to Presences: the re-configuration of the Muslim woman in Vishal Bhardwaj's *Maqbool* and *Haider*

Salman Akhtar

York University, Canada; salmanak@yorku.ca

Representations of powerful women in the largely Muslim-dominated organised crime syndicates in India are almost non-existent; similarly unfeatured are women in the decades-old conflict in Kashmir – also a Muslim majority state. In both arenas Muslim women play a significant role, yet in various cultural depictions of these settings, they remain either in the backdrop, or altogether absent. Vishal Bhardwaj's films *Maqbool* and *Haider*, set respectively in the heart of the Mumbai underworld and the war in Kashmir, shift the backgrounding of Muslim women, configuring them as potent, active, participatory presences. In *Maqbool* – a *desification* (to use Taarini Mookherjee's term) of *Macbeth* – the Lady Macbeth equivalent Nimmi is characterised as, I argue, the protagonist, who not only incites the titular character toward murder and a power-grab, but is also figured as the provider of hope and rebirth at the denouement in contrast to her characterisation by Shakespeare as a suicidal madwoman.

In a similar but more politically mainstream vein, *Haider* – a contemporary adaptation of Hamlet set in conflict-riddled Kashmir – sees the Gertrude-equivalent character Ghazala precipitating the events of the narrative arc, and, like Nimmi, enabling the narrative to reach a completion that is more satisfying than Shakespeare's play. I will use historical and socio-anthropological research by Inshah Malik, Sudha Ramachandran, and Sonia Jabbar, which combines an account of the historico-political situation of Kashmir with field research and interviews with those involved in the struggle. In addition, I will utilise reports issued by intra-governmental and transnational defence organisations on participation in organised crime in India categorised according to gender. These studies combine to demonstrate that Muslim women are at the forefront in both milieux, and that Bhardwaj's deliberate casting of minority female figures is a depiction of material reality, working to foreground, empower and elevate them from a merely passive ghostliness to a multi-lateral, multivalent pervasiveness. In his own words, "women are stronger...than men"; Bhardwaj's cinematic portrayal of Muslim women, particularly in *Maqbool* and *Haider* are living testaments to this claim.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

Salman Akhtar is in his third year as a PhD candidate at York University in unceded Tkaronto~Toronto. His doctoral work is shaping up as an anarcho-affective look at contemporary transnational theatre; his interest in Shakespearean adaptation began as agog adulation and is currently resting at a collegial academic piquancy. His poems have been published at *Anak Sastra* and *Pivot*.

Shylock and the Resentments of Jean Améry

Richard Ashby

King's College London, United Kingdom; richard.ashby@kcl.ac.uk

This paper considers the 1966 essay 'Resentments', in which Holocaust survivor Jean Améry defends his right to resentment. More than once in 'Resentments', Améry compares himself to Shylock. Améry writes of the cultural pressure placed on him and other Jewish survivors in post-war Germany to forgive and forget the Holocaust and to stop pursuing legal redress – precisely as Shylock is asked to forgo his own right to legal redress in *The Merchant of Venice* and forgive Antonio. The Frankfurt Auschwitz trials had taken place in 1963-5. But many in West Germany used the trials to contend that the Holocaust should be consigned to the past, that it was time to 'move on'. Améry, however, interprets resentment as a position of continued moral fidelity to the memory of the victims, especially when so many perpetrators had still not been brought before the law and punished. Améry writes that in the seemingly reconciled society of 1960s West Germany he is 'made to feel a Shylock, insisting on his pound of flesh'. Shylock appears as an anti-Semitic stereotype that Améry has emotionally internalized ('made to feel'). But at the same time, Améry self-consciously appropriates Shylock, making the socially imposed identity of the resentful Jew his own. Shylock is an embodiment of precisely the type of unforgiving resentment Améry felt was required after Auschwitz. Productions of *The Merchant of Venice* in the Federal Republic over the period of the *Vergangenheitspolitik* tended to underscore its status as a comedy, prioritizing the 'quality of mercy' speech and the need for forgiveness and reconciliation. By aligning himself with Shylock, however, Améry remains socially and morally irreconcilable as he insists on the need, not for forgiveness, but justice.

Dr **Richard Ashby** is a British Academy Postdoctoral Fellow in the English Department at King's College London, where he is working on his project 'Shakespeare and Holocaust Writing: Testimony, Literature, Philosophy'. He is the author of *King Lear 'After' Auschwitz: Shakespeare, Appropriation and Theatres of Catastrophe in Post-War British Drama*, which was published by Edinburgh University Press in 2021. He is also the author of various articles on Shakespeare and his afterlives, which have appeared in *Shakespeare Survey*, *History Today*, *Shakespeare Bulletin*, *Comparative Drama*, *Cahiers Élisabéthains*, *Adaptation*, *Contemporary Theatre Review*, *Textual Practice*, and *Shakespeare*. He is currently organizing a conference on Shakespeare and the Holocaust for 2024.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

Hamlet in Kashmir/Hamlet is Kashmir: Vishal Bhardwaj's Haider (2014)

Afreen Sen Chatterji

University of California, Santa Barbara, United States; afreensenchatterji@umail.ucsb.edu

"Denmark's a prison... A goodly one, in which there are many confines, wards, and dungeons."

– Hamlet

Hamlet, Act II, Scene ii

"*pura kashmir qaidkhana hai, mere dost* / All of Kashmir is a prison, my friend."

Roohdar, *Haider*, 2014

The caption with which *Haider* opens, makes clear the geographic and historical context of the film: Srinagar [Kashmir], India 1995. The camera then pans this specified local habitation through an alleyway in which walks a man accompanied by gun-toting young men in *pherans*, the popular Kashmiri ethnic wear. The lane is narrow, the visages grim, the overwhelming color of the scene is gray and there is no music, which is a little unusual for a Hindi film. The camera draws back and then pans the cityscape whereby the melancholic gray grimness is enhanced, dwarfing other *pheran*-clad men who stand isolated on rooftops with their guns. Thus begins Indian director Vishal Bhardwaj's *Haider* (2014), a Hindi film adaptation of Shakespeare's sixteenth century *Hamlet*. The overtly visible presence of men in uniform, checkpoints, barbed wires and bunkers, protestors, a growing vocabulary of *azadi*/independence, terror, treason, infiltration and martyrdom, an alarming rise in the number of custodial deaths, preventive detention, curfewed existence and "enforced disappearances of largely young Muslim men... on charges of anti-state militancy" (Misri, 2014:133), an increasing category of women known as 'half-widows' whose husbands have gone missing suggest that there is 'something rotten' in the state of Kashmir.

The representation of a fictional world is inevitably shaped by the story's location in a real historical moment with its matrix of hierarchical social orders; the subversive potential of the story then emerges from the resonance of local politics. For my paper, I would like to look at the political, aesthetic and affective consequences of relocating *Hamlet* to the troubled terrain of Kashmir of the 1990s when the Indian Army's Armed Forces (Special Power) Act (AFSPA) was, and continues to be, instated – leading to the arrest, torture, detainment, and death of many Kashmiri separatists who wanted Kashmir to be independent of India.

Afreen Sen Chatterji (she/her/hers) is a second year PhD student and a Regents' Fellow in the Department of Theater and Dance at University of California, Santa Barbara. Afreen's research is an amalgamation of her interests in ballet, theatre and postcolonial politics. She looks at cultural transactions that (re)create memories and traditions for not only the colonial world but also contemporary nation-states with their own centres and peripheries. She is currently working on realms of cultural narratives and the play of power that sanctions norms and forms by looking specifically at nineteenth century ballets representing exoticized 'eastern' worlds.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

Shakespearean Neverwheres: Victoria (BC), Ann Hathaway's Cottage, and Nostalgia for "Merry Olde England"

Sarah Crover

Vancouver Island University, Canada; sarah.crover@viu.ca

Victoria, BC, Canada, has had a love affair with England since colonization. A big part of its self-fashioning has been centred around recreating a fantasy of Old England. It has worked at cultivating a quaint, middle-class Englishness of the same era. This impulse extends to appropriating the cultural capital that was most touted by the empire as it extended its grasp across the globe: in other words, the celebration of and insistence upon the superiority of the English literary canon. From streets in his name to festivals of his works, Victoria has long participated in the adoration of one of the literary cannon's most lionized members: Shakespeare. It is not surprising then, in the wake of WWII, in a young capital city anxious to solidify its distinct Canadian-British identity, that some local English enthusiasts recreated the Bard's principal home and marketed it as a tourist attraction. They arranged for the grand opening, in 1959, to coincide with a royal visit by Elizabeth II. For fifty years, Ann Hathaway's Cottage, an exact replica of the thatched original and its gardens, was a fixture in Victoria – a must-see on the tourist circuit.

Drawing upon the work of Patricia Badir and others on Shakespeare in Canada, as well as materials in the City of Victoria Archives, this paper seeks to explore the post-war impulse for British Columbians, and specifically citizens of Victoria, to rely upon Shakespeare and Shakespeareana to support their nationalist ambitions and establish a sense of identity distinct from the much more populous American states nearby, while erasing the lived-reality of indigenous and non-British cultural histories of this settler community. By staking its own claim to ownership of Shakespeare, I argue, Victoria, and this attraction in particular, sought to use a time of post-war prosperity and sweeping change to establish its own cultural capital by performing a fantasy of integral embeddedness in the British Empire, through a fabricated neighbourliness with Shakespeare, himself a conscripted cultural signifier of the glories of Englishness.

Sarah Crover is a member of the English department at Vancouver Island University. She works on the cultural history of the Thames, London theatre, and ecocriticism. She has published in various collections and journals, including *Studies in the Age of Chaucer* and *Early Modern Culture*. Most recently she co-edited a special issue on *A Midsummer Night's Dream* for *Shakespeare Bulletin*. Her current book project (Amsterdam UP) is entitled *Stage and Street: Theatrical Water Shows and the Cultural History of the Early Modern Thames*.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

The Role of Fascism in Wyndham Lewis's Shakespeare Criticism

Miguel Ramalhete Gomes

University of Lisbon, Portugal; migramalhete@hotmail.com

Wyndham Lewis's *The Lion and the Fox: The Role of the Hero in the Plays of Shakespeare* (1927) remains one of the great and greatly neglected modernist contributions to Shakespeare criticism. This neglect is directly related to the indelible association of Lewis's name with fascism, especially due to his 1931 pamphlet, *Hitler*. Scholarship on Lewis's politics has not evaded his more abhorrent political statements from the mid-1920s to the early 1930s but has anchored these remarks in the context of the long and complex works published by Lewis during these years, namely *The Art of Being Ruled* (1926). *The Lion and the Fox's* focus on Elizabethan Machiavellianism has thus been reinterpreted by Robert L. Caserio (the editor of the volume for the planned Oxford edition of *The Collected Works of Wyndham Lewis*) not as an endorsement of fascism but as a critique of a Mussolinian agent principle in politics. This seminar paper aims to inquire into the politics of this unusual piece of literary criticism that Lewis called "my first political book". Instead of assuming "fascism" as a facile category (such as the one used as bait in Fredric Jameson's otherwise groundbreaking *Fables of Aggression: Wyndham Lewis, the Modernist as Fascist* [1979]), I would like to consider the politics of Lewis's Shakespeare criticism in the context of his other political writings of the period, as well as in terms of what "fascism" meant circa 1926-7, in order to draw some provisional conclusions about how Lewis's politics determine his reading of Shakespeare.

Miguel Ramalhete Gomes is assistant professor at the University of Lisbon and researcher at both ULICES-CEAUL (University of Lisbon Centre for English Studies) and CETAPS (Centre for English, Translation, and Anglo-Portuguese Studies), at the University of Porto, in Portugal. He is the author of *Texts Waiting for History: William Shakespeare Re-Imagined by Heiner Müller* (Rodopi, 2014); he has coedited, with Jorge Bastos da Silva, *English Literature and the Disciplines of Knowledge, Early Modern to Eighteenth Century* (Brill | Rodopi, 2017), and, with Teresa Botelho and José Eduardo Reis, *Utopian Foodways: Critical Essays* (U.Porto Press, 2019). He has also published on early modern drama, with a focus on Shakespeare, as well as on Utopian Studies and comics. He is currently working on a book on the uses of Shakespeare during the years of austerity in Portugal and has recently translated *Henry VI, Part 3* into Portuguese.

King Lear in a Divisive Time

Alexa Alice Joubin

George Washington University, United States; ajoubin@email.gwu.edu

As a widely circulated canon, Shakespeare has been drafted for a range of causes, including social justice causes more recently. *King Lear* has been used frequently for socially reparative purposes. *King Lear* became a political allegory of division in the post-Brexit era. Richard Eyre's 2018 film, Anthony Hopkins' exiled Lear finds himself an unaccommodated man in a refugee camp under pouring rain, wandering among makeshift tents. These scenes call to mind Grigori Kozintsev's 1971

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

film of *King Lear* which opens with an anxious multitude gathering to learn the fate of the divided kingdom. Eyre’s 2018 film also alludes to Europe’s recent refugee crisis, peaking in 2015. Over one million asylum seekers, driven by wars and environmental disasters, arrived in Europe from Syria, Afghanistan, Iraq, and elsewhere. The humanitarian crisis prompted renewed cultural relevance of *Lear*.

More recently, Anglophone pop culture gravitated towards *King Lear* through memes and quotes during the global Covid-19 pandemic, especially in early 2020. On Shakespeare’s birthday, April 23, at the height of the pandemic, Canada’s Stratford Festival kicked off their online film festival with artistic director Antoni Cimolini’s 2014 *King Lear*; this became their most watched video, with 85,000 viewers. One reason for this popularity is that *Lear* is widely but erroneously thought to be written during an outbreak of the bubonic plague. Despite its bleak outlook, the play was appropriated to reassure audiences of their pre-existing beliefs about humanity during a global crisis.

As a familiar and canonical playwright, Shakespeare has often offered orientation and even emotional refuge both to people in crisis and to those contemplating it. This paper examines the treatment of the themes of refuge and refugee in Eyre’s 2018 *Lear*. It is important to celebrate progressive uses of arts and literature in times of crisis, but at the same time, such uses call into question the use of canonical texts to reassure the socially privileged in the name of advancing the interest of the oppressed. Such uses raise the ethical concern of “outsourcing” social justice work to Shakespeare.

Alexa Alice Joubin, ajoubin.org, writes about race, gender, cultural globalization, and Shakespeare. She teaches in the Departments of English, Women’s, Gender and Sexuality Studies, Theatre, International Affairs, and East Asian Languages and Literatures at George Washington University in Washington, D.C., where she serves as founding Co-director of the Digital Humanities Institute. Her recent books include *Shakespeare and East Asia* (Oxford, 2021) and *Onscreen Allusions to Shakespeare* (coedited, 2022).

Shakespeare’s *Julius Caesar* on the Post-Soviet Georgian Stage

David Maziashvili

Ivane Javakhishvili Tbilisi State University, Georgia; david.maziashvili@tsu.ge

Contemporary Georgian theatre director Robert Sturua is recognised in the world as one of the unrivalled interpreters of Shakespeare’s plays. It will suffice to cite but a few of his Shakespearean productions to prove this: *Richard III* (1978), *King Lear* (1987), *Hamlet* (with Alan Rickman, London, 1992), *Hamlet* (with Konstantin Raikin, Moscow, 1998), *Hamlet* (Tbilisi, 2001) and others. Sturua staged Shakespeare during the Soviet times, during the post-Soviet period and in the reality of the present day. *Julius Caesar* (staged at the Rustaveli National Theatre in 2015) was created precisely during the period when Sturua seems to sum up the themes and problems he broached in the Soviet and post-Soviet interpretations of his Shakespearean productions, his own attitude towards

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

the Soviet and post-Soviet reality. In *Julius Caesar*, he surpasses the conceptualisation of just the Georgian reality and reflects on the concurrent global political and social reality as well.

When we talk about Sturua’s work and, especially, his interpretations of Shakespeare, we must make a note of the director’s political and non-conformist theatre language. Like in all of Shakespeare’s tragedies, in *Julius Caesar*, too, politics and power are among the main themes. Sturua presents the problems depicted in *Julius Caesar* in the modern-day context and offering a multifaceted understanding of power that prevails in the contemporaneity.

Sturua’s interpretation of Shakespeare’s *Julius Caesar* is based on postmodern aesthetics, and, as a result of analysing metaphors and symbols, he shows the themes and problems which represent the main idea of Shakespeare’s play and of the performance. Shakespeare’s metaphor “All the world’s a stage” used in the production expresses not only the contemporary reality but also the biblical, fictitious and theatrical reality depicted by means of intertextuality and the artistic technique of metatheatre.

David Maziashvili, PhD, is an Associate Professor at Iv. Javakhishvili Tbilisi State University; Academic Fellow at REES, University of Oxford (2019-2020) and a trained literary historian. He is the author of several academic articles on Shakespeare, Postmodernism, Tom Stoppard, Shakespeare’s reception in contemporary English literature, British and Georgian theatre and two monographs *Tom Stoppard and Postmodernism* (2014) and *Shakespeare’s Postmodernism* (2021). In 2018, David Maziashvili won joint research grant program of Shota Rustaveli National Science Foundation and University of Oxford with his project Shakespeare in Soviet and Post-Soviet Georgia (from Literary, Theatrical and Socio-Political Points of View) and since 2019, he has been an Academic Fellow at REES, University of Oxford.

David is the author of two short documentaries: *Conversation with Thelma Holt GEORGIAN RICHARD III ON MY MIND* (2019) and *Shakespeare in Georgia at the Bodleian Libraries, University of Oxford* (2020) and co-director (with Mariam Aleksidze) of the film-ballet *Lucia’s Room* (2020) inspired by the works of James Joyce.

Since 2016, David Maziashvili has been the Managing Director of Giorgi Aleksidze Tbilisi Contemporary Ballet Company.

Ophelia and the Urgency of Now: Shakespeare, Activism and Visual Culture **Remedios Perni**

University of Alicante, Spain; reme.perni@ua.es

A broadening of interest in Shakespeare’s Ophelia has occurred in the visual field during the last decades. The development of new media has expanded a phenomenon that started at the end of the 18th century and was consolidated in the 19th century by painting. As pointed out by Alan R. Young, Ophelia provided artists with ‘a ready-made’ through which they could express certain views on the female body. Eventually, Ophelia became a ubiquitous figure that offered multiple

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

perspectives and readings, and resulted in what Elaine Showalter called 'a cubist Ophelia.' The Shakespearean character is still a recurrent source of inspiration for contemporary artists at present: in the hands of painters, photographers and graphic designers, Ophelia's body has undergone -and is undergoing- many transformations. The aim of this paper is to examine one of the many possibilities of the Ophelia iconography: its use for activism. The hypothesis underlying this study is that some of the changes related to the perception and representation of the Ophelia character throughout time are related to the history of activism. Concerns about gender, class, and the environment have changed the ways we see and represent Ophelia today. The methodology followed in this paper is based on a thorough compilation of (mostly visual) materials that adapt, appropriate or "quote" Ophelia (paintings, photographs, films, gifs, and even memes). The analysis of these materials will be possible thanks to the reading of the existent studies that approach the connections between William Shakespeare and the visual media, in general, and the history of the representation of Ophelia, particularly in relation to activism. Likewise, it will be extremely useful to resort to critical theories from different fields: visual studies, literary adaptation and appropriation, as well as gender and environmental studies.

Remedios Perni is an Associate Professor at the department of English Philology of the University of Alicante, Spain. She holds a Ph.D. in English Literature from the University of Murcia, where she graduated both in Art History and English Studies. Her research pays attention to the connections between Shakespeare's works and the visual arts, focusing on the survival of characters such as Ophelia and Lucrece in the visual culture at present. She is also interested in politically engaged appropriations of Shakespeare. Perni has published on the role of Ophelia in the history of madness, melancholia and photography (a chapter in *The Afterlife of Ophelia*, Palgrave 2012), and Shakespeare in the digital world (*Shakespeare Quarterly* Vol. 67, 2016). She is also a critical theory translator of books, having translated into Spanish books by Elaine Showalter, W.J.T. Mitchell and Mieke Bal, among others.

***Hamlet* at the Yerevan State Chamber Theatre**

Jasmine Seymour

Queen Mary University of London, Armenian Shakespeare Association; asassociation400@gmail.com

If Shakespearean drama has largely served as a cultural banner and one of the greatest export items for the English, a propaganda mouthpiece for the Soviets and so many dictatorships, for Armenians, Shakespeare has been a truly national obsession. However, this national obsession appears quite dissimilar to Shakespeare's veneration in Germany or Eastern Europe, for instance. This peculiarity is due to geo-political challenges for Armenia – the first Christian nation clutching to the Eastern boundaries of Europe – on the crossroads between East and West, remaining under a constant threat of external military aggression for thousands of years.

The Tragedy of *Hamlet*, in its turn, has been at the centre of the national obsession with Shakespeare since 1880, when it was introduced in the Southern Caucasus by the Armenian

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

Permanent Theatre Troupe in Tiflis in 1880 with the legendary Petros Adamian in the title role. For Adamian – born in Constantinople under the bloody regime of Sultan Abdul Hamid II – consecutive Armenian Hamlets such as Miss Siranush (from 1901) and Vahram Papazian (from 1911), also born and bred in Constantinople, Hamlet symbolised the valiant rebel against oppression, occupation and the human rights defender for their oppressed nation against tyranny.

The latest geo-political challenges have only increased in the 21st century for the Republic of Armenia, a small democracy struggling for its survival against Russo-Azerbaijani-Turkish alliance for the control of North-South crossroads. The latest adaptation of *Hamlet* at the Yerevan State Chamber Theatre directed by Ara Yernjakyan has deviated from all historic adaptations of Shakespeare’s masterpiece on the Armenian stage causing a great discontent amongst traditional critics. Yernjakyan’s innovative and unconventional production first premiered in October 2021 amid a new military aggression from Azerbaijan, supported by Turkey and Russia. Yernjakyan, the founder of the Chamber Theatre in 1982, has cherished a life-long dream of staging *Hamlet* in his alternative theatre. Four decades later, his 90-minute vigorous and ultra-modern adaptation of *Hamlet*, disclosed further nuances of Shakespeare’s complex, multi-faceted script, reverberating not only with the external challenges but also the internal turmoil within the Armenian society. This paper anticipates exploring artistic solutions and intellectual intentions behind Chamber Theatre’s production of *Hamlet* in modern-day Armenia in a profound political and existential crisis.

Jasmine Hasmik Seymour is the founder of the Armenian Shakespeare Association (ASA) in 2016, to promote Armenian Shakespeare studies, cross-cultural theatre, artistic and academic collaboration. ASA organises annual Shakespeare conferences and talks in Armenia and the Armenian diaspora (Yerevan 2016 and 2018, Venice 2019, Yerevan 2022). Before settling in the UK, she obtained a Master’s degree from the University Paris-7, with Shakespearean scholar Richard Marienstras for her thesis on *The Merchant of Venice* at the RSC. She is PhD candidate with thesis on *Shakespeare on the Armenian Stage* at the Department of English and Drama, Queen Mary University of London. She is the author of *Shakespeare in Armenia* for Stanford Global Shakespeare Encyclopaedia, has published several critical reviews including on *Othello* (directed by Suren Shahverdyan) at the Craiova Theatre Festival 2018 and Armenian-language *Romeo & Juliet* (directed by Lusine Yernjakyan) at the Gdansk Shakespeare Theatre Festival 2019 (Cahiers Élisabéthains, 2019, 2021). Her latest publication is a chapter entitled *Migrating with Migrants: Shakespeare and the Armenian Diaspora* (Bloomsbury – the Arden Shakespeare 2021). She co-edited selected essays of the ASA’s 2019 conference dedicated to Shakespearean actor-director Vahram Papazian, which was published in Venice (Bazmavep 2021).

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

"To find themselves and find their nation:" Tracing the Rhetorical Use of Shakespeare in Finnish Nationalist Newspapers 1899-1917

Laina Southgate

University of Toronto, Canada; laina.southgate@mail.utoronto.ca

On February 15th, 1899, Tsar Nicholas II issued The February Manifesto in an act that marked the beginning of an intense period of tsarist oppression in Finland known as Russification -- a period which lasted until Finland achieved independence in 1917. The rise of nationalism in nineteenth-century Europe was a threat to Russian Autocratic rule, and Finland's position as a Russian imperial borderland with close cultural ties to Sweden meant that Finland presented a "too strong orientation to the West."¹ Indeed, Russian fears of Western influence in the Finnish borderlands were legitimate; since the early nineteenth century Finnish intellectuals sought to distance themselves from Russian imperialism through the establishment of a Finnish national literature and an engagement with an increasingly globalized Europe via the European Republic of Letters.²

Shakespeare features prominently in the cultural production of Finnish intellectuals at the turn of the twentieth century. Appearing in newspaper articles, poetry, and ephemera despite the ever-increasing spectre of Russian censorship, Shakespeare becomes a figure by which the Finns could evoke in order to express their cultural sovereignty. For example, an article published in 1907 urges the reader to compare Finland's political climate to the Elizabethan age: "When were Shakespeare's Hamlet, The Tempest, and many other immortal works of the same man born? They were born in a time when England's Elizabeth boasted strength, a will to act, and a tremendous sense of nationalism." The contributor concludes with the idea that Finns, like England, must "find themselves and find their nation."³

This is but one example of the many Shakesperian evocations in newspaper publications following The February Manifesto. Indeed, Shakespeare appears across newspapers of varying political ideologies, and in each is a symbol of Finnish cultural refinement and rallying point for nationalist goals. Drawing on recent postcolonial scholarship, this paper traces the rhetorical use of Shakespeare in Finnish newspaper publications from 1899-1917 in order to articulate the ways in which Shakespeare becomes an accessible figure of resistance to the threat of Russian assimilation and oppression at the turn of the twentieth century.

Laina Southgate is a PhD candidate in English at the University of Toronto. Laina's research focuses on Shakespeare adaptation and translation in Finland. Using postcolonial and adaptation theory, Laina explores the ways in which Shakespeare, when adapted by marginalized nations, can be fetishized as a British cultural icon while at the same time used to confer legitimacy upon nation

¹ Polvinen, Tuomo. *Valtakunta ja rajamaa: N.I. Bobrikov Suomen kenraalikuvernöörinä 1898-1904*. Werner Söderström Osakeyhtiö, 1984.

² Kortti, Jukka. "Towards the European Transnational Public Sphere: Finnish Liberal Intellectuals and their Periodicals Between Nationalism and Internationalism Under Russification." *Scandinavian Journal of History*, vol. 46, 2021, pp. 196–223.

³ S. E. "Taidekirjallisuudesta ja kansallisuudesta muutamia mietteitä." *Raataja*, 22 March 1907, no. 12, p. 3.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.11 Frontline Shakespeare:

Crisis, Conflict, Change and Shakespeare Appropriation from 1900 to 2022

building endeavors. In addition to dissertation writing, Laina is the Associate Production Editor at Shakespeare Quarterly, a Research Assistant for REED (Records of Early English Drama), and is a Junior Fellow at Massey College.

De-hierarchizing Shakespeare and Authorities Alike: A Fringe Adaptation of *Macbeth*

Brittany Bin Tang

The Chinese University of Hong Kong, China; tangb@link.cuhk.edu.hk

Disorders, conflicts and uncertainties are ever so felt by people around the world. The state of confusion simultaneously indicates a deconstruction of the previous set of orders and a reforming of another, which is, non-exceptionally, captured by William Shakespeare, a worldwide currency not only for literary or stage conversations but also for ideological encounters. As much has been discussed about the clash of ideas from the binary opposition between the West and the East that formed after the Cold War, more attention is now being drawn to an emerging tendency of turning the established power hierarchy of one dominating the other into a more inclusive encompassment of many. This paper attends to the oscillating social circumstances and the pastiche text of a Peking Opera adaptation of *Macbeth* produced by an aboriginal Taiwanese in 2016, with the solid support of first-hand material obtained from an interview with the director. As the adaptation purposefully destroyed the textual fidelity towards Shakespeare, the orthodoxy of Christianity and the performance traditions in Peking Opera, the Taiwanese adaptation, via a carnival gathering of fringe cultures, ventures to challenge not just authorities in relevant fields, but also the established pattern of power hierarchies which created and manipulated the supremacy of *authority*.

This adaptation of *Macbeth* manifests the ongoing expansion and complication of cultural, religious, and ideological encounters, and, more profoundly, asymmetrical power relations behind confrontations, which take place both between the West and the East and inside the East. Though the discussion is mainly based in Asia, it shall raise no fewer echoes, and receive no less inspiration from Europe, a venue where convergences as well as confrontation of multiple forces and beliefs, no less occur.

Brittany Bin Tang is a PhD candidate in the English Department at the Chinese University of Hong Kong. Her PhD thesis spotlights theatre adaptations of Shakespeare in East Asia, namely China and Japan, in the most recent two decades, with an emphasis on 1) how Shakespeare, as a cultural institute, manifested the bilateral power relation formed after WWII and the dissolving of it, as well as the emerging rhizomatic network forged by multi-lateral forces; 2) the exploration of a fuller meaning of Shakespeare's plays via re-filling/re-imagining stage instructions that were absent but are of great significance for dealing with ambiguities in the Bard's stories, and the reconstruction of the lost meanings with traditions from the non-realistic stage in East Asia. She also has a particular interest in incorporating anthropological methods into her study of the intercultural performance of Shakespeare.

Seminar 13:

Shakespeare and Music in a Changing World: “The rude sea grew civil at her song”

Michelle Assay¹, Alina Bottez², David Fanning³

¹University of Toronto, Canada; ²University of Bucharest, Romania; ³University of Manchester, United Kingdom

michelleassay@gmail.com; alinabottez@gmail.com; david.fanning@manchester.ac.uk

Continuing from the Shakespeare and Music Group’s established research and performance events, this seminar continues our core values of interdisciplinarity / cross-disciplinarity and the dual focus on Shakespeare in Music and Music in Shakespeare, covering not only historical/performance practice but also the global impact of Shakespeare as a source of musical inspiration for what Bolter and Grusin term ‘remediation’ whereby new media achieve their cultural significance by paying homage to, and refashioning, existing media. In this vein, appropriation and adaptation of Shakespeare’s works in music may be considered as indicators of changes in the cultural, aesthetic and even political/ideological tendencies of specific eras and areas.

The means germane to music have the power to enhance and even reconfigure the significances of the written/spoken text. In this way musical adaptations of Shakespeare’s works enrich the towering legacy of the poet, illustrating the change in mentality, politics, aesthetics, religion, and art according to the time and place in which they were composed. Our research aims to cover both how verbal significances change into non-verbal ones (in the case of instrumental music), and how music and words combine (on stage, screen and in song) to yield new works that are still somehow Shakespeare and yet something new.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.13 Shakespeare and Music in a Changing World:

“The rude sea grew civil at her song”



“Suit the action to the word, the word to the action”: Radlov and Prokofiev’s *Hamlet* – the Story of a Letter

Michelle Assay

University of Toronto, Canada; michelleassay@gmail.com

By the time Sergei Radlov’s *Hamlet* with incidental music by Prokofiev premiered in 1938, Radlov and his translator wife, Anna, had established themselves as the Soviet Shakespearean couple *par excellence*, with every production of their theatre group – a sort of ‘Shakespeare Laboratory’ – eagerly awaited and flagged in the media. Their *Hamlet*, however, would soon fall victim to a web of misfortunes: the outbreak of the War and the extraordinary destiny of Radlov’s Theatre and their capture by the Germans, which resulted in the Radlovs’ being deported to correction camps and considered personae non-gratae. Despite being highly successful, for decades Radlov’s *Hamlet* was airbrushed out of Soviet history books and studies of Shakespeare (or featured without the director’s name). The lack of archival and documentary evidence for this production and its components, as a result of the chaos of the War and confiscation of the Radlovs’ archives following their arrest, means that neither the intrinsic values of the production and its music, nor their role in the evolution of Shakespeare’s afterlife in Russia and in Prokofiev’s career, have been properly explored. This paper intends to address this lacuna by providing a reconstruction of the production. Radlov’s mise-en-scène, its relation to Prokofiev’s music, and the characteristics and significance of Prokofiev’s music are set forth and examined using a wealth of testimonies and archival material, including interviews with Radlov’s grandson, the production’s rehearsal notes, transcripts of committees’ discussions, Radlov’s and Prokofiev’s correspondence with their contemporaries, and most importantly correspondence between Prokofiev and Radlov, in particular an extended letter from the director to the composer with detailed instructions on the music requirements. The sources are contextualised to reveal the role of this collaboration and project in Prokofiev’s quest for the status of the Soviet Union’s leading composer.

Michelle Assay is a Research Associate and the project manager for the Iranian Cinema and Women Poets Compendia at the University of Toronto. Born in Tehran and graduated as a pianist from the National Music Academy of Ukraine and Conservatoires de Paris, she holds a PhD from the Sorbonne and University of Sheffield. She is the author of several prize-winning publications on Shakespeare’s Russian and Soviet afterlife, with a particular focus on music. She is the chair and founder of Shakespeare and Music Study Group as well as the Music and Mental Health Group, both affiliated with the Royal Musical Association. She is the co-author of a major volume on Mieczysław Weinberg, and a regular contributor for *Gramophone*.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.13 Shakespeare and Music in a Changing World:

"The rude sea grew civil at her song"



Icons of Britishness in Shakespeare's Plays Reflected or Changed in Musical Adaptations

Alina Bottez

University of Bucharest, Romania; alina.bottez@lts.unibuc.ro, alinabottez@gmail.com

Shakespeare's works draw upon several icons of Britishness that travel transnationally, temporally and across genres as they are adapted from spoken to sung discourse. This paper looks at how opera changes veteran Elizabethan drama through remediation.

Probably the most important of these symbols are the Crown and the institution of monarchy. Adolphe Adam's 1830 pastiche *Henri V et ses compagnons* preserves the famous scene in which Falstaff plays the King in *1 Henry IV* II.4.365-416, as does Gustav Holst's *At the Boar's Head*.

As official residence of the British Royal Family, Windsor looms large in Shakespeare's plays and the operas they inspired. The Garter Inn is a fruitful source of zest in Verdi's *Falstaff*. But Ambroise Thomas's 1850 *Le songe d'une nuit d'été* experiments with postmodernism *avant la lettre* and turns Shakespeare and Queen Elizabeth I into characters, while Falstaff is here the Governor of the Queen's domain at Richmond. Act I starts on the banks of the Thames, on a stormy night following a performance at the Globe!

The Order of the Garter is another revered British institution that appealed to certain librettists, but a less famous one – the mediaeval practice of bird oaths – became a highly interesting addition to Shakespeare's text in Royer and Romieu's *Henri V*.

Another central issue is that of language and translation. If in Shakespeare's plays English often stands for Italian, Greek, Latin, Danish or Gaelic, in opera Italian, French, German or Romanian stand for English according to the same convention. The effects typical of the English language are replaced with a new linguistic richness specific to the language of the libretto.

This paper also aims to show how the means germane to music (keys, rhythm, timbre, virtuosity) refigure Britishness, national identity and statehood function of cultural contexts and mentalities through the change triggered by the adaptation of Shakespeare's plays into another medium of expression – that of opera.

Alina Bottez has BA and MA degrees from the University of Bucharest and the National University of Music (Bucharest), and has a doctorate on Shakespeare and opera. A senior lecturer at the University of Bucharest and a performing soprano, she has published extensively and has given lectures on Shakespeare at universities in Istanbul (Koç), Barcelona (Autònoma), Venice (Ca' Foscari), Tomar, and Seville. She has presented papers at: Mansfield College (Oxford), University of London, Gdańsk, Guadalajara, Washington and Lee University (U.S.A.), etc. At the 2019 and 2021 ESRA Conferences (Rome and Athens) she co-convoked seminars on Shakespeare and music/dance. She is a member of the *Shakespeare and Music* study group (RMA, UK).

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.13 Shakespeare and Music in a Changing World:

“The rude sea grew civil at her song”

Like Ivan-a-dreams?: Shakespearean Allegory in Bulgarian and Anglophone Popular Songs of the 1980s

Miryana Dimitrova¹, Michael Ingham²

¹independent scholar; miryana.dimitrova@gmail.com; ²The Chinese University of Hong Kong, China; mikeinghammike@icloud.com

As recent studies by Adam Hansen and Michael Ingham have shown, numerous English-language songs either adapt Shakespearean source texts and quotations directly or incorporate allusions to and variations on his plays and sonnets. The imagination of artists as diverse as Bob Dylan, Taylor Swift and Tupac Shakur, not to mention many others, has been fired up by the Bard’s works. What is less well appreciated is that Shakespeare has also inspired significant transcultural appropriations in Eastern European countries. During the 1980s, the decade leading up to the fall of the communist regime in the Eastern Bloc, Bulgarian rock/new wave music bands acquired a distinctive oxymoronic character – although their ethos was “Western” they successfully appeased government sensibilities by eschewing overt calls for political dissent. Even though the impending sea-change was not widely anticipated at the time, these bands’ musical output reflected the reaction of Bulgarian youth (sub)cultures to the partial opening to the West.

The power of Shakespeare’s works to remain relevant in various socio-political and cultural contexts is attested by the two Bulgarian songs to be considered in the paper – “Zhulieta” (Juliet) by Tangra (1984) and “Hamlet” by Shturtsite (1985). They exemplify two different approaches to adapting the Shakespearean themes: the former re-imagines the encounter between the star-crossed lovers, which ends with Juliet breaking Romeo’s heart, while the latter song begins with a direct quotation from the play (in Bulgarian translation), and then contemporises the young prince, whose difficult path toward maturity is accompanied by perennial emotional struggles. Our paper will explore both songs in the original and in the English translation, and compare them with Anglophone riffs on Shakespeare of the early 1980s, namely Dire Straits’ “Romeo and Juliet” (1980) and Nick Cave’s 1982 song for The Birthday Party, “Hamlet (Pow, Pow, Pow)”, invoking the critical and theoretical insights of Hansen’s and Ingham’s work.

Miryana Dimitrova (PhD King’s College, London) is an independent scholar. Her research interests are in the field of early modern drama and classical reception with focus on the depiction of ancient historical personalities in drama and popular culture. Her publications include: *Julius Caesar’s Self-Created Image and its Afterlife* (Bloomsbury, 2018), “Labienus and Sceva: Two Classical Supporting Characters and Their Early Modern Dramatic Life in Fletcher and Massinger’s *The False One*” (*Early Theatre* 18.1, 2015), “Taking centre stage: Plutarch and Shakespeare” in S. Xenophontos and K. Oikomonopoulou, eds. *Companion to the Reception of Plutarch* (Brill, 2019) and “Lurking in the Jacobean Shadows: Historicity and Topicality of the Character of Julius Caesar in Ben Jonson’s *Catiline: His Conspiracy*”, in R. Raja and T. A. Hass, eds. *Caesar’s Past and Posterity’s Caesar* (Brepols, 2021). Miryana Dimitrova is currently working on a research project dedicated to contemporary European multimedia performances of Shakespeare.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.13 Shakespeare and Music in a Changing World:

"The rude sea grew civil at her song"

Michael Ingham is Adjunct Professor of Literature, Film and Drama in the Department of English at the Chinese University of Hong Kong. His recent publications on Shakespeare in adaptation include 'Shakespeare and the Theatre Broadcast Experience: A View from Hong Kong' in P. Aebischer, S. Greenhalgh, & L. Osborne (eds.), *Shakespeare and the 'Live' theatre broadcast experience*, London: Bloomsbury and "Of an Age, Not Just for All Time: Shakespeare's Screen Traffic in a City and Time "Out of Joint"" (Shakespeare, Routledge) "'Moody Food of Us that Trade in Love": Remediations of Shakespeare's *Sonnets* in Popular Music' in Jane Kingsley-Smith and William Rampone, eds. *Shakespeare's Global Sonnets* (Springer, 2023). He is also the author of the monographs *Stageplay and Screenplay: The Intermediality of Theatre and Cinema* (Routledge, 2017), a study of the intertextuality and reciprocity between stage and screen dramas, and *The Intertextuality and Intermediality of the Anglophone Popular Song* (Cambridge Scholars, 2022).

Shakespeare and the Music of Changes: John Adams's *Antony and Cleopatra*

Mathieu Duplay

Université Paris Cité, France; Mathieu.Duplay@univ-paris-diderot.fr

Antony and Cleopatra (2022), John Adams's sixth opera, is his first full-fledged adaptation of a classic play. Some reviewers have argued that this signals a conservative turn, but this judgement appears unfounded. Since the 1980s, Adams has set numerous canonical texts, but his treatment of them is never reverential; instead, he seeks to challenge the conventional readings to which they are subjected in the name of 'tradition.' *Antony and Cleopatra* is no exception. As his previous operas attest, Adams knows that nineteenth-century America already had an ambivalent relationship with Shakespeare; *Antony and Cleopatra* further shows that the play's American reception has contributed to the rise of an 'American' Shakespeare whose features it attempts to trace. Producer Elkhanah Pulitzer recalls *Antony and Cleopatra's* cinematic progeny; references to the Golden Age of Hollywood imply that it has become a mainstay of the American imagination, calling into question its supposed 'Englishness.' Meanwhile, Adams's score acknowledges the changes brought on by the rewriting of Shakespeare's play as a modern opera with a canon of its own to contend with. This systematic reimagining of Shakespeare is assisted by a process of remediation. The play gives the audience a comprehensive view of a complex plot; likewise, the opera draws upon the tropes of contemporary journalism to visualize the Battle of Actium as it would appear on live television. However, the constant references to Hollywood suggest that such images – like Shakespeare's text – are artful fabrications whose authority is always in doubt. Meanwhile, Adams's score takes liberties with Shakespeare's words as the music develops expressive strategies which make cuts acceptable and often necessary. Thus, the opera both denies Shakespeare the veneration to which he appears entitled due to his canonical status, and draws attention to the instability inherent in the process of adaptation itself. In the act of 'almost but not quite' recreating a famous Shakespearean precedent, it unleashes the creative power of repetition/variation and celebrates the near-Cagean indeterminacy which makes room for the emergence of the new.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.13 Shakespeare and Music in a Changing World:

“The rude sea grew civil at her song”

Mathieu Duplay is Professor of American Literature at Université Paris Cité (formerly Université Paris Diderot – Paris 7), Paris (France). His recent research focuses on the relationship between music and literature, with a particular emphasis on American music theatre. His upcoming book on John Adams’s stage works will be published by Honoré Champion in 2023. Mathieu Duplay is currently the President of the French Association for American Studies.

“Come to the pedlar”: Shakespeare’s Street-Crying Rogue in Context

Elisabeth Lutteman

Linköping University, Sweden; elisabeth@lutteman.se

In Act 4, Scene 4 of Shakespeare’s *The Winter’s Tale* (1611), Autolycus, in the shape of a ballad-selling pedlar, arrives to the Bohemian sheep-shearers’ feast to relieve the guests of their money. His performance is given a prologue by an enthusiastic servant who praises both his singing skills and his wares. Later in the scene, Autolycus tells us that he has not only “sold all [his] trumpery” down to the last ribbon, but that one of the ballads on offer so captured the imagination and attention of the “herd” that he could pick pockets at his leisure. The two songs through which he markets his wares and upholds his pedlar identity are crucial to his performance and its success.

This paper seeks to place Autolycus’ cry-songs, “Lawn as white as driven snow” and “Will you buy any tape”, in the context of other peddling songs in circulation in and outside London’s playhouses in the first decades of the seventeenth century. The discussion juxtaposes the songs, so captivating to Autolycus’ onstage audience, with material from contemporaneous plays, printed song collections, musical part-books, and broadside ballads, positioning them within a wider musical family or category. By extension, the enquiry seeks to cast further light on both Autolycus’ singing and his roguishness by placing him alongside some of his many street-crying fellows in early modern drama and music.

Elisabeth Lutteman, Ph.D., is part-time lecturer in English in the Department of Culture and Interaction at Linköping University, Sweden, and part-time researcher funded by the Helge Ax:son Johnson Foundation and the Sven and Dagmar Salén Foundation. Her thesis *Singing, Acting, and Interacting in Early Modern English Drama* (Uppsala University, 2020) explored and argued for the active dramatic role of stage songs, and her research continues to focus on early modern drama, stage music, and song studies. Published work has appeared in *Shakespeare Survey*, and she is an active presenter at international conferences.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.13 Shakespeare and Music in a Changing World:

"The rude sea grew civil at her song"



4E Cognition and Affective Response to The Frail Ophelias and the Scottish Play

Lisa Quoresimo

Southern Utah University, United States; lisaquo@gmail.com

The Frail Ophelias describe themselves as "a Shakespeare cover band whose work reimagines Shakespeare one play at a time." For a period of about six months their debut album, *Macbeth*, was my constant sonic companion. After those many months, a particular hearing of one song evoked an extremely heightened emotional response in me.

Through the lens of 4E cognition I am exploring the affect of this song in this particular moment. I am examining the cross-modal relationships of my deep connection to the text of the play *Macbeth* and to this album, and how my embodied reaction was a response to these and to the emotional and physical environments I was inhabiting at the time. I will be looking at the possible flow of sedimentation in my affective response to the chord structures in the music and to the ways in which the repetition and disruption of the Shakespearean text may have disturbed those flows. Finally, I will examine the ways in which, as a singer, my empathic responses were invoked through my embodied simulation of singer Karl Digerness' vocal work.

Lisa Quoresimo is Assistant Professor of Theatre at Southern Utah University and the co-founder and director of *Catalyst: a Theatre Think Tank* (catalyst3t.com). Her work as a performer, director, playwright and composer has been internationally acknowledged. Lisa Quoresimo served for many years as the artistic director of the Kairos Theatre in NYC, and on the faculties of NYU and the Manhattan School of Music. Her vocal students have been seen on Broadway, on national tours, and in the Vienna Boys Choir. Her research centers on the intersection of voice, gender, and theatre, and that work has been published in *Voice and Speech Review*, *Theatre Topics*, *Global Performance Studies*, and *Frontiers: A Journal of Women Studies*.

From Shakespeare to Berio di Salsa: Reimagining Desdemona's Maid through Translation and Adaptation

Danielle Thien

University of Geneva, Switzerland; danielle.thien@unige.ch

This paper sheds light on how translation participated in the elaboration of Francesco Berio di Salsa's libretto for Gioachino Rossini's 1816 operatic version of *Othello*. Previous scholarship on the question of Berio di Salsa's sources has shown that the libretto was not based directly on an English version of Shakespeare's play, but instead on two adaptations: Jean-Francois Ducis' 1792 French adaptation and Carlo Cosenza's 1813 Italian adaptation (see, for example, Marvin 1994 and Collins 1994). While the influence of these two texts on the libretto has been well-established, the possible direct and indirect contribution of translation has been either dismissed or overlooked.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.13 Shakespeare and Music in a Changing World:

“The rude sea grew civil at her song”

In order to explore the intervention of translation, this paper will examine the origins behind the depiction of one particular character in the opera: Desdemona’s maid, Isaura. In the libretto, Isaura is expressly identified as being “stolen from Africa”. While prior studies have demonstrated that this detail was drawn from Cosenza’s adaptation, we argue that this representation of the maid’s background had an even earlier literary precedent in one of the existing French or Italian translations, which both Cosenza and Berio himself could potentially have turned to.

In addition to elucidating the literary genealogy of Berio di Salsa’s text, our analysis of these eighteenth- and nineteenth-century translations will reveal how early translators of Shakespeare struggled to mediate between their desire to familiarize their audiences with the novelty of Shakespeare’s drama and their need to act as a moderator when transmitting certain elements in the play that their audiences would have deemed to be objectionable, one of the most notable among them being Desdemona’s attraction to Othello in spite of his blackness. Ultimately, this presentation shows how studying the role of translation in Shakespearean libretti not only leads us to develop a more nuanced understanding of the relationship between the opera and the play, but also provides us with insight into the early reception of Shakespeare in continental Europe.

Danielle Thien is a post-doctoral researcher and lecturer in the English Unit of the University of Geneva’s Faculty of Translation and Interpreting. Her research lies at the intersection of translation studies and opera studies; her work examines both singable translations of opera libretti, as well as the indirect translation and adaptation processes involved in the drafting of libretti drawn from foreign literature. She holds a PhD in Translation Studies and an MA in Specialised Translation from the University of Geneva, and a BFA in Creative Writing and French from the University of British Columbia. In 2020, she was the recipient of a Doc.Mobility scholarship from the Fonds National Suisse.

Shakespeare from the Globe to Hindustan: *Macbeth*, *Maqbool* and Music

Anand Kumar

New York University, United States; ak7802@nyu.edu

Every art piece records its own time. It always lives in the present. It never fumes in the past, nor can it escape into the future (Gulzar, Bhardwaj and Mehra). All three are present: past, present, and future. Yet, if we place all the art pieces from different time-periods adjacent, a timeline of history about major incidents and an array of moods of the masses can be drawn from their own times.

Maqbool, Vishal Bhardwaj’s film adaptation of William Shakespeare’s *Macbeth*, inspired by Akira Kurasawa’s *Throne of Blood* (Rodgers), depicts this timeline to show how the same themes of love, “migration, displacements, and deterritorializations” (Dionne and Kapadia) transcend history and remain timeless. Vishal has pierced through this “global” stereotype of Shakespeare and defied the “borders of cinema” (Dionne and Kapadia), transporting *Macbeth*’s setting from Scotland to Mumbai, which is in Hindustan.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.13 Shakespeare and Music in a Changing World:
“The rude sea grew civil at her song”

Shakespeare today has been commodified as a ‘global’ author (Dionne and Kapadia). Shakespeare was always a ‘local’ writer who found ‘global themes’ in his characters, which he picked from his surroundings locally. So have Vishal Bhardwaj (director) and Gulzar (lyricist) exactly done with *Maqbool*; they remained local in setting but global in theme. The plot of *Macbeth* and the literary techniques of Shakespeare have been adopted in the screenplay and music of *Maqbool* true to its essence. As *Macbeth* tells a story of its own time, *Maqbool* works to tell a similar story. Using music, literature and the camera as media, it documents both the 1990s’ reality of Bollywood, its connection with gang wars and the underworld (e. g. Dawood Ibrahim) and an attempt to redraw the identity of terrorism and violence detached from religious angles, given that it was in the wake of the 2002 Gujrat Riots and of 9/11 (Dionne and Kapadia).

Anand Kumar is a sophomore at New York University (NYU), USA, majoring in Public Policy with a double minor in Translation and South Asian Studies (Urdu). His previous documentary research work titled “Vikramshila Mahavihara: Rebuilding a History in Ruins” was selected as one of the eight projects across NYU for the Global Engagement Symposium Spotlight 2021-2022. In September 2022, he also presented a translation of *Song of Myself* (Section 2), in a blend of five Hindustani languages – Hindi, Urdu, Sanskrit, Bhojpuri, and Angika – in New York at Walt Whitman Initiative. His interest lies in merging art and culture, public policy, and social impact work through research and publication.

Seminar 14:

Iconography Recycled: Shakespeare's Romances in Modern Visual and Performative Arts

Jacek Fabiszak¹, György E. Szőnyi², Agnieszka Żukowska³

¹Adam Mickiewicz University, Poznań, Poland; ²University of Szeged, Hungary; ³University of Gdansk, Poland

fabiszak@amu.edu.pl; geszonyi@gmail.com; agnieszka.zukowska@ug.edu.pl

As is well known, the early modern way of seeing and understanding the world heavily relied on traditional narratives (Greco-Roman and Judeo-Christian mythologies) and seeing as popularized by the emblem tradition. Shakespeare's plays are strongly infused by these trends, particularly the romances, and his audience easily related to these images and figures. Today's audiences naturally have difficulties to follow those references and directors have been choosing three possible solutions: either they completely ignore those references, or they try to explain them on the stage (this is the most challenging), or they substitute them with modern figures, imagery, or stage/set devices.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

György E. Szönyi (geszonyi@gmail.com) is professor emeritus of English (University of Szeged) and former visiting professor of cultural/intellectual history (CEU, Budapest/Vienna). His interests include cultural theory, the Renaissance, the Western Esoteric traditions, and conventions of symbolization – early modern and (post)modern. Important monographs: *Pictura & Scriptura. 20th-Century Theories of Cultural Representations* (in Hungarian, Szeged: JATEPress, 2004); *Gli angeli di John Dee* (Roma: Tre Editori, 2004); *John Dee's Occultism* (Albany: SUNY Press, 2004, 2010); *The Multimediality of Culture and the Emblematic Way of Seeing* (Turnhout: Brepols, 2023 [forthcoming]).

The Iconography of a Shakespeare Romance on Screen: The Case of Peter Greenaway's *Prospero's Books* (1991)

Jacek Fabiszak

Adam Mickiewicz University, Poznań, Poland; fabiszak@amu.edu.pl

Peter Greenaway's film version of Shakespeare's *The Tempest* is one of the most intriguing adaptations of Shakespeare's drama: for its formal experimentation, a radical appropriation of the text of the play and Renaissance culture, for its painterly and oneiric atmosphere. It is no coincidence that Greenaway decided to film a most canonical play, one which has been the topic of critical debates for centuries and has been branded iconic among theatre artists. Furthermore, Greenaway chose a play which generically belongs to a group dubbed 'romances' (or late comedies, or tragicomedies), which "share a number of themes[:] ... separation and reunion of family members ... idea of exile ... jealousy ... need for patience in adversity and the importance of providence ... characters' symbolic meaning is more pronounced. The plots ... are episodic and offer improbable events in exotic locales ... [with] seemingly magical developments ... and supernatural beings ... elaborately represented ... [by means of] spectacular scenic effects."¹ The aim of the paper is to look at how Peter Greenaway accommodates the genre of the romance on screen, particularly in terms of 'spectacular' effects and/or imagery.

Jacek Fabiszak teaches theatre history, drama in English, and Shakespeare at the Faculty of English, Adam Mickiewicz University, Poznań, Poland. He has published on English Renaissance theatre and drama and their stage, televisual and filmic transpositions (*Polish Televised Shakespeares*). He also wrote on Christopher Marlowe, both on his plays (focusing on imagery) and their screen versions (especially *Edward II*). He guest co-edited (with Ewa Kęłowska-Ławniczak) a special issue of *Journal of Adaptation in Film and Performance* (vol. 14, No. 1, 2021). He is head of the Department of Studies in Culture at the Faculty of English, Adam Mickiewicz University in Poznań.

¹ Boyce, Charles. *Shakespeare A to Z: The Essential Reference to His Plays, His Poems, His Life and Times, and More*. Roundtable Press, 1990, p. 555.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

"A book? O rare one!": The Artists' Book as a Form of Creative Response to Shakespeare's Romances

Agnieszka Żukowska

University of Gdansk, Poland; agnieszka.zukowska@ug.edu.pl

The motif of the book figures prominently in Shakespeare's romance plays. The face of Antiochus's daughter is thus likened to "the book of praises, / where is read nothing but curious pleasures" (*Pericles*, 1.1.61-62); Imogen "hath been reading late / The tale of Tereus ..." (*Cymbeline*, 2.2.44-45); and, most famously, Prospero "prize[s]" volumes "from [his] own library / ... above [his] dukedom" (*The Tempest*, 1.2.278-80). Many of those references resonate with symbolic meaning. For instance, the book motif can signify knowledge, wisdom, and erudition, as well as the art of rhetoric – or indeed all seven of the liberal arts. It can also stand for prudence, meditation, and religious devotion; a closed volume is a sign of Mary's virginity. An assemblage of pages, sentences, words, and letters, it can also symbolize God's Creation – viewed as a whole but also as a collection of diverse elements; it can evoke both revelation and concealment or secrecy.

For all the symbolic potential of the book motif, what also makes itself felt in the fictional universe of Shakespeare's romances is the material presence of the book and the sensory (ocular and tactile) experience that it offers. *The Tempest* is thus punctuated with Caliban's repeated efforts to persuade Stephano to "seize", "possess", and "burn" Prospero's books; Iachimo remarks on the dog-eared page of Imogen's book: "here the leaf's turned down / where Philomel gave up" (2.2.45-46). When reading a play text, however, the sensory appeal of the book as an object can only be imagined as part of what is a predominantly intellectual experience. A natural meeting ground for the sensory and symbolic potential of the book is not the printed page of the dramatic text but the theatre stage. The material quality of the book as an object is here highlighted whenever it is used as a prop; the level of its symbolism depends as much on directorial decision as on the competence of the spectator. This paper, however, will deal with another form of art which not only does justice to the dual – sensory and symbolic – potential of the book as used in Shakespearean romance but also bases its very form on the book as an object, namely, the artists' book – a cross-generic form which appeals not only to the mind of its viewer-turned readers but also to their senses. Examples to be discussed include Harrington & Squires' letterpress printed book inspired by a quotation from *The Winter's Tale* selected by Jeanette Winterson; Sue Doggett's *The Tempest: A sketchbook* from the play by William Shakespeare; and Jimmie Durham's *Caliban Codex*.

Agnieszka Żukowska is Assistant Professor at the Department of Performing Arts, University of Gdańsk, Poland. She holds a PhD in Literary Studies from the University of Gdańsk and MA in Art History from the University of Warsaw. She specializes in early modern festival and cultural theory, particularly in the intersections of theatre and the visual arts. She recently co-edited, with J. Żukowski, *Opera and Beyond: Early Modern Court Theatre* (2022) and, with M. Gibińska, M. Grzegorzewska, and J. Fabiszak, *This Treasure of Theatre: Shakespeare and the Arts from the Early Modern Period to the Twenty-First Century* (2020); also, with Jerzy Limon: *An Atomizing Theatre* (2014) and *Theatrical Blends: Art in the Theatre / Theatre in the Arts* (2010; Polish version: *Amalgamaty sztuki*

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

[2011]). Her recent publications deal with various theoretical aspects of the Stuart court masque, with a particular emphasis on its handling of time, early modern occasional architecture and pageantry, as well as the reception of Shakespeare in contemporary art.

Nature, Art and Human Psychology Depicted in Stage Performances of *The Winter's Tale* Directed by Peter Hall (1988) and by Gregory Doran (1999)

Neslihan Ekmekçiođlu

Çankaya University, Turkey; mayneslie@cankaya.edu.tr

The *Winter's Tale* is one of Shakespeare's late plays known as romances. The play is quite challenging on stage. In this romance Shakespeare deals with sexual and destructive jealousy, wanderings and supposed death of a faithful royal wife and the story of the refused and abandoned daughter reared in a pastoral environment in ignorance of her royal birth. Most like Shakespeare's romances the play opens with a tragic tone and ends with the union of the family after sixteen years of gap and the strong emotions of forgiveness, reconciliation and re-establishment of love and trust. The play has abstractions grounded in human passion which is destructive in its workings upon the disturbed mind and soul of Leontes. Leontes' jealousy turns into a self-consuming fanatical obsession which causes the victimization of three innocent souls, that of Hermione, his wife; of Mammilius, his young son, and of Perdita, the new born baby. The first part of the play displays the rupture in the family in cold winter because of Leontes' vindictive passion. The second part of the play which covers a gap of sixteen years depicts the young beautiful Perdita, most like Flora, the goddess of blossoming flowers and her love affair with Florizel. From the cold and sad atmosphere of winter, the setting turns into the blossoming and brilliant atmosphere of a hopeful spring. From the mythological perspective concerning the myths of Persephone as well as the myth of Ganymede and Pygmalion, the transition from death (cold winter) to birth (warm spring) is given with the metamorphosis of the characters in Shakespeare's dramatic style.

My paper will deal with two different performances on stage of *The Winter's Tale*; the first one is directed by Peter Hall in 1988 at the National Theatre; the second one is directed by Gregory Doran in 1999 at Royal Shakespeare Company. Both directors put the emphasis on different scenes in their productions. My paper will analyze the two productions comparing and contrasting their success while taking into account the important points reflected in the text and underlining the contrast between nature and art, countryside and the court, tyrannical power and humanity, youth and old age, hatred and love.

Neslihan Ekmekçiođlu is a Shakespeare scholar, an art instructor and a lecturer. She is also a musician, playing the piano and the cello. She has received her M.A degree on James Joyce from Hacettepe University. She received her Ph.D. degree on Shakespeare from Hacettepe University in 1993. Prof. Dr. Engin Uzmen was her supervisor on Shakespeare. She has been a member of the International Shakespeare Association ISA since 2000. She is also a member of Société Française

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

Shakespeare SFS and ESRA. She has participated the VII. Shakespeare World Congress (2001) in Spain, Valencia and IX. Shakespeare World Congress in Prague in 2011 and X. Shakespeare Congress both in Stratford-upon-Avon and London in 2016. She has lectured on Shakespeare and British Drama at the Department of English Language and Literature since 2003 as part-time lecturer in Hacettepe University. Her published essays are on Samuel Beckett, Peter Shaffer, Fowles, Lawrence, Murdoch, Sylvia Plath, Oscar Wilde, Aemilia Bassano Lanier and Shakespeare. Since 2014 she has been working as an Assistant Professor at the Department of English and Literature in Çankaya University.

Visual Time in Shakespeare's Romances and in the Graphic Art of István

Orosz

Tibor Fabiny

Károli Gáspár University of the Reformed Faith, Hungary; fabiny.tibor@gmail.com

The topic of the images of time in Shakespeare's dramas and their background in Renaissance iconography as well as in contemporary emblem books has been explored by several scholars including the presenter. However, in the past decades, especially after the "visual turn" of early modern studies even more innovative insights and focussed attention has been paid to this question. The Hungarian poet and graphic artist Istvan Orosz (1952-) uses traditional printing techniques such as woodcuts and engravings to create his own puzzling visual world that frequently reminds the viewer of Renaissance iconography. Orosz's works can be viewed as inventive revisions and postmodern renderings of topics and images of artists of early modern culture.

The purpose of the seminar paper is to investigate how Shakespeare's powerful images of time, especially in his romances can be interpreted not only in the context of Renaissance iconography but also within the unique visual imagination of István Orosz who has created fascinating pictures of, as he says, "Drawn Time" in his book *Time Sights* (2008). He also applied his own technique of "anamorphism" in his drawn images of Shakespeare and of the Globe Theatre. The paper also attempts to explore how Shakespeare's image of time in the romances, especially, in *The Winter's Tale*, can contribute to a better understanding of Orosz's pictures of both time and Shakespeare. This intertextual exercise attempts to understand the Renaissance iconography of time in the context of Orosz's and vice versa.

Tibor Fabiny is a Professor of English Literature and the Director of the Center for Hermeneutical Research at the Károli Gáspár University of the Reformed Church in Hungary where he teaches courses on Hermeneutics and Early Modern English culture, including the works of William Tyndale, William Shakespeare and John Milton. He was one of the founders of the popular Szeged series: *Ikonológia és Műértelmezés* (Iconology and Literary Interpretation). He was the editor of *Shakespeare and the Emblem. Studies in Iconography and Iconology*. Szeged, 1984. He is the author of a book on biblical typology in English (*The Lion and the Lamb. Figuralism and Fulfilment in the Bible, Art and*

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

Literature, London, Macmillan, 1992: enlarged recent edition: *Figura and Fulfillment in the Bible, Art and Literature*, Wipf and Stock, 2015) and numerous articles in English and Hungarian related to Shakespeare and iconography and literature, hermeneutics and theology. He held a various scholarship in England, Belgium, Canada and the United States. He held a Fulbright Visiting fellowship to Princeton Theological Seminary USA in 2004. He was a scholar-in-residence he taught a course on Shakespeare at Roanoke College, Virginia USA in 1993. In 2015 he was the recipient of the László Ország Award (2015) by the Hungarian Society for the Study of English (HUSSE) and the Károli Gáspár Award (2018) of the Hungarian Government. His recent books were published by L'Harmattan Publisher in Hungarian: *The Masks of God. Reading Luther* (2021), *Heretics or Martyrs. Controversy and Hermeneutics in the Early English Reformation* (2022).

Recycled Miracles: Cinematic Echoes of *The Winter's Tale*

Mateusz Godlewski

Warsaw University, Poland; mat.a.godlewski@gmail.com

The paper examines the way in which *The Winter's Tale* found its way into the non-Shakespearean cinema and augmented the imagination of two great film auteurs: Carl Theodor Dreyer and Eric Rohmer. Dreyer's masterpiece, *Ordet* (1955), is an adaptation of a play by Danish playwright Kaj Munk and its relation to Shakespeare may seem scarce, yet the powerful finale of the film echoes Hermione's "resurrection" and seems to serve analogous function: it is a supposed miracle which poses a challenge to the audience, the reader, and the adaptor. The analysis of the film's ending exposes resemblance in its imagery and dramatic purpose to *The Winter's Tale*; the paper takes into account also other factors suggesting Shakespeare's influence on Dreyer. The play is used more explicitly, yet for arguably the same purpose, in Rohmer's *A Tale of Winter* (1992). Film's protagonist, Félicie, likewise faces a dilemma whether or not to have faith in the miracle, here understood not literally, but rather as the improbable return of the long-lost love of her life. Shakespeare's play staged in theatre serves as a catalyst which enables her to answer Pauline's call to "Awake [her] faith". Therefore, Rohmer's usage of Shakespeare underlines some of the play's most striking qualities: its metatheatrical focus on the power of art itself and emphasis on themes such as time, forgiveness, and redemption. In these films richly symbolic *The Winter's Tale*, and especially its challenging ending, becomes a symbol itself.

Mateusz Godlewski is a PhD student at University of Warsaw, graduated with MA degree in English Studies from University of Warsaw and with a postgraduate degree in Film Studies from the Institute of Art at the Polish Academy of Science. From January 2020 to July 2021 he was a member of the team working on the digital repository *Polski Szekspir UW* which aims at providing access to Polish Shakespeare translations as well as to case studies reconstructing their origin and reception. His current research are intermedial relations between Shakespeare and works of great film directors, especially Andrey Tarkovsky.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

Exploring Iconology in *Twelfth Night, Or What You Will*: A Comparative Study of Shakespeare's Comedy (ca. 1600) and Piotr Cieplak's stage adaptation (2021)

Urszula Kizelbach

Adam Mickiewicz University, Poznań, Poland; urszulak@amu.edu.pl

The National Theatre's lively and colourful production of *Twelfth Night* emphasises the romance characteristics of Shakespeare's comedy. The play itself abounds in symbols and romantic themes, which can be examined through an iconological lens. *Twelfth Night* is about love, mistaken identity, illusion, and reunion. Viola, separated from her brother Sebastian, acts in disguise as Cesario, a servant to Duke Orsino with whom she falls in love. Orsino is infatuated with countess Olivia and uses Cesario to convey his love letters to her. Olivia falls in love with Viola dressed as Cesario but when she meets Sebastian, she gets engaged to him. The play serves as a commentary of the courtly love tradition, which was still continued in the Renaissance. It demonstrates that Shakespeare "shows no impatience with the [courtly love] conventions"² but, at the same time, mocks them, implying that "ridiculousness is inherent in man's habits of courtship,"³ as in the case of Olivia's servant Malvolio. Cieplak's production recycles the popular symbols and themes showing, for example, the Playboy Choir – men dressed in glittering dinner jackets and high heels, who reflect mistaken identity and gender ambivalence in the original play. The atmosphere of romance in Cieplak's adaptation is conveyed through actors' songs and live music in the theatre, which cast a benevolent look at the courtly love idea.

Urszula Kizelbach is an Assistant Professor in the Department of Studies in Culture at the Faculty of English, Adam Mickiewicz University in Poznań, Poland. She specialises in literary pragmatics, in particular the pragmatic analysis of Shakespearean drama and contemporary fiction. She published a book on (im)politeness and power in politics in Shakespeare's histories titled *The Pragmatics of Early Modern Politics* (2014). She is a Polish Ambassador of the Poetics and Linguistics Association and a Review Editor in *Studia Anglica Posnaniensia*. She teaches stylistics, Shakespeare, the history of British literature and translation.

***The Winter's Tale* and its imagery on the contemporary Polish stage**

Tomasz Kowalski

Adam Mickiewicz University, Poznań, Poland; tomkow@amu.edu.pl

In Poland, *The Winter's Tale* certainly cannot be counted among the most frequently staged Shakespeare plays, particularly due to its multithread plot and complex imagery. However, some of these productions, although quite limited in number, provide gripping examples of strategies

² Thompson, Karl F. "Shakespeare's Romantic Comedies." *PMLA*, vol. 67, no. 7, 1952), pp. 1079–1093, p. 1091.

³ Thompson, p. 1091.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare’s Romances in Modern Visual and Performative Arts

the directors adopted to adapt the images and figures used by Shakespeare to modern worldview and sensibility.

Taking as a starting point two most recent Polish adaptations of the play (Jelenia Góra, 2015 and Warszawa, 2017), in which the pastoral scenes were transformed into wild dance parties, and their Arcadian setting re-created with the use of unrealistic images borrowed from popular cinema, I will focus on the popular culture as a source of imagery that replaces the references the contemporary audience might find obscure.

This will be juxtaposed with some of the older productions of the play, particularly with two performances from the 1970s directed by Krystyna Skuszanka, who offered a much more complex reading of the play’s literary, iconographic, and philosophical references. In this case, I will focus on the figure of Time, which the director perceived not as a mere Chorus but as a salient sign of human existential anxiety and fear of death. “Time in theatrical form...has many masks, many reflections. He can be old and young, he is defined by the measure of human feelings and imaginations.”—she wrote in a theatre programme. Taking into account that she also referred to the myth of Demeter and Kore, I will argue that her productions can be treated as a conscious attempt at following Shakespeare’s imagery on stage without losing its significance to the contemporary audience.

Tomasz Kowalski obtained his doctoral degree from Adam Mickiewicz University in Poznań (Poland), where he holds the position of an assistant professor in the Department of Theatre and Media Art. His research concentrates on Shakespearean biofictions and the speculative aspects of academic biographies of the playwright, on which he published a monograph in Polish: *William Shakespeare: fikcja w biografjach, biografia w fikcjach* (2018). He also investigates the presence of Shakespeare’s plays on contemporary Polish stage, and is interested in their film and literary adaptations. His second book (also in Polish) focused on Shakespearean essays and libretti by W. H. Auden.

Nudity in *The Tempest* Posters: The Motif and its Significance for the Characteristic of Shakespeare’s Dramatic Figures

Sabina Laskowska-Hinz¹; Tomasz Hinz²

¹University of Warsaw, University of Gdansk, Poland; ²Gdansk University of Technology, Poland;
sabinalh@me.com; tomhinz@pg.edu.pl

Jan Lenica instructs viewers that “the measure of a poster’s value is not what it has to convey, but what it itself has to say.” *The Tempest* posters selected for this paper focus recipients’ attention on nudity – female, male and child’s naked or semi-naked bodies; and the images seem to be relatively talkative regarding the analysis of Shakespearean characters installed on “this bare island”.

Like any other artistic devices, attributes, or compositional arrangements, nudity defines depicted figures. Their nakedness can signify innocence, naivety, wildness, ignorance, heroism, divinity, or

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

sexual desire. These qualities are consistently explored in artworks by Wojciech Siudmak (1978), Mieczysław Górski (1988), Joanna Górski and Jerzy Skakun (2012), Natalia Kabanow (2015), Rafał Olbiński (2015), Zbigniew Szumski (2016). Consequently, their posters offer an alternative perspective on Shakespeare's dramatic figures whose status, power, and character used to be determined by their garments. Now, when stripped naked, the "true" nature of the characters is revealed.

The comprehensive analysis of posters is situated on the borderline of literary and art studies all due to the intermedial character of her subject. By employing the analytical tools from both disciplines, it is possible to interpret the images on a broader scope. As a consequence, posters are approached as literary comments of critical character. The comparative studies provide further background for understanding figures appearing in *The Tempest*.

Sabina Laskowska-Hinz lectures on English Literature at the University of Gdansk in Poland. She recently completed her PhD entitled *"The image of it gives me content already": The Critical Interpretations of Polish Theatrical Posters for Shakespeare Productions in the Years 1966-1989. A Study of Motives and Approaches* (University of Warsaw, 2022). She is a member of the British Shakespeare Association, the European Shakespeare Research Association, and the Polish Shakespeare Society. She participated in numerous Polish and international conferences on Shakespeare Studies. Her main fields of interest include the relationships between text and image, Shakespeare theatre posters and artists as literary critics. She has published articles in national and international journals such as *Multicultural Shakespeare: Translation, Appropriation and Performance, Anglica, Shakespeare en devenir* (online) and a chapter "Władysław Czachórski – a Polish Painter with Italian Soul and Shakespearean Vision *Hamlet Receiving the Players*" in Professor Marrapodi's monography *Shakespeare and the Visual Arts: The Italian Influence* (Anglo-Italian Renaissance Studies).

Tomasz Hinz lectures on Ship Design at Gdansk University of Technology in Poland. He is a visiting professor at NTNU, Norway. He completed his PhD thesis entitled *Risk analysis as an alternative method of the stability safety assessment for a ship in dead ship condition* (Gdansk University of Technology, 2016). He is a member of the British Shakespeare Association. He participated in numerous Polish and international conferences on science and accompanied his wife at many Shakespeare conferences. His main fields of interest – regarding William Shakespeare's works – include theatre adaptations and Fine Art and Shakespeare.

"... no more such shapes..." (*The Tempest*, I. 2. 481)

Jana Wild

Academy of Performing Arts in Bratislava, Slovakia; wild.vsmu@gmail.com

In my paper, I will discuss the visual imagery of different Slovak stagings of *The Tempest* and explore how the scenography, the cast and the printed material accompanying the productions (posters and theatre bills) relate to the directors' reading of the play. Across the decades, it becomes apparent that the dividing line between modern and traditional interpretations runs along the

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

generation gap: modern reading of some young theatre makers would question the patriarchal power of Prospero (thus challenging their own fathers), and this very idea would find a forceful expression in the visual imagery, too.

Jana B. Wild is professor of theatre studies at the Academy of Performing Arts (VŠMU) in Bratislava. Among her several monographs on Shakespeare in Slovak language are *Westward, Hoe. Geographies of Slovak Shakespeares* (2022), *Shakespeare. Zooming* (2017), *A short cultural history of Hamlet* (2007), *An Enchanted Island? Shakespeare's The Tempest Otherwise* (2003). She edited several international Shakespeare collections (2018, 2015, 2014), organized several international conferences in Bratislava and initiated the Central and East European branch of ESRA. In 2017 and 2021, she was elected board member of ESRA.

The Depiction of Prospero's Magic in Graphic Narrative Adaptations of Shakespeare's *The Tempest*

Anna Wołosz-Sosnowska

Adam Mickiewicz University, Poznań, Poland; awolosz@amu.edu.pl

The concept of magic is quite an elusive one and as Baily (2018: 8-9) states it is difficult to pin it down and explain its meaning, still it a concept which has always been present in human culture. Magic is usually based on a belief that a higher or unexplained power impacts and controls human affairs. The concept was also used to comprehend and explain the supernatural phenomena, or to put a blame it for unfortunate events that had occurred.

In Elizabethan and Jacobean England, magicians were scholars who depicted wide interest in mathematics, astronomy and medicine. Early Modern English plays are abundant in reference to magic (either white magic – known as 'theurgy', and black magic – 'goety'), and fictive magicians – Marlowe's Doctor Faustus, Ben Jonson's *The Alchemist* or Shakespeare's *The Tempest* to name just few, as well as historical figures, the (in)famous Doctor Dee. Wilson (2011: 86) observes "[w]hat we call applied science began as magic; applies science and magic both seek to impose the human will on Nature". In other words, magic is used to restore order to the chaotic world with the best example being Shakespeare's Prospero (Tillyard 1943: 42). Magic was not only present in the collective consciousness of the Elizabethans, but found its way to the theatrical stage, especially in the plays with magical and supernatural references.

Staging magic in Early Modern Theatre has been described and analysed in numerous publications (Butterworth 2005; Theile and McCarthy 2013; Hopkins and Ostovich (eds.) 2014; Butterworth and Harrop (eds.) 2022). The theatre was not the only one to have struggles with depicting magic, almost any adaptation faces with similar difficulties. Hence, the articles will take a closer look at representing magic in chosen 21st century comic book adaptations (Allison 2009; Grillo 2009; McDonald 2009; Popov 2012; Duffield 2013; Flöthmann 2016) of Shakespeare's *The Tempest* as well as Neil Gaiman's short story from *The Sandman* (#75) from 1996 without which the discussion

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare’s Romances in Modern Visual and Performative Arts

would be incomplete. The analysis will focus on the image of Prospero, his magical attributes and the depiction of magic itself. The aesthetic choices, chosen symbols and icons will be compared and contrasted.

Anna Wołosz-Sosnowska is a PhD candidate at Adam Mickiewicz University in Poznan, Poland. Her scholarly interests encompass adaptations of Shakespeare’s plays, comics studies, hybrid nature of comics, theatre studies. She has read papers at conferences and published articles on these subjects as well as organized seminars during conferences. She is a member of Polish Association for the Study of English, Polish Shakespeare Association, European Shakespeare Research Association, and a founding member of Comics Studies Society. She is a managing editor at Polish Journal of English Studies. She is writing her dissertation on 21st century adaptations of Shakespeare’s plays in comics.

“A mole, cinque-spotted”: Is there a Catholic subtext in *Cymbeline*?

Rowland Wymer

Anglia Ruskin University, United Kingdom; Rowland.Wymer@aru.ac.uk

Critics have often found *Cymbeline* to be a play lacking in coherence. Despite its wealth of classical and mythological reference and use of emblematic spectacle such as the Vision of Jupiter, there is a sense that we are missing the key which would make sense of all this imagery. Consequently, modern performances and adaptations frequently over-write the play with new contexts and visual codes, such as the Japanese costuming of Adrian Noble’s 1997 RSC production, the American biker gang ambience of Michael Almereyda’s 2014 film, or the East End gang and drug-dealing culture of the Globe Theatre’s heavily adapted 2016 version titled *Imogen*. These new contexts and codes succeed in creating forms of coherence but in ways which having nothing to do with how Shakespeare or his contemporary audiences would have understood the play. The best scholarly criticism of the play understands that it has a national and historical level related to James I’s efforts to achieve European peace. However, no modern edition of the play so much as mentions that a conflict between Britain and Rome, resolved when the Queen is dead and Britain acknowledges Rome’s authority, would have had special significance for the Catholics in Shakespeare’s audiences. The Phoenix symbolism which is attached to *Imogen* (described as ‘the sole Arabian bird’) links her to Shakespeare’s cryptic poem ‘The Phoenix and Turtle’, which has been very plausibly argued to be a commemoration of the Catholic martyr Ann Line and her husband who, like Posthumus, was sent into exile after their marriage, meaning that they were constrained to practise a form of ‘married chastity’, like the couple in ‘The Phoenix and Turtle’ and like *Imogen* and Posthumus. Shakespeare alters the description in his sources of *Imogen*’s identifying birthmark, so that it now resembles ‘A mole, cinque-spotted, like the crimson drops / l’t’h’ bottom of a cowslip’. Catholics would read this as an image of the Five Wounds of Christ, marking *Imogen* unmistakably as Catholic (her brother Guiderius has a similar star-shaped birthmark). Her father *Cymbeline* is figured both as a tree and the sun and J. M. Nosworthy notes in his *Arden 2* edition that, ‘Both tree and sun are

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.14 Iconography Recycled:

Shakespeare's Romances in Modern Visual and Performative Arts

important symbols since they are closely associated with the Phoenix (Imogen) which is enthroned in a tree in Heliopolis, the city of the sun.' Consequently, the reunion of Imogen (the Phoenix) and her father (the cedar tree and sun) means that that the fantasy of reconciliation and pardon with which the play concludes is readable as a reconciliation of the monarch with his Catholic subjects as well as with 'Rome'.

Rowland Wymer is Emeritus Professor of English, in the School of Humanities and Social Sciences at Anglia Ruskin University, Cambridge. He previously taught at the University of Hull. His main research interests are in Renaissance drama, film, and science fiction. His publications include *Suicide and Despair in the Jacobean Drama* (1986), *Webster and Ford* (1995), and *Derek Jarman* (2005), as well as a number of coedited collections of essays, including *Neo-Historicism* (2000), *The Accession of James I: Historical and Cultural Consequences* (2006), and *J. G. Ballard: Visions and Revisions* (2012). His old-spelling edition of the Jacobean witchcraft play *The Witch of Edmonton* was published in 2017 as part of volume 3 of the Oxford edition of *The Collected Works of John Ford*, gen. ed. Brian Vickers. In 2021 he published a lengthy essay on how Catholics in Shakespeare's lifetime would have understood *King Lear*. He is currently working on a book on Science Fiction and Religion.

Seminar 15:

The Ethics of “Racechange” in Performance, Adaptations and Tradaptations of Shakespeare’s plays

Nora Galland¹, L. Monique Pittman², Ambereen Dadabhoy³

¹University Côte d’Azur, France; ²Andrews University, United States; ³Harvey Mudd College, United States
Nora.GALLAND@univ-cotedazur.fr; pittman@andrews.edu; ambereen_dadabhoy@hmc.edu

“Why, ‘tis a boisterous and a cruel style; A style for challengers: why, she defies me, Like Turk to Christian: women’s gentle brain Could not drop forth such giant-rude invention, Such Ethiop words, blacker in their effect Than in their countenance.”

As You Like It, Act IV, Scene iii

Rosalind’s characterization of Phebe’s letter manifests a nexus of ethical challenges bedeviling racial representation in adaptations of Shakespeare’s plays. Her polysemic phrase, “Ethiop words,” articulates the racist dimension of the drama’s world orientation – the inky-black words identified troublingly with both human physical blackness and, crucially, moral cruelty and immorality. Furthermore, Rosalind’s words encapsulate the crimes of white femininity habitually policing patriarchal hierarchies of gender and white supremacy. Shakespeare’s cross-dressing heroine simultaneously performs an act of adaptation as she recounts rather than recites the contents, style, and import of Phebe’s epistolary challenge.

By interweaving race, gender, and adaptation, this passage prompts the questions central to the seminar that deals with the ethics of “racechange”¹ (Gubar, 1997) in performance, adaptations and tradaptations of Shakespeare’s plays. We will explore cross-racial impersonations such as blackface, or brownface as well as other types of cross-racial mimicry to examine how directors, costume designers, make-up artists and actors construct race – ethically or unethically.

Race is intrinsically connected to change as it is a fluid concept that is deeply contradictory; it is both a social construct that is also understood (by some) as natural and already fixed. To what extent does the phenomenon of “racechange” show the intrinsic paradox of race, being the product of an essentialist constructivism, or a constructivist essentialism?

How do adaptations and tradaptations reveal the polysemy of race through the dynamics of “racechange”? How is the meaning of race fluctuating depending on the cultural context and the language chosen for the tradaptation? What are the consequences of “racechange” in the interactions between the characters and how does it change the meaning of the play?

Thus, this seminar aims to analyse race through a “racechange” embodied by the actor on stage and on film through the use of racial prosthetics and language – “Ethiop words”.

¹ Gubar, Susan. *Racechanges: White Skin, Black Face in American Culture*. Oxford UP, 1997.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.15 The Ethics of “Racechange” in Performance, Adaptations and Tradaptations of Shakespeare’s plays

Dr **L. Monique Pittman** (pittman@andrews.edu) is Professor of English and Director of the J. N. Andrews Honors Program at Andrews University. Her scholarship examining the ethics of representation in adapted Shakespeare includes *Authorizing Shakespeare on Film and Television: Gender, Class, and Ethnicity in Adaptation* (2011), articles in *Shakespeare Survey*, *Borrowers and Lenders*, *Adaptation*, and *Shakespeare Bulletin*, and a second monograph, *Shakespeare’s Contested Nations: Race, Gender, and Multicultural Britain in Performances of the History Plays* (Routledge, 2022). She is co-editor with Vanessa Corredera and Geoffrey Way of *Shakespeare and Cultural Appropriation* (Routledge, 2023).

Dr **Ambereen Dadabhoy** (ambereen_dadabhoy@hmc.edu) is an associate professor of literature at Harvey Mudd College. Her research focuses on cross-cultural encounters in the early modern Mediterranean and race and religion in early modern English drama. She investigates the various discourses that construct and reinforce human difference and in how they are mobilized in the global imperial projects that characterize much of the early modern period. Ambereen’s work also seeks to bridge the past to the present to illustrate how early modern racial and religious discourses and their prejudices manifest in our own contemporary moment. Currently, she is working on a project that explores the representation of Islam in Shakespeare.

German Hermeneutics of Racecraft in *Othello* directed by Thomas Ostermeier

Nora Galland

University Côte d’Azur, France; Nora.GALLAND@univ-cotedazur.fr

In continental Europe, race in the theater is an issue that seems to be systematically elided, for the generally-accepted assumption is that race is merely an Anglo-American issue. Consequently, it is of the utmost importance to interrogate the European contemporary stage, and the notions of race and embodiment in the theater. Challenging the general denial of race and racism in Europe, this article attempts to make visible the effects of German systemic racism by focusing on the archive version of Thomas Ostermeier’s 2010 *Othello* tradaptation at the Schaubühne am Lehniner Platz in Berlin, in which Sebastian Nakajew, a white actor, played Othello in blackface. The performance will be analyzed within the German historical context, and the cultural tradition of blackface to grasp what is at stake in Ostermeier’s production. An emphasis will be laid on the cultural power of white supremacy in this German performance of blackness through racial prosthetics and cross-racial casting. This paper relies on the critical concept of “racecraft” (Fields & Fields, 2012) to explain how Ostermeier has imagined blackness in his performance and how he decided to materialize it, as well as on the black phenomenology of play theorized by Travis Trammel (2023) to argue that blackface means playing in/with the race of the other – with play understood as a form of torture. This paper aims to investigate racecraft, or the way blackness was constructed and designed in Ostermeier’s production, and to examine how it is theatrically invested with the cultural power of white supremacy through this temporary experiment carried

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.15 The Ethics of “Racechange” in Performance, Adaptations and Tradaptations of Shakespeare’s plays

out on stage. Eventually, it relies on a materialist approach to blackface which takes into account the materiality of the actor’s body on stage and the black body being conjured up by blackface, thus engaging in a critique of the performative approach to blackface inherited from the linguistic turn.

Dr **Nora Galland** is a teaching and research fellow at the University Côte d’Azur of Nice in France where she teaches British literature and translation. Her PhD, entitled “Typology of the Racist Insult in Early Modern English Drama,” took into consideration seventy early modern English plays; it was written under the supervision of Professor Nathalie Vienne-Guerrin and Jean-Christophe Mayer, Research Fellow CNRS (French National Centre for Scientific Research) and it was defended in December 2021. Nora Galland is currently working on premodern critical race studies and exploring the construction of identity and otherness in terms of race, gender, nation and class. Her research interests also include contemporary performances and adaptations of Shakespeare’s plays. She has published in *Cahiers Élisabéthains*, *Cahiers Shakespeare en Devenir*, *Arrêt sur scène/Scene Focus*, and *L’Œil du Spectateur*.

Direct Address as Violence: Effacing and Re-Asserting the Self in Performances and Adaptations of Shakespeare’s Plays

Nora J. Williams

University of Essex, United Kingdom; n.williams@essex.ac.uk

In ‘We Are Othello’, Ian Smith notes that ‘[t]he failure among critics to routinely remark whiteness as a fully realized racial category in all-white plays [...] enables the normative invisibility of whiteness, which is a sign of its hegemony’ (2016: 107). Actors of colour playing characters ‘presumed to be white’ disrupt that invisibility, making the whiteness of the character evident (*ibid*). This sudden visibility of whiteness can generate violence for non-white actors, who—under post-Stanislavskian models of naturalistic acting—will often find themselves asked to disappear in service of the role. The hegemony of whiteness thus re-asserts itself through the body of the performer, who must themselves be erased to make room for the ‘presumed [...] white’ character. Direct address, when characters are conventionally truthful and even vulnerable, highlights this problem. I argue that direct address can be understood as a dramaturgical frame, setting up characters to be seen in particular ways. But what happens when the character’s truth and the actor’s truth are in conflict? In the latter part of the paper, I turn to Keith Hamilton Cobb’s *American Moor*, which uses direct address to speak back to Shakespeare and the post-Stanislavskian imperatives that I identify above. Cobb deploys direct address as a dramaturgical interrupter, using its affordances to create space for his commentary. Ultimately, I argue, the violence inherent in effacing the actor of colour in service of Shakespeare’s dramaturgies of direct address can only be overturned by interventions, like Cobb’s, that re-assert the actor’s whole self.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.15 The Ethics of “Racechange” in Performance, Adaptations and Tradaptations of Shakespeare’s plays

Dr **Nora J. Williams** is a Lecturer in Shakespeare and Early Modern Drama and Literature at the University of Essex, where she is also a member of the Centre for Theatre Research and the Gendered Violence and Abuse Research Group. She trained as an actor in her hometown of Buffalo, NY and then in Toronto before completing her MA and PhD at the University of Exeter. Now, her work is based in practice-as-research, which feeds both her scholar and performer sides. She has been published in journals such as *Shakespeare Bulletin*, *PARtake: The Journal of Performance as Research*, and *Humanities*, and she recently edited *As You Like It* for the Arden Performance Editions. Her first book, *Canonical Misogyny: Shakespeare’s Dramaturgies of Sexual Violence*, is under contract with Edinburgh University Press. She and her husband, James, co-produce Not Another Shakespeare Podcast!, which strives to take neither itself nor Shakespeare too seriously.

“Visions of Cleopatra: Race-Change, Desire, and Performance”

Anita Raychawdhuri

University of Houston-Downtown, United States; raychawdhuria@uhd.edu

The now lost 1917 silent-film epic *Cleopatra*, based in part on Shakespeare’s play, was notable not only for its scale and budget, but its leading actress Theda Bara. Her given name was Theodosia Burr Goodman and she chose the stage name as an anagram of “Arab Death.” Goodman’s studio frequently cast her in “exotic” roles, falsely claiming she was Egyptian and daughter of a Sheikh. She was nicknamed “the vamp,” and was controversial for her sexually suggestive performance in film. Through trafficking in racial mimicry, Goodman underscores the contradictory desires imposed on the figure of Cleopatra, an Egyptian woman simultaneously white-washed and exoticized. In Shakespeare’s *Antony and Cleopatra* she is undeniably linked to blackness, such as when Cleopatra describes herself as with “Phoebus’s amorous pinches black.” This paper explores the ways that Cleopatra is racialized and exoticized both by the text and actors who play her across time. Cleopatra reveals the contradictory phenomenon of “racechange” where race becomes framed as simultaneously essentialist and constructed. This paper thinks through how the mode of camp, a queer failure of sorts, is often mobilized in productions of *Cleopatra* (and the text itself) in such a way that underscores how race, gender, and sexuality coalesce in early modern performance and its afterlives.

Dr **Anita Raychawdhuri** is an Assistant Professor at the University of Houston-Downtown where she researches and teaches on early modern literature and culture, premodern critical race studies, and queer studies. She is particularly interested in the interaction of race and queerness in performance and how such interactions reveal the fragility of England’s project of defining whiteness in early modernity. She has secondary interests in Shakespearean adaptation, the Mughal Empire, and oceans. Her work appears in or is forthcoming in *Shakespeare Bulletin*, *Arden Shakespeare*, and *Literary Encyclopedia*. She is also a co-editor for Volume 2 of Margaret Cavendish’s *Poems and Fancies* for punctum books.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.15 The Ethics of "Racechange" in Performance, Adaptations and Tradaptations of Shakespeare's plays

What is in a Face: Colorism and the Cinematic Language of Faces in Four Adaptations of *Othello*

Lalita Pandit Hogan

University of Wisconsin-La Crosse, United States; hoganlalita@gmail.com

In the proposed essay, I will discuss facial emotion in relation to tears and how and why expected empathy is elicited, and/or blocked. Taking on four very diverse adaptations I will zero in on the play-ending meltdown and reification of tears to investigate how the four screen-Othellos, Lawrence Olivier (1965), Orson Welles (1951), Laurence Fishburne (1995), and Ajay Devgan (in the Hindi adaptation, *Omkara* 2006) are directed to represent the Moor's tearful moments. In Shakespeare's age, tears were seen as shamefully feminine, and Lear struggles against them¹; that is why Othello sees himself as someone who is *unused* to the "melting mood." I will ask myself why is the Indian actor, Ajay Devgan, tearless while Laurence Fishburne, faithful to the play, sheds a profusion of tears; the other two fall in-between. Tears will be theorized in the context of i) cognitive neuroscience, where *emotional tears* are generally considered honest signals of distress as well in light of ii) the early modern idea that tears externalize inwardness. One must also remember how dishonestly the polarity of 'false' and 'true' tears was used at witchcraft trials in the 17th century. If the condemned wept the tears would be dismissed as 'false'; if she didn't weep she was considered too hardened. Is Shakespeare's Othello in the same precarious position? How do the films deal with his distress brought on not only by the heinous crime he committed (by consorting with the white devil), but due to his censored agency as an *individual* who is viewed as an *example of his race*. In these films, do Othello's tears make a crack in the epistemology of race, or not?

Lalita Hogan is Professor Emerita of English at the University of Wisconsin-La Crosse, Affiliate faculty of the South Asia Center, University of Wisconsin-Madison, and an adjunct faculty at the University of Connecticut at Storrs. Following developments in cognitive neuroscience, Hogan's publications and ongoing research focus on emotion in literature and film. She was on the editorial board of Ohio State University's special series on 'Cognition and Culture' for close to ten years. She is co-editor and contributing author of five books, published by university presses, plus five special issues of journals, and has published articles and book chapters on Shakespeare, Hindi film, Bengali and Sanskrit literature, as well as comparative aesthetics. She is also the author of *A Country Without Borders: Stories and Poems of Kashmir* (distributed by University of Chicago Press).

¹ see Hogan, Lalita Pandit. "Tragedy and Comedy: Emotional Tears and Trust in *King Lear* and *Cymbeline*." *The Routledge Companion to Literature and Emotion*, edited by Patrick Colm Hogan, Bradley Irish and Lalita Pandit Hogan, Taylor and Francis, 2022, pp. 155–166.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.15 The Ethics of "Racechange" in Performance, Adaptations and Tradaptations of Shakespeare's plays

Race by any other name? Exploring Caste-Class Relations in *The Hungry* (2017)

Maya Mathur

University of Mary Washington, United States; mmathur@umw.edu

Bornila Chatterjee's *The Hungry* is a bilingual adaptation of *Titus Andronicus* that converts Shakespeare's revenge tragedy into a feud between two wealthy dominant caste families, the Joshis and the Ahujas. Their feud is enabled by Arun Kumar, the film's counterpart to Aaron, the only Black character in *Titus*. Like *Kaliyattam* (1997) and *Omkaara* (2006), tradaptations of Othello by the Indian filmmakers Jayaraaj and Vishal Bhardwaj, *The Hungry* denotes Aaron's Blackness through Arun's caste and class difference from the Joshis and Ahujas. Derived from *casta*, the Portuguese word for race, race and caste were closely aligned in premodern travel narratives and enshrined in English colonial policy. Caste discrimination is replicated through class relations in post-Independence India despite assertions of caste blindness by the government and in civil society. The film reflects these attitudes in its treatment of Kumar's "racechange," which is denoted by his family name, his preference for traditional Indian clothing, and his tendency to speak in Hindi instead of English. Kumar's caste and class position is replicated by Meena, a servant in Tathagat's household, who is a silent witness to, and occasional participant in, the violent acts of revenge that structure the play. This paper draws on the field of critical caste studies to trace the similarities between race, caste, and class in Kumar and Meena's representation. It suggests that their presence in the film both critiques the pervasive nature of caste stigma and illustrates the limitations placed on those who seek to dismantle it.

Dr **Maya Mathur** is Professor of English at the University of Mary Washington. Her scholarship examines the politics of premodern comic forms and has appeared in the *Journal for Medieval and Early Modern Studies*, *Early Theater*, and *A Cultural History of Comedy in the Early Modern Age*, among other venues. Her current research covers three areas: laughter as a vehicle for premodern race-making; race-caste translations in Indian adaptations of Shakespeare; and the scholarship of teaching and learning. Her work on Shakespeare and pedagogy has appeared in the *MLA Approaches to Teaching* series and is forthcoming in the collections, *Teaching Race in the European Renaissance* and *Inclusive Shakespeares*.

The Adaptation of Shakespeare's plays in Indian Cinema

Pankhuri Singh

University of Exeter, United Kingdom; ps540@exeter.ac.uk

My paper will focus on the critical evaluation of how the Shakespearean plays are translocated and adapted into the Indian setting along with aiming, rethinking, and repositioning Shakespeare in the 21st century Indian cinematic setting. My paper will be offering a nuanced understanding of the various approaches undertaken by Vishal Bhardwaj, the director of the Shakespeare trilogy, that translocates the Shakespearean plays of *Macbeth*, *Othello*, and *Hamlet*, in *Maqbool* (2004), *Omkaara*

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.15 The Ethics of "Racechange" in Performance, Adaptations and Tradaptations of Shakespeare's plays

(2006) and *Haider* (2014) respectively. In the conference I will be presenting my work on the chapter, "The Politics of Jealousy and Misogyny of Othello in *Omkara*." The dominant readings of the film suggest how Othello's colour and race has been adapted into Omkara's caste identity to translocate the film into the Indian setting. I would however like to argue that Bhardwaj banks on the emotion of jealousy and insecurity arising from the emotion and has downplayed the subject of caste in his film. In *Omkara* Bhardwaj takes a cautious approach by making Omkara a 'half caste'² and not a member of the low caste³ (half-caste is a term rarely used in Indian society). Thus, Bhardwaj ensures that no derogatory caste related term is used to show the status of Omkara.

Pankhuri Singh a third year PhD student in the Department of English, University of Exeter. My research title is 'Adapting Shakespeare's plays in Indian Cinema', and my supervisors are Professor Pascale Aebischer and Dr Ranita Chatterjee. I originally come from India and have a passion for writing blogs in my free time. I am currently a Post Graduate Teaching Associate for the Module; 'Adaptation: Text, Image, and Culture'. I completed my Master of Arts programme from The University of Lucknow in 2014. I was a valedictorian and received a gold medal. I have presented my work on several occasions in the University of Exeter internal platform. I have also attended conferences at the University of Southampton and the University of Liverpool. I am a member of the 'Early Modern Scholars of Colour Network', a programme run by London Shakespeare Centre, AHRC King's College London and Shakespeare's Globe.

² The child of parents belonging to different castes

³ The Indian society is conversant with the term low caste as caste divide formed a major part of their life before independence. The term half-caste however is hardly heard. This is because the children take up the caste of their father and they recognise themselves with that caste since birth (Macdonnel 231).

Seminar 17:

“Not of an age”: Collected Shakespeares, 1623-2023

András Kiséry¹, Ivan Lupić²

¹City College of New York, United States; ²University of Rijeka, Croatia

akisery@ccny.cuny.edu; ivan.lupic@ffri.uniri.hr

This seminar invites contributions that consider Shakespeare’s collected works, from the 1623 publication of the Shakespeare First Folio through the great variety of its transformations across the globe. How has the First Folio shaped and directed our understanding of Shakespeare’s work? To what extent have notions of a “collected Shakespeare” or of “Shakespeare’s complete works” determined the ways in which Shakespeare travelled across languages and cultures? What was the impact of the First Folio on how Shakespeare’s works appeared in various cultures? What kind of example did the collecting of Shakespeare provide for canonical writers in other language traditions, and to what extent was the collected Shakespeare shaped by the models of other writers and cultures? As one of the most thoroughly studied material books, what can the First Folio teach us about book history as a field, about its promises and its limitations? Where should we look for the most memorable encounters between the culture of the theatre and the culture of the book if we want to create a rich and suggestive context for the future explorations of Shakespeare and the First Folio? The 2023 anniversary is an opportunity to consider what we have learnt about this great book, how significant it has proved across the world, and what new ways can be imagined for its future reception.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.17 "Not of an age": Collected Shakespeares, 1623-2023



András Kiséry (akisery@ccny.cuny.edu) is Associate Professor at the English Department of the City College of New York (CUNY). He works on early modern English literature, as well as on book history and media history. He wrote *Hamlet's Moment: Drama and Political Knowledge in Early Modern England* (2016), and edited the 2020 special issue of *Shakespeare Studies* on "English among the Literatures of Early Modernity." His current projects include a book about the media of early modern English literature, and an edition of Christopher Marlowe's works.

Ivan Lupić (ivan.lupic@ffri.uniri.hr) is a scholar of Renaissance literature and culture understood as an international and multilingual phenomenon. He holds a doctorate in theory and history of literature from the University of Zagreb and a doctorate in English and comparative literature from Columbia University. He taught English literature at Stanford University from 2013 until 2022, when he was appointed Professor of English and Professor of Croatian at the University of Rijeka. His most recent book is titled *Subjects of Advice: Drama and Counsel from More to Shakespeare* and was published in 2019 by the University of Pennsylvania Press.

Zachary Lesser (zlesser@english.upenn.edu) is the Edward W. Kane Professor of English at the University of Pennsylvania. A general editor of the Arden Shakespeare, 4th series, for which he is editing *Macbeth*, Lesser is the author of *Ghosts, Holes, Rips and Scrapes: Shakespeare in 1619, Bibliography in the Longue Durée* (Penn Press, 2021), *Hamlet After Q1: An Uncanny History of the Shakespearean Text* (Penn Press, 2015), and *Renaissance Drama and the Politics of Publication: Readings in the English Book Trade* (Cambridge University Press, 2004). He is the co-creator of two online resources for the study of early printed drama: *DEEP: Database of Early English Playbooks* (with Alan B. Farmer, deep.sas.upenn.edu) and the *Shakespeare Census* (with Adam Hooks, shakespearecensus.org).

Shakespeare's Ghost: *Hamlet* and its Ghost in the First Folio and in the modern collected editions

András Bernáth

University of Szeged, Hungary; bernath.andras@szte.hu

Shakespeare's ghost or spirit, the "Soul of the Age", survives and appears most powerfully perhaps in the collected editions of his works: "his book doth live" on, as Jonson prophesied. In these volumes, the individually already complex and powerful plays can reinforce each other, mutually contributing to the themes recurring in the oeuvre. This paper shows how *Macbeth*, first published in the First Folio (1623), sheds light on some issues concerning the supernatural, which are also explored in *Hamlet*, and were particularly relevant in early modern England; even to King James, who discussed them in his *Daemonologie* (1597). However, it is also demonstrated how the later collected editions, particularly since the Restoration, have departed from the First Folio: while restoring and modernising Shakespeare, they have also curbed his originally boundless spirit. This

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.17 “Not of an age”: Collected Shakespeares, 1623-2023

can be noted particularly in the mysterious character of the Ghost in *Hamlet*, and can be traced back to Rowe’s edition (1709), which is the first to include a Dramatis Personae at the start of each play, featuring the “Ghost of Hamlet’s Father”. There is neither such a list of roles, nor such a designation of this character in F1 or any Renaissance or early modern edition. This designation is arguable, because it arbitrarily limits the complex and originally ambiguous character, which is not necessarily identical to Hamlet’s deceased father; it may also be a disguised devil, as Hamlet fears in his Hecuba monologue. That interpretation, however, is precluded by such a designation, drastically simplifying or reducing the complexity of Shakespeare’s work, and giving rise to major problems of interpretation, which can be noted in modern criticism. These are also examined, along with the various meanings of “ghost” in the *OED*, its uses in Shakespeare’s work, and some other, more recent collected Shakespeare editions, like the Oxford (1988, 2016), Norton (1997), as well as online editions like the Folger, which already abandons the usual but arguable modern editorial additions to “THE GHOST”.

András Bernáth is senior assistant professor in the Department of Modern Languages at the University of Szeged. He holds a doctorate from the Université Catholique de Louvain; the title of his dissertation is *Hamlet, the Ghost and the Model Reader: The Problems of the Reception and a Concept of Shakespeare’s Hamlet*. His main interest is early modern drama, in particular Shakespeare’s plays and their reception. He has given papers at numerous international conferences, including those of the British Shakespeare Association and the International Shakespeare Association. He has published several articles, essays and book chapters on Shakespeare, and a book in Hungarian, entitled *Hamlet és a Szellem* [Hamlet and the Ghost] (Szeged: JGYFK, 2021).

When the Folio Comes to Town

Paul Budra

Simon Fraser University, Canada; paul_budra@sfu.ca

The First Folio came to my city in 2022. The University of British Columbia acquired a copy for a reputed \$7.3 million dollars, money that came from Heritage Canada and a generous anonymous donor. This is only the second copy of the Folio to come to Canada (the first being in the Fisher Rare Book Library at the University of Toronto), and its arrival in Vancouver generated a great deal of public interest. The book was put on display at the Vancouver Art Gallery for several months before being transferred to the library at UBC. Since then, virtually no one has seen it as librarians have severely limited access to the book and UBC’s insurance providers have struggled to provide adequate coverage for such an expensive object. While the acquisition of, and public interest in, the Folio underlines its status as both a totemic object and the ultimate canonical Western text, its presence on the west coast of Canada has raised a series of questions about both its cultural status and the nature of the traditions that it embodies. Both of the major universities in Vancouver, UBC and Simon Fraser University, have strong mandates to indigenize

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.17 "Not of an age": Collected Shakespeares, 1623-2023



their curricula, mandates that have arisen from increased awareness of the marginalization and historical mistreatment of the indigenous populations (both universities sit on unceded territorial lands). Shakespeare has not been removed from study, but he has been radically interrogated. In a similar fashion, the local annual Shakespeare festival, Bard on the Beach, has been shaping their productions (and re-shaping Shakespeare's texts) to address current issues and concerns, often outraging traditionally minded audience members. So, on one hand, the *texts* of Shakespeare are being reassessed and reworked by scholars and theatrical practitioners to interrogate the cultural legacy of Shakespeare and confront our own historical moment; on the other hand, the *book* that holds those texts is being fetishized as an object too precious to touch. In my paper I would like to explore the significance of the Folio in a culture that is rethinking its relationship with Shakespeare.

Paul Budra is professor of English at Simon Fraser University in Burnaby, British Columbia, Canada. He has published seven books and numerous articles on early modern drama and contemporary popular culture. He is the director of SFU Publications and a past president of the Pacific Northwest Renaissance Society.

Alternative Collections: Shakespeare in *Sammelbände* around 1623

Ben Higgins

University of Oxford, United Kingdom; ben.higgins@lmh.ox.ac.uk

The way we read is changing. Thanks to new technology and scholarly practice, the First Folio looks increasingly suspect; its serene presentation of a singular authorial integrity seems patchy and deceptive. In other words, the version of 'Shakespeare' presented by the First Folio is under pressure from both within (as included plays are reconceived as collaborations) and without (as Shakespeare's presence is discovered in non-Folio works). With this in mind, this paper asks: what would "Shakespeare" look like if the First Folio were not our default source of literary authority? In this imagined circumstance, how might we think differently about the various other collections, groupings, arrangements, and gatherings, that represent "Shakespeare" in some form?

To answer these questions, the paper examines the alternative versions of Shakespeare that orbited the First Folio in the reader-assembled volumes known as *sammelband* bindings. These bespoke bindings have come under increasing scrutiny in recent years, in part through a revival of interest in the mysterious quarto collection of 1619 which pre-empted the Folio. Rather than appearing as part of an edition, individual *sammelband* bindings enshrine alternative and copy-specific interpretive contexts for Shakespeare's work. These contexts often seem bafflingly at odds with the textual legacy established by the First Folio, yet it was through these individuated assemblies that most readers of the seventeenth century encountered Shakespeare and formed a sense of his authorship. Using in-progress tools like the *Shakespeare Census*, this paper asks: what formal or generic patterns can be found in these alternative collections of Shakespeare? To

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.17 “Not of an age”: Collected Shakespeares, 1623-2023



what extent have these alternative Shakespeares survived the modern archival drive towards order and separation? More broadly, the paper explores how we might “read” sammelband bindings at scale, when each assembly seems only to represent yet another example of idiosyncrasy.

Ben Higgins is a literary critic and book historian who works on the literary and material cultures of the early modern period, with particular focus on Shakespeare and editorial practice. His monograph, *Shakespeare’s Syndicate: The First Folio, its Publishers, and the Early Modern Book Trade* (OUP, 2022), is a finalist for the Shakespeare Association of America’s 2023 First Book Award. He is currently Career Development Fellow in English Literature at Lady Margaret Hall in the University of Oxford.

The Pursuit of the Complete Works of Shakespeare in Ukrainian: the Battle Rages on...

Bohdan Korneliuk

Khortytsia National Academy Ukraine, Ukraine; korneljukbogdan@ukr.net

Among the cultural mythologems of the Soviet Union one is particularly long-standing. It is the widely publicized myth that the USSR was the country whose people read the most in the world. It has long been established that this statistics was based solely on quantitative data – the print-run figures that, as a rule, were enormous. Among the highly sought-after items at the times of the “Soviet book boom” (which started in the late 1970 and lasted for almost a decade) were multi-volume editions of the complete works of classical authors of the past. And the most coveted of them were collections of foreign writers. These sets were valued not just for the artistic virtues of the pieces the books comprised; quite frequently they were treasured for the classy look in the bookcases that had become the essential part of Soviet omnipresent wall furniture units. The complete works in the USSR oftentimes came with the profound critical apparatus, prolegomena, notes and appendices. All these elements bear interest for literati but not for the majority of readers; they were however, deemed necessary for raising the status of these editions (equaling scholarly editions to high quality editions), in turn elevating the social standing of their owners. The vast majority of complete works of foreign writers appeared in Russian and on very rare occasions such sets were published in national languages of the Soviet republics. Only once in the Soviet Ukraine all the known pieces of a foreign author were presented in Ukrainian and it was William Shakespeare who was honored with this edition of complete works. The set has six volumes and had been published from 1984 to 1986 as a subscription edition (which posed an “in for a penny, in for a pound” situation – one could only order the full set and wait for each separate volume to be released).

Today it is not difficult to come across a virtually untouched set of dark crimson hardbacks entitled Complete Works of Shakespeare in Ukrainian for bargain prices (approximately 30 US dollars for 6 volumes). But it is quite a daunting task to find at least some information about the history of

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.17 “Not of an age”: Collected Shakespeares, 1623-2023



compiling, editing and publishing of what happened to be the last Complete Works of Shakespeare in the Soviet Union (but for one review from 1988 and the interview of the editor-in-chief from 1987). Now, as 32 years have passed since the last part of this six-book set was brought out, some important questions remain unanswered. How adequate is the image of Shakespeare it creates? Do these translations resonate with readers and theatre-goers in modern-day Ukraine? Should it be revered or criticized, reissued with the new cover and illustrations or superseded by a set of contemporary translations? All these trick questions should be answered regarding the broader perspective of the complete Shakespeare's plays in Ukrainian which might have already appeared in the XIX century. The paper will regard the long and winding road to the complete edition of Shakespeare in the Soviet Ukraine while trying to answer the question whether this edition stands the test of time.

Bohdan Korneliuk is Associate Professor of English and German, Dean of the Faculty of Art and Design in Khortytsia National Academy (Zaporizhzhia, Ukraine). He got his PhD in English Literature 2016. His thesis considers *Richard III* by William Shakespeare through the lens of intentionality theory. His research interests embrace theory of literature, Shakespeare Studies, phenomenology, and philosophy of literature. He is a co-editor of online project *Shakescribe.UA* aimed at popularization of Shakespeare in Ukraine. He extensively publishes in the leading literature and culture studies journals in Ukraine and abroad. He is also engaged in popular lecturing (together with Daria Moskvitina) on various aspects of world literature.

Shakespeare and ChatGPT: Lessons learned from Elizabethan theater and medium theory

Gábor Patkós

Károli Gáspár University; Pázmány Péter Catholic University, Hungary; patkos.gabor@kre.hu

AI-based technologies are potentially disruptive at the core of human culture. Possibly, the widespread adoption of AI-based modeling will be tantamount to a paradigm shift brought about by the Printing Revolution. However, movable type is not only significant in terms of technological development, but also as a medium, which resulted in a substantial surge in information generation, storage and accessibility. The First Folio is also an invention of the Gutenberg Galaxy, and as such, it still shapes our shared understanding of Shakespeare as an author and Shakespearean texts as well. However, today we are undeniably living in a post-print world, that is very different from a predominantly print-based culture. As the core idea of Joshua Meyrowitz's medium theory emphasizes, specific characteristics of different types of media facilitate unique forms of interactions, something which McLuhan also suggests by the phrase “the medium is the message”. Furthermore, N. Katherine Hayles' numerous contributions continuously explore the dynamics between human and nonhuman cognition in the production of meaning through intermediation, recursivity and random algorithmic permutations. Therefore, in order to fully explore the changes that large-scale AI-driven software utilization produces, this paper proposes

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

Seminars: S.17 “Not of an age”: Collected Shakespeares, 1623-2023



to understand AI-based text generation as a novel medium. If AI based models are a new type of medium, we could then consider AI generated content as new forms of adaptation: iterations, that oscillate between repetition and variation, creating complex systems of pattern and randomness, novelty and familiarity. To illustrate the possible consequences of this shift, I intend to rely on Shakespeare’s unique position in the literary canon, emphasizing the interplay between the seemingly unshakable author figure inscribed in the First Folio and the philologically unstable nature of English Renaissance theater texts. What does the First Folio mean to us in a post-print, algorithm-driven world and how is this meaning different from the one existing in a predominantly analog world? To what extent can we call a text Shakespearean, if it seems indistinguishable in terms of style and substance? Is the ever-so-often proclaimed death of the author will be brought upon us by the torrential floods of information networks?

Gábor Patkós is an assistant lecturer at the Department of Literary and Cultural Studies in English, Károli Gáspár University and a PhD student at Pázmány Péter Catholic University. His main research interest is an interdisciplinary survey of digital culture, specifically the process of datafication.

Seminar 18:

“In the tide of times”: Continuity and change in screen Shakespeare(s)

Victoria Bladen¹, Sylvaine Bataille²

¹University of Queensland, Australia; ²Université de Rouen Normandie, France

victoria.bladen@uqconnect.edu.au; sylvaine.brennetot@univ-rouen.fr

Shakespeare has been present on screens for more than 120 years, from the 1899 silent film *King John* to recent films like Joel Coen's 2021 *Macbeth*, the 2018 spin-off *Ophelia* or Netflix's 2019 *The King*. From “box office poison” to “mass-market Shakespeare film”, from “new wave Shakespeare” to a “post-‘Shakespearean-blockbuster’ phase” (L.B. Mayer cited by Lanier, 2002; Lanier, 2002; Cartelli and Rowe, 2007; Hatchuel and Vienne-Guerrin, 2017), the history of Shakespeare on screen has been one of shifts and transformations, as well as endurance and citation. Times and technologies change, generations of directors and viewers succeed each other, but filmmakers continue to be drawn to Shakespeare and find his plays relevant to our world. New versions reinvent previous films (for instance, Spielberg's 2021 *West Side Story*) or use similar adaptational strategies, while the resurgence of black-and-white (in Joss Whedon's 2012 *Much Ado About Nothing* and in Joel Coen's 2021 *Macbeth*), as well as the pandemic-related revival of the filmed theatre subgenre (available on streaming platforms such as Globe Player or National Theatre Home), seem to take us back to the beginnings of Shakespeare on film.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 “In the tide of times”:

Continuity and change in screen Shakespeare(s)

A Glocal Approach to Social Media and Screen Shakespeares

Marinela Golemi

Northern Arizona University, United States; Marinela.Golemi@nau.edu

During the 2020 pandemic, the Metropol Theatre in Albania produced a video series titled “#Monolog: Theater in the Epoch of Isolation” on Facebook. The series was divided into seven 10-minute episodes, with Shakespearean monologues clustered based on the themes of love, game, jealousy, loss, betrayal, ambition, and revenge. This period of change fostered a transient wave of social media Shakespeares, wherein performances were crafted for a glocal audience of new media and screen users. As such, I argue that social media Shakespeares, like the Albanian monologue series, are glocal because they reference both the local culture, place, time, and language in tandem with the global cultural and digital authority of Shakespeare and Facebook, to cater to Shakespeare users on mobile and computer screens. Therefore, social media Shakespeares need a glocal critical approach that accounts for the assemblage of local and international audiences, the global spectrum of the digital medium and its local algorithmic limitations, and the cultural, temporal, and linguistic negotiations that underpin them. To understand social media and screen Shakespeares as glocal is to acknowledge the change and continuous exchange of cultures, technologies, and users that emerge when Shakespeare goes digital in a time of isolation.

Marinela Golemi is an Assistant Teaching Professor of English at Northern Arizona University, where she teaches undergraduate and graduate courses focused on Shakespeare and English Literature. She specializes in Early Modern English drama and literature, with particular investments in local and global Shakespeare, translation, performance, and adaptation. Other research interests include race, gender, and environmental studies. Her publications appear in *Multicultural Shakespeare* and *Philosophy and Literature*. Her forthcoming work focuses on Shakespearean adaptations in Albania.

“Continuity and change”: The future of Scotland in three film adaptations of *Macbeth*

Márta Hargitai

Eötvös Loránd University, Hungary; martahargitai@gmail.com

The play-text of *Macbeth* enigmatically leaves the future of Scotland open. The play ends with Malcolm hailed as the new king, but the rest of the prediction of the weird sisters, namely that Banquo’s issues will be kings, is left unanswered even though in Shakespeare’s main source, *The Holinshed’s Chronicles (Volume V)*, we have a detailed (albeit completely fabricated) sequel as to the future of Fleance. Here, we can read about his rescue by God and friends at court, his escape to Wales, and an extended description of his line of descent, the Stewards, leading up to the present-day king, James I.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 "In the tide of times":

Continuity and change in screen Shakespeare(s)

The three *Macbeth* film adaptations under investigation— directed by Rupert Goold (2010), Justin Kurzel (2015) and Joel Cohen (2021) respectively—all try to tie up this loose end of the play-text leaving clues for the viewer to be able to predict what might happen after the action of the film is over. By opening a door to the future (often literally, i.e., visually, as in Goold and Kurzel), and showing Fleance on the move, they all suggest a linear continuation of his story and Scottish history.

By taking a look at the pool of Shakespearean works in the context of Douglas Lanier's "Shakespearean Rhizomatics"—including *Shakespeare the text but in no way reducible to it* (c.f. Lanier, 30)—the paper will investigate the reasons behind these directorial choices and will suggest an alternative way of reading their endings debating William C. Carroll's 2013 view that films in which Fleance is shown returning force a closure on an otherwise open-ended play-text.

Márta Hargitai is Senior Lecturer in English Literature at the School of English and American Studies, ELTE, Budapest. She holds a PhD in Early Modern English literature. She has a major academic interest in Renaissance drama, philosophy, art, and theology as well as in film adaptations. Her publications include articles on the notion of time and space in *Macbeth* and *The Tempest*, the special affinities of Hitchcock's films with Shakespearean theatre and dramaturgy, on masters or servants in *Doctor Faustus* and *Macbeth*, on Faustus's decision on a possible belief-disbelief vs fixity-change spectrum, the various interpretations of the 'bank and shoal of time' metaphor in *Macbeth*, and most recently on restorative and reflective nostalgia in Renaissance drama. Currently, she is guest editor of *The Anachronist* special issue on Film and Culture, to be published later in 2023 (ojs.elte.hu/theanachronist).

***Bridgerton* Season 2: a feminist adaptation of *The Taming of the Shrew*?**

Pauline Durin

Université Clermont Auvergne, France; pauline.durin@hotmail.fr

William Shakespeare's *The Taming of the Shrew* (1623) is labelled as a comedy; mocking Kate who is starved and deprived of sleep by her husband, Petruccio, until she complies with all his demands, it foregrounds the place of women in an utterly patriarchal society. The play's argument, as a result, generally proves discomfiting, not to say blatantly shocking, to a contemporary audience. Yet, a recent retelling of Shakespeare's comedy broadcast on Netflix: *Bridgerton*, season 2 (2022).

Originally adapted from a series of books by Julia Quinn, the series shows Kate (Simone Ashley) come to London to have her younger sister Edwina (Charithra Chandran) married. Similarly to Shakespeare's play, while Kate is independent and anti-conformist, her sister is the epitome of modest behaviour and sweetness. So, the series shares several features with the original playtext of *The Taming of the Shrew*: a dichotomy between two opposite sisters, an enemy-to-lover trope, and a form of redemption on Kate's part. Such elements may lead us to consider Kate's seemingly

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 "In the tide of times":

Continuity and change in screen Shakespeare(s)

feminist stances as feminist baiting. I will wonder, therefore, if this adaptation may be considered as a feminist version of Shakespeare's play targeting a post-me-too audience.

By discussing the discrepancy between seemingly feminist strategies and what can be identified as feminist-baiting elements, I will argue that the series offers a representation of significant changes and upcoming challenges in our contemporary society, more specifically in terms of inheritance of Shakespeare's *The Taming of the Shrew*.

Pauline Durin is a second-year PhD student at Université Clermont Auvergne. Her PhD, supervised by Sophie Chiari, explores the representation of unruly women in early modern drama. She is also part of a translation project on *The Tragedy of Mariam* by Elizabeth Cary within the Epistémè seminar, led by Aurélie Griffin at the Sorbonne Nouvelle.

Adapting Shakespeare in Advertising

Roberta Zanoni

independent scholar; roberta.zanoni@univr.it

One of the fields which seems to mainly escape from the conventional conception of the adaptation of Shakespeare's plays is that of advertising. However, advertising may not only be a field in which Shakespeare finds a new and popularised identity, but it also becomes a new means for the reception of the figure and the words by Shakespeare by a large and contemporary audience. The approach to advertising in the new millennium demonstrates the trends inherent to that which could be for all intents and purposes considered as a practice of adaptation. The paper will provide an analysis of a 2005 Shakespearean advertisement, the *Levi's 501*, which adapts 3.2. of *A Midsummer Night's Dream*. The advertisement will be compared to the famous cinema adaptation of *Romeo and Juliet* by Baz Luhrman to elicit how the latter influences the construction and interpretation of the advertisement, and ultimately directs it to the adaptation, from a visual point of view, more of *Romeo and Juliet* than of 3.2. of *A Midsummer Night's Dream*, of which, however, the advertisement reproduces several lines. The study of the advertisement will show the various adaptive strategies put into place, treating the advertisement as a short film but always keeping in mind the principally persuasive nature of the communication. The paper will elicit the presence of an intertextual net which comprises the advertisement, other film adaptations of Shakespeare's plays, and the plays themselves. The study will show how the various elements of the net, if familiar to the audience, dialogue with each other to produce the connotative potential of the advertising message. In the era of the shortest, most effective and ephemeral communication the paper interrogates the stance of Shakespeare, how his figure and his works change and adapt to new media and how advertising can be considered in this process.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 "In the tide of times":

Continuity and change in screen Shakespeare(s)

Roberta Zanoni is an independent researcher, she holds a PhD awarded by the university of Verona on *Shakespeare and Advertising*. Her research focuses on the analysis of the intertextual relations between Shakespeare and previous and early modern texts as well as with popular culture and advertising. She recently published the paper "Unmotherly Love: the Medea Model in Mary Sidney's *Antonius*". She is part of the Skenè Research Centre, of whose website she is web administrator, and with which she has collaborated at the creation and web development of the SENS (Shakespeare European Narrative Sources) digital archive.

Iconographic Redefinition of *The Tragedy of Macbeth* (2021) by Joel Coen

Sabina Laskowska-Hinz

University of Warsaw, University of Gdansk, Poland; sabinalh@me.com

In his film adaptation of *The Tragedy of Macbeth* (2021), Joel Coen traps Shakespeare's characters in black-and-white, death-threatening interiors. Even after being released from the austere castle walls into the foggy and dull exteriors, they seem to struggle with feelings of claustrophobia. Encased in a series of artificial frames, the Shakespearean dramatic figures (and scenes) take the place of models (and landscapes) captured in European and American paintings.

For the "competent viewer" (Umberto Eco and E. H. Gombrich), Coen's adaptation becomes an art gallery of images imbued with their specific meanings, archetypes, stylistic traditions, etc. Here, Macbeth replaces a lonely figure in Edward Hopper's paintings; Lady Macbeth supersedes Caspar David Friedrich's woman submerged in an impenetrable space; three weird Sisters perform the role of the (un)Holy Trinity; cinematic landscapes become an impressionistic vision of the world.

The semantic, stylistic, and emotional load of art generates enough material to form further layers of literary interpretations. With these foundations, viewers and critics can reconstruct Shakespearean characters and their worlds from scratch. Consequently, comparative, intermedial and iconographical studies give access to insights otherwise unapproachable.

Sabina Laskowska-Hinz lectures on English Literature at the University of Gdansk in Poland. She recently completed her PhD entitled "*The image of it gives me content already*": *The Critical Interpretations of Polish Theatrical Posters for Shakespeare Productions in the Years 1966-1989. A Study of Motives and Approaches* (University of Warsaw, 2022). She is a member of the British Shakespeare Association, the European Shakespeare Research Association, and the Polish Shakespeare Society. She participated in numerous Polish and international conferences on Shakespeare Studies. Her main fields of interest include the relationships between text and image, Shakespeare theatre posters and artists as literary critics. She has published articles in national and international journals such as *Multicultural Shakespeare: Translation, Appropriation and Performance, Anglica, Shakespeare en devenir* (online) and a chapter "Władysław Czachórski – a Polish Painter with Italian Soul and Shakespearean Vision *Hamlet Receiving the Players*" in Professor Marrapodi's monography *Shakespeare and the Visual Arts: The Italian Influence* (Anglo-Italian Renaissance Studies).

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 "In the tide of times":

Continuity and change in screen Shakespeare(s)

On *Macbeth*, Dark Media and the Black Universe

John J. Joughin

independent scholar; jjjough@yahoo.com

Paradoxically the reversion to black-and-white only further complicates our sense of the sufficiency of the chromatic scale, offering a reduction which is at once an enlargement of the polarization on which *Macbeth* consistently depends – the *via negativa* or the waylessness of 'that which is not'. The geometric abstractions of Joel Coen's *The Tragedy of Macbeth* and the atomic light of Kurosawa's *Throne of Blood* offer a stark reminder of those weird discrete entanglements of time, space, optics and matter with which Shakespeare's play already seems plagued or contaminated. In the process we are forced to confront the question of 'dark media' – 'the mediation of that which cannot be mediated' (Eugene Thacker, *Dark Media*).

The resurgence of *noir* is co-extant with the emergence of 'noir theory' the struggle of conventional paradigms of critical thought to engage with the 'real world' where, in the case of phenomena such as climate change and pandemic, we are confronted with a realm of the unseen and the undetectable. In a changing world and in times of crisis this paper argues that we need to raise the question of media and mediation as theoretical objects in their own right. In doing so it draws on the non-philosophy of François Laruelle, who offers a darker sense of a world foreclosed to media – the 'black universe' as 'the opacity of the real or the "color" that renders it invisible'. (Laruelle, *On the Black Universe*). A 'unidirectional vision' that challenges established modes of communication.

John J. Joughin is an independent scholar. He is editor of *Shakespeare and National Culture* (1997); *Philosophical Shakespeares* (2000) and joint editor with Simon Malpas of *The New Aestheticism* (2003). He is also an Honorary Fellow of the British Shakespeare Association.

Shakespeare's Rebel Children – McCarthy's *Ophelia* and Michôd's *The King*

Magdalena Cieślak

University of Lodz, Poland; magdalena.cieslak@uni.lodz.pl

My paper proposes to look at two recent screen takes on Shakespeare – Claire McCarthy's *Ophelia* (2018), and David Michôd's *The King* (2019) – films which share a similar approach to their Shakespearean sources. Radically reinterpetative, they enter into a dialogue with the plays on two levels. Firstly, not only do they downplay the Shakespearean hypotexts, *Hamlet* and *Henry V*, but also strive at debating with their narratives, with the focus on rewriting the key characters – Hal and Ophelia. Also, both films draw inspiration from other intertexts, including historical sources of Shakespeare's plays,¹ to further destabilize their relationship with the plays, and create more space for reinterpretation of their characters and events. In that way, *Ophelia* and *The King* can be seen as continuing in the tradition of spin-offs like Gade's and Schall's 1921 *Hamlet* or Van Sant's 1991 *My Own Private Idaho*, exploring the radical possibilities of screen Shakespeare.

¹ Ophelia is primarily an adaptation of Lisa Klein's novel.

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 "In the tide of times":

Continuity and change in screen Shakespeare(s)

At the same time, both films are contextualized in the moment, using historical setting to address contemporary issues of power and vulnerability from the perspective of gender. They highlight the youth of their protagonists, Ophelia and Hal being on the verge of adulthood, to show their strategies of facing the necessity to take their gendered roles in a bleak court reality. Ophelia revisits Shakespeare's *Hamlet* from the perspective of the play's key female characters. Focusing on a young woman and her position in court, and celebrating Gertrude's personal struggles, the film consequently reassesses the male characters. *Michôd*, in turn, shows a young king who is nothing like Shakespeare's "warlike Harry". Conflicted with his father, uncertain, vulnerable and overwhelmingly sad, he is the negation of the kind of masculinity that continues to fuel patriarchal structures. His personal choices, political decisions and war strategy redefine this character's masculinity matrix, making him a man, and a king, who can create a very different space for other men, as well as women. Both films are also largely defined by the casting choices. Ophelia, played by Daisy Ridley, capitalizes on the empowerment of the *Star Wars* Rey, and Timothée Chalamet invests Hal with the vulnerability of his roles in *Call Me by Your Name* or *Beautiful Boy*.

By discussing the two films, released around the same time, together, I wish to illustrate a particular philosophy of screen Shakespeare. Seeking novelty and change, they debate the interpretative lines of Shakespeare's plays by divorcing from those sources. Rebel children as they are, however, they remain tightly linked to their Shakespearean base because their dissident voices best resonate when recognized and acknowledged in dialogue with the plays. Questioning Shakespeare's characters and narratives, and trying to relate to here and now, they remain indebted to the plays and their screen history, proving perhaps that change is, in fact, another face of continuity.

Magdalena Cieślak is Professor in the Department of English Studies in Drama, Theatre and Film at the Institute of English Studies at the University of Łódź, Poland. She specializes in Renaissance drama, especially Shakespeare, and the relationships between literature and contemporary popular media in the context of cultural studies. She works in the areas of cultural materialism, feminism, gender studies, queer theory and posthumanism, and researches the intersections of literature and media in those theoretical contexts. She is the author of *Screening Gender in Shakespeare's Comedies* (Rowman & Littlefield, 2019).

Realism, Artifice, and the Mixed-Reality Screens of Alison Humphrey

Jennifer A. Low

Florida Atlantic University, United States; jlow@fau.edu

This paper is concerned with particular kinds of screens—specifically the scrims and cycloramas used by Alison Humphrey to project mixed-reality special effects in her 2013 production of *A Midsummer Night's Dream*. Humphrey is a director whose work frequently involves digital media; in addition to her own work she has assistant-directed at the Royal Court Theatre and the Stratford Shakespeare Festival in Canada. In her production of *Midsummer*, Humphrey used projections and motion-capture technology to convey characters' emotions through abstract representation of

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 "In the tide of times":

Continuity and change in screen Shakespeare(s)

their body language onscreen, initially projected behind the actors and then lingering as after-image—colored shadows that conveyed the emotional subtext that moves the play's action along.

Examining Humphrey's work helps us recognize the interplay of theater and film influence in recent film productions of Shakespeare: many of these are costume dramas founded on the realistic principles of directors like Herbert Beerbohm Tree, whose emphasis on pictorial realism demanded a carpet of live grass on the stage of his 1900 production of *Midsummer*. Films like Zeffirelli's dark and brooding *Hamlet* (1990), Branagh's lush *Much Ado* (1993), and the BBC's seven-part Henriad *The Hollow Crown* (2012-16) follow this model, using location sets and filmic techniques to draw watchers into the characters' world. By contrast, self-conscious film techniques drawn from Expressionism and Poor Theatre were frequently used in the first half of the twentieth century (think of Olivier's *Hamlet* and Welles' *Macbeth*, both dating from 1948); these movies highlight artifice, psychological states, and environments that draw watchers into the mind of the characters rather than their surroundings. In her use of VR techniques and other digital media, Humphrey reverts to this earlier approach. Examining how she uses these recent technologies shows us what possibilities may shape new cinematic Shakespeares and give us new ways of seeing Shakespearean drama.

Jennifer A. Low, professor emerita at Florida Atlantic University, is the author of *Manhood and the Duel: Masculinity in Early Modern Drama and Culture* (Palgrave 2003) and *Dramatic Spaces: Scenography and Spectatorial Perceptions* (Routledge 2016), as well as coeditor (with Nova Myhill) of the essay collection *Imagining the Audience in Early Modern Drama 1558-1642* (Palgrave 2011). Her articles have been published in *Philological Quarterly*, *Comparative Drama*, *The Centennial Review*, and *Poetics Today*. Her most recent piece, which concerns haptic experience and national identity in a recent Czech production of *Macbeth*, appears in *Shakespeare's Audiences* (eds. Pangallo and Kirwan, Routledge 2021).

Archive and Nostalgia for Cinematic Shakespeares in *West Side Story* (Dir. Steven Spielberg, 2021)

Victor Huertas Martín

University of Valencia, Spain; Victor.Huertas@uv.es

After a delay produced by Covid-19, Steven Spielberg's *West Side Story* arrived at the cinemas in December 2021. Instead of re-interpreting the musical from scratch, Spielberg took vantage point from the 1961 film, directed by Jerome Robbins and Robert Wise. Spielberg, thus, cumulatively engaged understandings of Shakespeare already registered in the history of theatrical and cinematic adaptation. However, Tony Kushner's script and Justin Peck's choreography drastically departed from their 1961 precedent. Spielberg intended to please audiences eager for fidelity to the 1960's classic and, simultaneously, to satisfy wishing for something else, e.g. better representations of the Puerto Ricans, deeper explorations of and focalizations on geographic context and characters. To achieve this, the Shakespearean source, *Romeo and Juliet*, arguably

"Then fate o'erruled": Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 "In the tide of times":

Continuity and change in screen Shakespeare(s)

became vital to refresh *West Side Story*. Yet, neither Spielberg's "emendations" nor the new film's insights sufficed to make it last for more than a few months on the film theatres. Contemporary Shakespearean adaptations and performances work, as suggested above, as creative archives which systematically acknowledge and use Shakespeare's texts, their adaptations, their dramatic and narrative sources and their theatrical histories. Taking this premise into consideration, what part is played by nostalgia in the current resurgence of cinematic Shakespeares? Such question is poignant when Shakespeare survives better in serial adaptations than in the cinema. Relying on Svetlana Boym's *The Future of Nostalgia* (2001), I will use Spielberg's *West Side Story* to discuss the current state of nostalgia in cinematic Shakespeares. Can nostalgia—whether restorative (conservatively attached to the old ways) or reflective (playfully engaged with past, present and future)—constitute a heuristic force to reinstate Shakespeare in the cinema? What lessons can archival cinematic Shakespeares learn from nostalgia in other forms of adaptation and performance such as Serial Shakespeares or contemporary Shakespearean theatre performance? And may we truly regard renewed uses of Shakespeare as *pharmakon* which purges, cures and remedies the blames of past Shakespearean adaptations and their complicity to undesirable cultural hierarchies?

Víctor Huertas Martín is an Assistant Lecturer at the University of Valencia (Spain). His research interests center on Shakespeare on Screen as well as on the relations between literature and television. These have led to 23 scientific publications in prestigious journals (*Sederi Yearbook*, *Literature/Film Quarterly*, *Shakespeare Bulletin*, *International Journal of English Studies*, *Atlantis*, *Shakespeare en Devenir*, *Cahiers Elisabethains*, etc.) and publishers (Palgrave Macmillan, Bloomsbury Publishings, etc.) He has co-edited *Television Series as Literature* (Palgrave Macmillan, 2021) as well as *El relato mítico: sus nuevas materialidades y dimensiones en las culturas contemporáneas* (to be published by Editorial Comares in 2023). He is part of the research projects "EMOTHE: Teatro de los Siglos XVI y XVII" and "AGLAYA: Nuevas Formas del Mito" and, currently, is main researcher of "CIRCE: Early Modern Theatre on Screen". Currently, he is concluding the first Spanish translation (with critical and annotated edition) of Elizabeth Cary's *The Tragedy of Mariam*. He has been Visiting Scholar to Shakespeare Institute, University College of London, Instituto Franklin, Universitat Pompeu Fabra, Consorcio Patronato de la Ciudad Monumental de Mérida and Universidad Complutense de Madrid.

"Hie to High Fortune!" *Romeo and Juliet*, Queer European Cinema, and the Urgency of Now

Inma Sánchez-García

University of Edinburgh, Scotland; Inma.Sanchez-Garcia@ed.ac.uk

In the last decade queer adaptations of *Romeo and Juliet* on film have become increasingly frequent, particularly in a short format. Adopting a transnational approach, this paper examines a series of contemporary short films from different European countries that, in adapting *Romeo and Juliet*,

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9



Seminars: S.18 “In the tide of times”:

Continuity and change in screen Shakespeare(s)

queer Shakespeare’s star-crossed lovers: *Sala Mercurio* (dir. Luis Mengo, Spain, 2016); *Balcony* (dir. Toby Fell-Holden, United Kingdom, 2016); *Romeo and Juliet?* (dir. Julia Shalimova, Ukraine, 2018); and *Yulia and Juliet* (dir. Zara Dwinger, Netherlands, 2019). To what extent is it possible to speak of a new ‘wave’ of queer European filmmaking drawing upon *Romeo and Juliet* in the second decade of the new millennium? How is the specificity of the short film particularly relevant as a medium to adapt Shakespeare’s play within a queer context?

Considered to be “a play about time,”² *Romeo and Juliet* is characterised by (un)timeliness and time compression both formally and thematically. Similarly, time is the very ethos of the short film in contrast to its feature-length counterpart; and, as a consequence of this formal requirement, “intense endings” have become a constituent element of short film specificity.³ With its famous tragic ending, *Romeo and Juliet* would, however, fit awkwardly within current tendencies in queer cinema that move away from the ‘Bury Your Gays’ trope that has traditionally characterised queer representation. Why, then, is there an impulse to adapt Shakespeare’s iconic play of heterosexual love (and violence) within a queer European context? In exploring the relevance of time on various levels, this paper analyses the contemporary timeliness and political urgency of queering *Romeo and Juliet* on film, and thus examines the current state of Shakespeare adaptation by uncovering the queer afterlives of the star-crossed lovers across European filmic cultures.

Dr **Inma Sánchez-García** teaches and convenes courses on intermediality, film adaptation, and global Shakespeare at the University of Edinburgh. Her research focuses on Shakespeare on screen, with particular attention to European film and to questions of ethnicity, race, gender and sexuality. Amongst other outputs, she has published articles in *Cahiers Élisabéthains*, *Shakespeare Jahrbuch*, and *SEDERI*. Her first monograph, *Shakespeare in European Cinema: Borders, Thresholds, Connections* is forthcoming with Palgrave Macmillan, and she is currently working on a second monograph on Shakespeare’s afterlives in Ingmar Bergman’s cinema. In addition, she is co-founder and co-leader of the Feminist and Queer Research workgroup at the European Network for Cinema and Media Studies (NECS).

The Shakespearean tragedy of/for our times – *Macbeth*?

Kinga Földvály

Pázmány Péter Catholic University, Hungary; foldvary.kinga@btk.ppke.hu

Macbeth seems to have become the Shakespearean drama of our age, judging from the number of recent theatre productions and film adaptations, and it is easy to see how a story of a tyrant’s climb to power and the toxic atmosphere he creates in and around himself resonates with our age of populist politics and general sense of social crisis. In my paper I intend to look at the ways

² Lucking, David. *The Shakespearean Name: Essays on Romeo and Juliet, The Tempest and Other Plays*. Peter Lang, 2007, p. 86.

³ Felando, Cynthia. *Discovering Short Films: The History and Style of Live-Action Fiction Shorts*. Palgrave, 2015, p. 58.

“Then fate o’erruled”: Change in Shakespeare

ESRA Conference 2023, Pázmány Péter Catholic University, Budapest, July 6–9

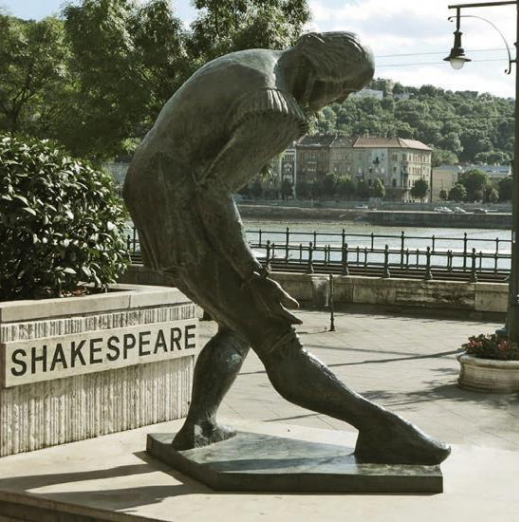


Seminars: S.18 “In the tide of times”:

Continuity and change in screen Shakespeare(s)

contemporary cinema approaches Shakespeare’s timeless classic, comparing the diverse strategies employed by the three most recent adaptations: Justin Kurzel’s 2015 historical epic, Kit Monkman’s 2018 experimental production, and Joel Coen’s 2021 film entitled *The Tragedy of Macbeth*. I believe the three films together offer a better representation of the current shifts in the world of the cinema than any one of them on its own, as they exemplify a number of changes taking place in front of our eyes, both in terms of cinematic production and popular and critical reception. I believe their different forms of innovation and nostalgia, and their various technical and cinematographic features not only reflect on changes in viewing habits and patterns characterising the 21st century, but also on our changing interpretation of the role of Shakespeare in our times.

Kinga Földváry is Associate Professor at the Institute of English and American Studies at Pázmány Péter Catholic University, Hungary. Her main research interests include problems of genre in film adaptations of Shakespeare’s plays, twentieth and twenty-first century British literature, and theories of visual and popular culture. She is the author of *Cowboy Hamlets and Zombie Romeos: Shakespeare in Genre Film* (MUP, 2020).



Index



Index

A

Akhtar, Salman 124
Almási, Zsolt 69
Anthony, Ellen B. 96
Archer, Cassie 60
Ashby, Richard 125
Assay, Michelle 135, 136

B

Baldwin, Paula 73
Barna, Silvina 48
Bataille, Sylvaine 170
Bečanović Nikolić, Zorica 70
Bernáth, András 103, 164
Bladen, Victoria 170
Bottez, Alina 112, 135, 137
Brataas, Delilah Bermudez 111
Brânzeu, Pia 15
Budra, Paul 165
Burzyńska, Katarzyna 19

C

Cartelli, Thomas 11
Cerezo, Marta 9
Cetera-Włodarczyk, Anna 72
Chatterjee, Koel 56, 57
Chatterji, Afreen Sen 126
Chevrier-Bosseau, Adeline 31
Chiba, Jessica 74
Chou, Eva S. 33
Cieślak, Magdalena 47, 175
Cimitile, Anna Maria 49
Cinpoes, Nicoleta 28
Ciobanu, Elena 75
Cioni, Fernando 41
Compagnoni, Michela 19
Conejero-Magro, Luis 9
Croteau, Melissa 113
Crover, Sarah 127
Cruxent, Charlène 76, 101, 102
Cseicsner, Otilia 97
Culliton, Kaitlyn 98

D

Dadabhoy, Ambereen 156
Dávidházi, Péter 2
Déprats, Jean-Michel 77
Dietrich, Elizabeth 86

Dimitrova, Miryana 138
Diotallevi, Ilaria 58
Dospinescu, Liviu 27
Drouet, Pascale 84
Duplay, Mathieu 139
Durin, Pauline 172

E

Ekmekçiöglu, Neslihan 147

F

Fabiny, Tibor 148
Fabiszak, Jacek 144, 145
Fanning, David 135
Fayard, Nicole 47
Fazekas, Sándor 78
Földvály, Kinga 179
Forlini, Francesca 87

G

Galéry, Maria Clara V. 78
Galland, Nora 156, 157
Georgopoulou, Xenia 114
Godlewski, Mateusz 149
Golemi, Marinela 171
Gomes, Miguel Ramalhete 128
Gorenko, Olena 121
Guerrero, Isabel 9

H

Hargitai, Márta 171
Higgins, Ben 166
Hillman, Richard 104
Hinz, Tomasz 151
Hogan, Lalita Pandit 160
Homem, Rui Carvalho 22
Hopkins, Helen A. 50
Horváth, Lajos 99
Huertas Martín, Victor 177

I

Ignat, Anca 79
Ingham, Michael 138
Isenberg, Nancy 31

J

Joubin, Alexa Alice 128
Joughin, John J. 175



Index

K

Kellermann, Jonas	34
Khomenko, Natalia	100, 123
Kiséry, András	163
Kiss, Zsuzsanna	42
Kizelbach, Urszula	150
Kocic-Zambo, Larisa	88
Korneliuk, Bohdan	88, 167
Kowalcze-Pawlik, Anna	21
Kowalski, Tomasz	150
Krajník, Filip	80
Kumar, Anand	142
Kurtuluş, Gül	51

L

Laghi, Simona	115
Lanier, Douglas M.	11
Laskowska-Hinz, Sabina	151, 174
Lee, Adele	89
Lesser, Zachary	164
Levinson, Orde	52
Lichterfeld, Imke	28, 84, 85
Lindell Tersmeden, Kiki	90, 116
Livingstone, David	53
Low, Jennifer A.	176
Lupić, Ivan	163
Lutteman, Elisabeth	45, 140

M

Mackay, Hugh	117
Makarov, Vladimir	123
Mancewicz, Aneta	7
Mantellato, Mattia	31, 32
Marinesko, Viktoria	123
Márkus, Zoltán	11
Matei-Chesnoiu, Monica	15
Mathur, Maya	161
Matsuo, Etsuko	91
Matuska, Ágnes	54
Maune, John	105
Mayer, Jean-Christophe	22
Maziashvili, David	34, 129
Minier, Márta	21
Mišterová, Ivona	65, 117
Monah, Dana	64
Moskvitina, Daria	65

N

Nakamura, Yuki	118
Nicolaescu, Madalina	66

O

O'Brien, Shauna	95, 96
Ormsby, Robert	59
Oroszlán, Anikó	92
Özmen Akdoğan, Özlem	61

P

Palkóné Tabi, Katalin	44
Patkós, Gábor	168
Pennacchia, Maddalena	121
Percec, Dana	15
Perni, Remedios	130
Petcu-Pădurean, Ioana	36
Pikli, Natália	25, 67
Pittman, L. Monique	156
Pons Guerra, Carlos	37
Požar, Przemysław	81
Prowse, Katie	38
Pulugurtha, Nishi	106

Q

Quoresimo, Lisa	141
-----------------	-----

R

Rall, Hans Martin	7
Rao, Anandi	62
Raychawdhuri, Anita	159
Rayner, Francesca	3
Reimers, Sara	93
Reinhuber, Elke	7
Reuss, Gabriella	41
Romanowska, Agnieszka	21

S

Sánchez-García, Inma	178
Savchenko, Mickaël	82
Schandl, Veronika	71
Schülting, Sabine	22
Schwartz-Gastine, Isabelle	84
Șerban, Andreea	15
Seymour, Jasmine	131
Shabalina, Natalia	39



Index

Singh, Pankhuri	161
Skinner Eyerly, Kelli.....	43
Smith, Grant	101, 103
Šofranac, Nataša	68, 119
Sokolova, Boika	63
Southgate, Laina	133
Stanton, Kay.....	120
Stavreva, Kirilka	63
Steinway, Elizabeth	19
Sugiura, Yuko.....	54
Sullivan, Erin	5
Szónyi, György E.....	144

T

Takahashi, Yuriko.....	40
Tang, Brittany Bin	134
Thien, Danielle.....	141
Thorisdottir, Ingibjorg	83
Torkut, Nataliya	28
Tronch, Jesús	72
Tsepkova, Anna	107

U

Uotinen, Timo.....	56, 57
--------------------	--------

V

Vural Özbey, Kübra.....	106
Vyroubalová, Ema	95

W

Wald, Christina	11
Walen, Denise A.	46
Walking, Saffron Vickers.....	108, 109
Wild, Jana	152
Williams, Nora J.	158
Wołosz-Sosnowska, Anna	153
Wymer, Rowland	154

Y

Yabut, Daniel	43
---------------------	----

Z

Zaharia, Oana-Alis.....	108, 110
Zanoni, Roberta.....	173
Żukowska, Agnieszka.....	144, 146