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Book of Abstracts

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"Shakespeare and Time: the retrieved pasts, the envisaged futures"

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PANELS

Panel 1
Creative Shakespeares and Time

Chair:
Nicoleta Cinpoeş, Univ. of Worcester

Participants:
Lucia Esposito and Maddalena Pennacchia, Univ. Roma Tre
Mariacristina Cavecchi, Univ. degli Studi di Milano Statale
Victoria Bladen, Univ. Queensland

The proposed panel will explore the conference theme of temporality through the idea of "Creative Shakespeares", outlining ideas and interdisciplinary projects that approach Shakespeare as a generative source and hypotext that invites us to respond creatively to time, past, present and future. Each of the speakers will approach the topic through a different lens.

Lucia Esposito and Maddalena Pennacchia
'Creative transformations of *The Taming of the Shrew* and *Romeo and Juliet* for Rome Tre Radio: Podcasting Shakespeare as an Educational Model'

This paper presents the activities of a newly founded university radiophonic company, "Literary Soundscapes" directed by the two authors, that experiments with key competences for lifelong learning such as creative knowledge, emotional development and empathic understanding through the collective rewriting and performance of Shakespeare's plays for contemporary young audiences. The production of the first two series of Podcasting Shakespeare will be fully illustrated in order to reflect on the methodology used and comment on the results attained by this educational experiment devised as a research-field tool within the Applied Shakespeare project.

Mariacristina Cavecchi
'Creatively Subverting Time and Death: From Shakespeare's *Romeo and Juliet* to *TYPUS* in a Juvenile Detention Centre'

This paper presents an interdisciplinary and multilingual theatre event involving a community of young people who, inspired by the final scene of *Romeo and Juliet*, staged a 24-hour wake to commemorate the deaths of the five young victims of the Shakespearean tragedy, followed by a funeral procession through the city streets. It argues for the value of Prison Shakespeare and proposes a theatrical and pedagogical model that, through creativity, can help vulnerable individuals deal with past trauma and envision a different future.

Victoria Bladen

'Creative Cartographies, *The Tempest* and Time: an artbook project'

This interdisciplinary paper reflects on the process of creating an artist's book inspired by *The Tempest*, its imaginative cartographies and its engagement with the idea of time as a palimpsest. The artist's book, a mixed media object handmade from paper maps, cyanotype prints and other collaged materials, draws for inspiration on aspects of Renaissance cartography and travellers' tales. Through the project, the ambiguous cartographies, eco-spaces and temporalities of *The Tempest* are brought into dialogue with the materiality of the book-object. The paper argues for the value of approaching Shakespeare's work in creative ways, through the vehicle of the artist's book, and suggests pedagogical techniques for incorporating creativity into teaching Shakespeare.

PANEL 2

"Behold the poor remains alive and dead," *Titus Andronicus* (1.1.70): Shakespeare's Remains

Chair:
Dominique Goy Blanquet, Univ. of Picardie

Participants:
Dympna Callaghan, Syracuse Univ.
Sophie Chiari, Univ. Clermont Auvergne
Lowell Duckert, Univ. of Delaware
Paul Innes, United Arab Emirates Univ.

This panel addresses the traces of time as materialized by the remnants of the past. While "mortal remains" suggest the corporeal matter that persists when it is no longer animated by spirit, the residue of an existence is not necessarily devoid of life but may be vivified by the organic processes of vermicular activity, or, at a more exalted level, by "immortal memory."
At the intersection of Shakespeare studies, ecocriticism, and waste studies, we explore the idea of both living and defunct remains—the traces, after-effects, records, ruins, and detritus, whether of objects, experiences, events, or lives, as key dimensions of Shakespearean temporality. Remains bespeak the stubborn persistence of a past that whether despised or cherished, cannot be fully evacuated or erased because it has defied oblivion.

Dympna CALLAGHAN

"Time. . . consumeth all" (Philemon Holland, *Moralia*)

Taking as its inspiration the contemporary indigenous wisdom entailed in the concept of

"rematriation"—a feminine inflected process of discerning and gathering past knowledge from its vanishing, splintered remains—this presentation juxtaposes Philemon Holland's iteration of the myth of Isis and Osiris with Shakespeare's ruins and remains.

Sophie CHIARI
"'[W]ho can blame me to piss my tallow?' (*MWW*, 5.5): Shakespeare and the Economy of Grease"
Grease/fat/tallow are things that we regard as embarrassing traces/detritus today but which were then part and parcel of the economy of Shakespeare's time. This paper will show how, through the character of Falstaff as well as several material clues, Shakespeare represents grease and how this particular imagery circulates on stage. Is grease a generic or a gendered feature in the plays?

Lowell DUCKERT
"King of Snow" (*Richard II* 4.1)
"Oh, that I were a mockery king of snow…." Richard's snowman raises several questions about residue and material after-effects. What *remains* after melting? Is it an act of erasure, for example, or a moment of transformation? This paper further suggests that the nuances of "melting" are useful for addressing our Anthropocene moment.

Paul INNES, United Arab Emirates University, "Love as a Discursive Remnant: Shakespeare's Pre-modern Sensibilities"
This paper will examine how we can trace the medieval and feudal past in Shakespeare as an antidote to the assumption that Shakespeare is one of us - a modern individualist. It will concentrate on discourses of love in the Sonnets, emphasising the pre-modern elements of these poems that have been turned into an authentic psychological record by much later cultures.

PANEL 3
"Religion's 'living record': religious receptions of Shakespeare across time and cultures"

Chair: Marta Cerezo, UNED

Participants:
Luis Conejero-Magro, Univ. Extremadura
Jonathan P. A. Sell, Univ. de Alcalá
Marta Cerezo, UNED
Antonio Ballesteros, UNED

Sonnet 55 celebrates the power of poetry, above that of "marble" or "gilded monuments", to ensure the "living record" of the lovely boy's "memory". This panel explores ways in which religion has helped to perpetuate memories of Shakespeare through time and across cultures as religious discourses interact with Shakespeare in a process of mutual coadaptation. Thus, lived religion, whether in eighteenth-century England or contemporary India, is a "living record" of Shakespeare's memory.

Conejero-Magro's paper "'The 'never-ending procession of churchmen' in Shakespeare's *Richard III*", offers an analysis of the complex cultural rivalries and ecclesiastical controversies surrounding the Marprelate Tracts to explain their impact on Shakespeare's play. It will then explore key Spanish translations of *Richard III* to understand how these aspects inform their portrayal of the play's tyrant and clergymen.

Sell's paper, "The theological turn in eighteenth-century Shakespeare Criticism", argues that a broad church of critics attempted to formulate a critical canon analogous to the so-called "propositional theology", rational assent to which might replace implicit faith in scripture, miracle or revelation. Faced with the redundancy of neoclassical aesthetics and fearful of the subversive enthusiasm latent in Longinian genius and inspiration, a Latitudinarian bardolatry emerged which aimed, in Warburton's words, to instruct readers how "with reason to admire" the dramatist's works.

Cerezo's paper "'The Poet's Debt to Arden': industrialism, nostalgia, and the Shakespeare Sermon (1928-1931)" examines the unexplored Shakespeare sermons preached by the Reverends C. Blagden, H. R. Wakefield, W. H. Carnegie, and J. H. Greig from 1928 to 1931. It argues that they presented Shakespeare as an instrument to fight against industrialism and materialism, two of the most relevant issues of discord, concern and debate within the Anglican Church at the time. They are representative of a nostalgia for a pre-industrial social structure that they identified with a Shakespearean rural past that validate Christian principles.

Ballesteros' paper, "Indian religious readings of the Shakesperean canon: critical approaches through time", examines the ongoing and recurrent interest of Indian literary critics and theorists in comparative studies on Shakespeare's plays and Buddhist and Hindu religious practices and rites. Their texts, the same as those of Western scholars like Marguerite Tassi, explore the intriguing analogies between ancient and contemporary Indian religious concepts and beliefs and the Shakespearean canon, retrieving the past and contributing to the understanding of the present. Ballesteros will offer some examples of his own of future perspectives in this field.

PANEL 4

‘A history to after-times’: Uncanny encounters with *The Spanish Tragedy*

Chair:
Adam Zucker, Univ of Massachusetts Amherst

Participants:
Andrea Stevens, University of Illinois, Urbana-Champaign
Richard Preiss, University of Utah
Alice Dailey, Villanova University
Chelsea Phillips, Villanova University

This panel offers a series of reflections on Thomas Kyd’s influential revenge drama, *The Spanish Tragedy*, arguing for the play as an essential interlocutor in this conference’s discussion of Shakespeare, Europe, early modern drama, and temporality. Our panel situates the play not only in the courts of Spain and Portugal as imagined by an English playwright in the 1580s but at a juncture of space-time where the human, ghostly, historical, theatrical, scholarly, allegorical, archival, and hypothetical somehow—somewhen—intersect. The play, as critics know, is the precursor to a line of successors and has always held a prominent place in developmental histories of Western drama. But because *The Spanish Tragedy*, once unmatched in popularity, was all but abandoned as a theatrical property after the Restoration, our encounters with it are always uncanny. It predates and enables much of the drama audiences now know, especially *Hamlet*, yet its moribund status renders it something of a footnote to later plays that have come to feel original or primary. What’s more, long-held assumptions about its early stage life—or *lives*, given the industry of offshoots and revisions it spawned—have recently been overturned, generating new accounts of an old play that retroactively constitute the past and expose how fiction has been taken for history. This panel argues that *The Spanish Tragedy* thus consolidates many of the complex, fascinating temporal relations organizing the early modern dramatic canon and its afterlives in text, performance, and scholarship.

Andrea Stevens’ ‘Kyd’s counterfactuals’ uses ‘counterfactual history’ to imagine what the English literary canon would look like if Thomas Kyd had lived to write more characters in the lineage of Bel-imperia. **Richard Preiss**’s ‘The rupture of my part’ reassesses the function of the 1602 ‘additions’ in light of Holger Syme’s recent debunking of the play’s accepted history, arguing the additions operate like fan fiction, gratifying repeat audiences’ desire to see more of what is inside Hieronimo. As co-directors of a production of the play in April 2024 at Villanova University, **Alice Dailey and Chelsea Phillips** reflect on multiple aspects of their extended project, which includes a transhistorical, multimedial course on revenge motifs and a digital archive of their work—pitched, as Derrida observes of all archives, toward future encounters. Dailey’s ‘*The Spanish Tragedy* in the multiverse’ borrows the concept of a ‘canon event’ from *Spider-man: Across the Spider-verse* (2023) to observe both the play’s inbuilt mechanisms for constituting a multiverse and the challenge of realizing its dense,

superimposed, and polyvocal worlds onstage. Phillips' 'Soliciting remembrance' reflects on the project's crossings of past (Kyd's play), present (the production) and future (the archive, also a past) through a creative process of gradual temporal displacement in which heard echoes of Shakespeare become experienced *now* in their original temporal order: as Shakespearean echoes of Kyd.

PANEL 5
'The womb of time': Shakespeare, Time, and Narrative

Chair: Rebeca Helfer, University of California, Irvine

Participants:
Andrew Hiscock, Bangor University, UK/Montpellier 3
Silvia Bigliazzi, University of Verona
Johannes Schlegel, University of Hamburg

How does Shakespeare represent both time's extraordinary power and attempts to shape this force through narrative? How does narrative structure the experience and passage of time in Shakespeare's works, acting as a form of time management? This panel explores the intersection and intermingling of time and narrative across Shakespeare's plays and genres, particularly as it relates to issues of memory and metatheatricality, subjectivity and phenomenology, order and disorder.

Rebeca Helfer's presentation, "Telling Time in *The Winter's Tale*" takes the play's personification of Time as its starting place. Here, paradigmatically, telling tales is a way of 'telling time', and the narrative interlude by the allegorical figure of "Time" mirrors the temporal allegory that frames the whole play as a metatheatrical memory theatre. Building upon the work of Paul Ricoeur and Aleida Assman, Helfer reflects upon the complex relationship between time and narrative that connects Shakespeare Studies with memory studies.

Andrew Hiscock's presentation, "*Othello* and the 'pliant hour'," analyses the ways in which varying representations of the passage of time and time management compel audiences to consider the nature of human subjectivity and the human power of cultural intervention. Paying particular attention to the textual location and frequency of references to chronology in this celebrated tragedy, Hiscock explores the ways in which the cultural marker of time may be seen to yield access to unwarranted cultural authority and rhetorical power as the dramatic narrative unfolds.

Silvia Bigliazzi's presentation, "Lear's (No)Time: For a Phenomenology of the Tragic Sense of an End," focuses on the ways in which Lear's division of the kingdom, cutting, separating, and allotting are symbolically aligned with measuring affection quantitatively. This causes the alteration of roles, authority, and meaning, turning the present into a phenomenologically thin condition of life, no longer extending beyond the now. Once reduced to an 'O without a figure,' Lear discovers the importance of being a 'thing,' the 'real thing' in fact, outside any communal symbolic system of

signification. Lear's famous interrogation of what a man is raises questions about how one's choices determine one's being or non-being in time.

Johannes Schlegel presentation, "But say, sir, is it dinnertime?": Synchronization and the Production of Common Time in *The Comedy of Errors*," concentrates on the often conflicting rhythms and temporal narratives in the representations of daily life in this play. Whereas Shakespearean criticism has often examined the temporal contradictions in his dramatic narratives from a phenomenological perspective as experiences of time, Schlegel proposes a different approach for *The Comedy of Errors*, foregrounding cultural techniques of synchronization, that is the processes that produce, control, and disseminate the narratives of common time.

PANEL 6
Shakespeare's Queer Afterlives

Chair: Jonas Kellermann, The University of Konstanz

Speakers:
Adeline Chevrier-Bosseau, Sorbonne Université
Jonas Kellermann, The University of Konstanz
Stephen O'Neill, National University of Ireland Maynooth
Inma Sánchez-García, The University of Edinburgh

"The time is out of joint." Hamlet's famous statement after encountering the ghost of his father has not only become an epistemological hallmark of the 20th and 21st centuries. It has gained particular prominence within the field of queer studies ever since the emergence of time as a central concern for queer theorists in the early 2000s. The temporal experiences of queer people, as scholars like Elizabeth Freeman or Jack Halberstam have suggested, thus seem particularly disjointed from the linear and biopolitical restraints of 'straight' time. This panel will discuss the various ways in which Shakespeare's works have been inspiring artists to creatively envision queer experiences beyond the temporal constraints of heteronormativity. Building on recent queer treatises of Shakespeare's works, the four panelists will examine literary and non-literary examples of adaptational and intertextual engagements with Shakespeare that move past the paradigms of queerness as a solely negative positionality.

Stephen O'Neill will read the short film To the Marriage of True Minds (Dir. Sunny Midha, 2010), a queer adaptation of Shakespeare's Sonnet 116, as a queer and social justice mobilization of Shakespeare in which two Arabic men who are international protection applicants to the UK find connection across time and space in the lines from Shakespeare's sonnet. Also focusing on filmic adaptations of Shakespeare, Inma Sánchez-García will examine the Kenyan film Rafiki (Wanuri Kahiu, 2018) as a lesbian adaptation of Romeo and Juliet. She argues that the film creatively adapts (and

subverts) Shakespeare's iconic heterosexual tragedy to underscore the centrality of queer love and the possibility of a joyful, hopeful ending by queering the central couple and changing their ending.

Adeline Chevrier-Bosseau will delve into the oeuvre of Emily Dickinson and her legacy as an avid queer reader of Shakespeare. Tracing the Bakhtinian grotesque in Dickinson's poems and letters, Chevrier-Bosseau will read Dickinson's Shakespearean metamorphoses of bodies and language as queer subversions of 19th-century heteronormativity.

Lastly, **Jonas Kellermann** will analyze Rebecca Makkai's evocation of Hamlet's intertextual ghost in her contemporary novel The Great Believers (2018). He will ask how evoking the tragedy about a ghostly call for justice against wrongdoings of the past may enable us to come to terms with the memory of a definitional queer tragedy, i.e. the HIV/AIDS epidemic. As a whole, this panel will thus demonstrate the affordances of Shakespeare's afterlives to imagine queer temporal experiences that may no longer have to remain out of joint.

Panel 7
Lyric Shakespeare, 1594-98: Time Marches On

Chair:
Andrew J. Power, University of Sharjah

Participants:
Andrew Hadfield, Univ. of Sussex
Eleanor Rycroft, Univ. of Bristol
William E. Engel, Sewanee, Univ of the South
Hester Lees-Jeffries, St. Catherine's College

Andrew Hadfield (University of Sussex) – 'The Time of Rebellion in *Richard II* and *Henry IV, Parts One* and *Two*'

This paper will explore the ways in which rebellion is represented in these three plays in comparison with the accounts in Holinshed's *Chronicles*. I will think about how the nature of opposition to the incumbent monarch is represented in each work; the timing of the rebellions against them; and the significance and impact of the revolt, comparing and contrasting historical accounts and drama. I will also talk about ideas of rebellion and look at how other writers thought about Medieval kingship. I will focus on the gathering pace of Bolingbroke/Henry IV's rebellion and then discontent with his rule.

Eleanor Rycroft (University of Bristol) – 'Walking in *Richard II* and *The Comedy of Errors*'

Walking, perhaps because of its quotidian nature and function, has long been critically overlooked as a fundamental aspect of performativity and means for social encounter. This is all the more so for

the medium of theatre which, without walking, could not happen. In this paper I will retrieve early modern thinking about pedestrianism to illuminate emplaced and embodied representations in *Richard II* and the *Comedy of Errors*. I aim to show that characters' sure steps on solid ground – connected by actors' walking across centuries of performance – lie at the heart of Shakespeare's explorations of identity, time, place and politics.

William E. Engel (Sewanee, University of the South) – 'Reconsidering *Richard II* and *King John*, Shakespeare's only plays written entirely in verse'

The mid-1590s was a period marked by Shakespeare's testing the boundaries of conventional genres, with *Richard II* and *King John*–unique in the canon–being written entirely in verse. My paper focuses on this twin-experiment of using verse exclusively in these plays composed after his narrative poems (written when theatres were closed due to plague) and before The Lord Chamberlain's Men moved to the Globe. Interrogating the relation of poetic form and content offers subtle insight into issues of royal succession at a time when childless Queen Elizabeth was approaching the end of her long and highly performative and theatrical reign.

Hester Lees-Jeffries (St Catherine's College, Cambridge) – 'Gloves in *Love's Labour's Lost*, *Richard II*, and *Romeo and Juliet*'

In *The Two Gentlemen of Verona*, Valentine seizes upon Silvia's glove in an almost parodically Petrarchan fashion, 'Sweet ornament that decks a thing divine!', while a decade or so later, Troilus and Cressida exchange tokens in a way that verges on the perfunctory: 'TROILUS: Wear this sleeve; CRESSIDA: And you this glove' (4.5). In between, Shakespeare (the glover's son) uses gloves and their affordances to point particular moments in the slippery relationships between words, things, and bodies, in *Love's Labour's Lost*, *Richard II*, and *Romeo and Juliet*. No longer flat, conventional tokens, these gloves speak, touch, and pledge; they are given, thrown (perhaps) and imagined. Extending and performing personhood, complicating agency, gloves exemplify one of the ways in which Shakespeare's wordplay is so often thing-play too.

Panel 8
Lyric Shakespeare 2: Voice, Verse, and Time

Chair:
Rory Loughnane, University of Kent

Participants:
Siobhan Keenan, De Montfort Univ.
Adam Zucker, Univ. of Massachusets Amherst

Grant Williams, Carleton University

Siobhan Keenan (De Montford University, Leicester) – 'Shakespeare and His "Band of Brothers": Writing for the Chamberlain's Men 1594 to 1598'

When Shakespeare became a sharer in the Lord Chamberlain's players in 1594 it marked a new phase in his career as an actor and writer. For perhaps the first time, he found himself in the position of writing regularly for the same group of players. This paper will explore the ways in which Shakespeare appears to have taken advantage of this new situation, writing plays and roles tailored for – and designed to challenge – the talents of his fellow Chamberlain's Men, including parts such as Bottom for famous improviser and clown William Kemp and Romeo for soon-to-be star tragedian, Richard Burbage.

Adam Zucker (University of Massachusetts Amherst) - "Lyric Circulation and Transmission Errors in *Love's Labour's Lost*."

Love's Labour's Lost may be Shakespeare's most lyrically explicit play, or, at least, the play that makes his mid-1590s investments in lyric poetry most obvious. A river of ironic, self-reflective love poetry wends its way through the dialogue, and various sonnets and other short poems feature prominently as set pieces along the way. To balance out its lyric acrobatics and fluid beauty, the play rings out a series of countertones marked by ludicrous failures of linguistic intent and effect, moments when pedants extemporize terrible deer poetry, when love letters go awry, when sonnets miss their mark, and when all kinds of formal scripted language – a masque, an ambassadorial claim to repayment, a signed oath – fail to achieve their desired ends. This paper reads moments of disrupted lyricism and textual failure in the play alongside the mysteries of its early print history, looking in particular to the odd, under-studied versions of LLL's poems in William Jaggard's 1599 miscellany, *The Passionate Pilgrim*. What can the play's thematic interests in textual and lyric failures teach us about our own assumptions about Shakespeare's plays and poetry in print?

Grant Williams (Carleton University) – 'The Time of the Blazon in *Love's Labour's Lost* and *The Merchant of Venice*'

Throughout his career, Shakespeare repeatedly and cleverly engages with the blazon, the poetic form that praises the beauty of the beloved's body parts, enhancing their value and desirability by comparing them to precious objects. But Shakespeare's engagement with the form is not static. I want to argue that the Shakespearean blazon can be parsed according to different temporalities. First, we can distinguish his use of this form in his 'lyric phase', when his plays build upon his Ovidian explorations in *Venus and Adonis* and *Lucrece*. Second, his theatrical blazons unfold within a temporal horizon through which transcendental mythmaking is contested.

Panel 9

AI in Shakespeare Adaptation: Technological Opportunities and Ethical Challenges

Chair:
Aneta Mancewicz, Royal Holloway, University of London

Participants:
Aneta Mancewicz, Royal Holloway, University of London
Susanne Marschall and Erwin Feyersinger, University of Tübingen
Hannes Rall, Nanyang Technological University, Singapore
Wibke Weber, ZHAW - Zurich University of Applied Sciences

The topic of this panel is the intersection of Shakespeare studies, AI, and adaptation studies. The four proposed papers will address technical and ethical issues involved in AI-driven adaptations of Shakespeare's plays for animation and performance. The discussion will explore computational creativity to examine how AI can generate new works inspired by Shakespeare. Drawing on deep learning models trained on the playwright's texts, AI can compose poetry and dialogues that imitate Shakespeare's style, but it can also produce texts, images, and films, inspired by famous adaptations of Shakespeare. This opens up important discussions about authorship, creativity, and authenticity of AIgenerated art, pushing the boundaries of literary creation and prompting critical reflection on the nature of art. The discussion of Shakespeare and AI is highly relevant. AI tools, such as Chat GPT-3/GPT-4, DALL·E 2 & 3, Microsoft Copilot 365, Midjourney, Sora, and Stable Diffusion, have an extraordinary popularity among users and the potential to drive automation, innovation, creativity, and productivity.

The explosion of machine learning tools has been described as the 'newest gold rush of the 21st century' (Grief- Albert 2023), and its impact has been enormous across all disciplines and fields of human activity. Given the scale and the speed of the AI revolution, the attempts to both harness and control the development of AI are still at an early stage. It is equally early to predict the impact of AI on human activity. At the same time, the research on AI is urgent – not only from the perspective of science and technology, but also through the lens of humanities and the arts. This includes understanding the connections between the past and the future.

For instance, Annie Dorsen's pioneering exploration of 'algorithmic theatre', including her seminal Hamlet project, A Piece of Work (2013), foreshadows current experimentation with AI. As the tools are becoming more sophisticated and popular, AI will increasingly infiltrate the field of Shakespeare adaptation, as well as education and scholarship. Adopting interdisciplinary approaches from theatre, animation, journalism, and linguistics, this panel will ask how AI might influence the encounters of contemporary audiences with Shakespeare in different media. The panel will also invite reflections on intellectual property, the authenticity of AI-generated works, and the implications of

replacing human interpretative roles with machine analysis. Ultimately, it will show that addressing the issues concerning AI is fundamental for the future of Shakespeare studies.

Dr. Aneta Mancewicz - AI and Theatre Adaptation of Shakespeare

The paper will examine the application of AI in the process of adapting Shakespeare for theatre. It will discuss practical approaches, technological challenges, and theoretical issues. The underpinning question will concern ways of integrating AI in theatre creatively and critically

Prof. Susanne Marschall and Dr. Erwin Feyersinger - Virtual Faces and their new Realities

With the help of animation using AI tools, the faces of deceased artists can be brought back to virtual life and a new performance. In the case of the historical Shakespearean actors, there are only a few visual documents and no eye witnesses of their acting. Using the example of historical figures, AI technology has an art and history-mediating function, the high-quality realization of which is inconceivable without historical and at the same time contemporary performance research. Is there an ethically justifiable set of rules for such applications of AI tools that does not stand in the way of artistic freedom?

Prof. Hannes Rall - AI and Animated Adaptation of Shakespeare

The paper will examine how AI might be used to create an animation in the style of famous classic Shakespeare illustrators (for instance, Delacroix's famous Shakespeare illustrations). This will be tested through the creation of a 5-minute animated short film.

Prof. Wibke Weber – "Authenticity and AI: Redefining a Theoretical Framework for Generative Shakespeare Adaptation"

Merriam-Webster's word of the year for 2023 is 'authentic'. This is not surprising given the prevalence of AI in today's society. This paper discusses the potential impact of the use of AI on authenticity in general and applied to a Shakespeare adaptation. This will build from previous investigations on authenticity in comics journalism and immersive media and recontextualize these findings within the context of generative techniques (AI) in filmic Shakespeare adaptation.

Panel 10
Shakespeare and The Invention of History

Chair: Ronan Paterson, Teesside University, Middlesbrough

Participants:
Kinga Foldvary, Pázmány Péter Catholic Univ
Ryuta Minami, Tokyo University of Economics

Judy Celine Icke, Univ. of the Philippines
Monique Pittman, Andrews University

Shakespeare set almost all of his plays in different times and places from his own. At the same time they were staged in what were, for his age, contemporary costumes. Thus the past was always a way of looking at the present, whether in Ancient Rome, in Italy, on an unmapped island or in the murky past of ancient Britain. But in some ways the largest risks he took, with the greatest scope for controversy, were with the plays in which he traced the past history of his own country. These plays are profoundly political, sometimes dangerously so, and were more popular in his own time than many of his plays which are more popular today. But they often depart significantly from the real historical record. Where history did not fit his story, he had no hesitation in rewriting it.

Yet in subsequent centuries Shakespeare's Histories came to replace recorded history in the minds of many. They hold an iconic position, arguably as England's national epic. However they are staged or screened less often than many of the comedies or tragedies, and, with a few notable exceptions, are produced less often outside the Anglophone world. Are these plays of limited interest, merely a distillation of a period in England's self-definition, or are they plays of far wider relevance? Nowadays it seems unthinkable that several of them could be presented individually, for whatever reason, and cyclical productions are beyond the resources of any but the largest companies.

What do the plays of Shakespeare's pre-history have to say to our age? How and why have the Histories been presented in different times and places? How can they be produced for different audiences in a globally interconnected world? Can the plays still be seen as individual and distinct? Will anyone ever again be able to mount Henry VI part 2 on its own?

This panel will explore Shakespeare's Histories across their own history, their adoption and adaptation into other cultures and societies, from the British Isles through continental (particularly Eastern) Europe to Japan, and across other forms and media, from the theatre through film and television to Manga, to unravel their often neglected importance for audiences and readers today.

Panel 11
Appearances and disappearances, or What Ophelia's Temporalities Do in Contemporary Dance and Theatrical Performance.

Chair:
Nicoleta Cinpoeş, Univ. of Worcester

Participants:
Nicoleta Cinpoeş, Univ. of Worcester
Nancy Isenberg, Univ. Roma Tre

Francesca Rayner, Univ. do Minho
Saffron Vickers Walkling, York St. John Univ

For Erika Fischer-Lichte, conventional temporalities relate the appearance of certain elements of a performance to a cause: the element is identified as a link in a causal chain and linked with plot development and the psychological development of character. In her exploration of alternative temporalities, she recasts temporality as an emergent rather than a fixed phenomenon, whose rhythms link body, space, light and sound and regulate their appearance and disappearance. She also notes the importance of corporeal rhythms such as breathing, heartbeats or the circulation of blood in creating temporal intimacies between audience and performers. The panel brings together, in a common focus, four scholars who work on Shakespeare in performance from different geographic and performative perspectives (Eastern Europe, Western Europe, Asia, and on the theatre and ballet/dance stage in diverse local contexts). Our point of departure is a shared interest in late 20th and 21st centuries responses to the different pressures on Ophelia (visual, cinematographic, digital), some new, others as old as the play. Our joint exploration of Ophelia's temporalities in contemporary (dance and theatrical) performances asks: how do Ophelia's appearances onstage negotiate notions of conventional and alternative temporalities? What might be the consequences of linking or deconstructing relationships between performance temporalities and the real times of performance and daily life? How might her temporalities create separate temporalities and spaces from other characters in the play? How might productions consciously manipulate temporalities to recast Ophelia's presence in the play? What is the impact of such temporalities on audiences and more generally, on modes of spectatorship? Finally, how do Ophelia's temporalities challenge the process of viewing for reviewing and the task of performance criticism?

Panel 12
Archaistic Shakespeare

Chair:
Ema Vyroubalová, Trinity College Dublin

Participants:
Michael Saenger, Southwestern Univ.
Laetitia Sansonetti, Univ. Sorbonne Nouvelle
Iolanda Plescia, Sapienza Univ. of Rome
Gary Watt, Univ. of Warwick

These papers examine verbal and stylistic archaisms, as employed by Shakespeare, and by his modern translators.

Michael Saenger - 'Unveiling Hermione and other deferrals'

The Winter's Tale has an overdetermined and ornate relationship to the idea and experience of time. In this paper I examine a series of moments when time is marked through a conjunction of stylistic contrasts, explicit temporal references, and theatrical archaisms. These temporal intensifications and diffusions provide a relevant point of interest for modern translators and adaptors, who must similarly balance antiquated verbal and theatrical styles with contemporary vocabularies of material and verbal life.

Laetitia Sansonetti - 'Shakespeare's use of recent and not-so-recent borrowings: The case of "Gloss"'

This paper will deal with Shakespeare's use of recent and not-so-recent borrowings, focusing on the word "gloss". The term "gloss", meaning "superficial lustre" (possibly of Germanic origin), was homonymous with the result of a recent, "classicizing", refashioning of a French borrowing that had been in use since at least the 14th century, "gloze", meaning "comment, or marginal note; an exposition" (OED). When it occurs in Shakespeare's works, can the form "gloss" be considered a palimpsest that combines two ways of interpreting reality
(through images and through words)?

Iolanda Plescia - 'Archaisms in Shakespeare: Translation, Triumphs and Tribulations'

This paper takes its cue from experiences in Shakespearean translation into Italian, with Troilus and Cressida, Taming of the Shrew, and Sir Thomas More. For a translator rendering meaning is a particularly challenging game if one wants to also take into account the historical effect of a word choice. For example, a word that was exotic and obsolete in early modern English, such as orgulous in the Prologue of T&C, becomes an uncomplicated term in Italian, orgoglioso. This paper will address archaic words/expressions/patterns in Shakespeare and the challenges, triumphs, and failures involved in their translation.

Gary Watt - 'The moving stability of Shakespeare's legal lexicon'

An aspect of Shakespeare's dramatic strategy is his use of lexicons – for example, the language of the law – that evoke timeless stability whilst having currency and capacity to change with the times. The American jurist Roscoe Pound's observation that 'Law must be stable and yet it cannot stand still' resembles the idea expressed inThe Winter's Tale that time has power '[t]o plant and o'erwhelm custom' and 'To o'erthrow law'. This paper will explore the strategies by which Shakespeare's language, including legal language, evokes the inherently dramatic double sense of stability and change.

Panel 13
"Traveling the 'divers paces' of Shakespearean Time"

Chair: Heather James, University of Southern California

Participants:
Simona Laghi, Sapienza University of Rome
Paul Budra, Simon Frasier University
Joan Fitzpatrick, Loughborough University
Kay Stanton, California State University at Fullerton

As You Like It's Rosalind asserts that "Time travels in divers paces with divers persons" (3.2.303-04); eventually, Einstein proved that relativity scientifically true. Various perspectives emerge as Shakespeare's characters experience "the whirligig of time" (*Twelfth Night* 5.1.376). He depicts figures from the past correctly gauging their present's future representations, asking questions like "How many times shall Caesar bleed in sport" (*Julius Caesar* 3.1.115).

Laghi's paper interprets *Julius Caesar*'s anachronistic clock reference as a metaphor for time's pivotal role in theatre, politics, and law, illustrating how Shakespeare adapted the historical time of his sources for theatrical performance and investigating the play's discussions of time in precedents and stare decisis. With Julius Caesar's political role as unique leader, the precedents underlying the Roman Republic were disrupted, enabling the empire. Brutus becomes the gatekeeper of collective memory, advising careful counting of time to ensure "just" decisions, both in law and politics. In *2 Henry IV*, Warwick states that the "history in all men's lives" enables prophecy of "the hatch and brood of time" *(2 Henry IV*, 3.1.81, 86). **Budra**'s paper argues that, of all Shakespeare's history plays, *2 Henry 4* most clearly illustrates the two broad visions of historical time that circulated in early modern England: one cursive, seemingly eternal, and tied to the cycles of agricultural life; the other linear, progressive, and clearly sequential. Shallow and Silence embody the former, while Hal, soon to be Henry V, drags their friend Falstaff into the tragic teleology of the latter. P*ericles'*s focus on the impingement of the past and future onto the present is treated in **Fitzpatrick**'s paper, which asserts that Gower extends his roles as medieval source material author and Chorus into becoming spokesperson for the memory and creativity interrelationship, inspired by England's recent past and his conception of virtue and vice. Like Joan la Pucelle, "What's past and what's to come" Shakespeare himself "can descry" (*1 Henry VI* 1.2.57), as posits **Stanton**'s paper, which demonstrates our author's anticipations of quantum physics' theories on time's oddities. After brief explanations of the scientific principles and their versions in Shakespeare's various works, she focuses on the choric figure of Time in *The Winter's Tale* as prefiguring both current findings on Time itself and the quantum physics Observer. This panel, then, 'travels' through several dimensions of the conference's theme, with 'divers' critical approaches traversed in its 'paces' into "Time's thievish progress to eternity" (Sonnet 77. 8).

Panel 14
The Present in the Instant: Shakespeare and the 'now'

Chair:
Margaret Tudeau-Clayton, University of Neuchâtel, Switzerland

Panellists:
Sarah Lewis, King's College, London
Kristine Johanson, University of Amsterdam
Alison Findlay, University of Lancaster

This panel is built around the idea of 'the now' in Shakespeare. Given the range of possible approaches to this topic a seminar has been organized to complement the panel, though there is no obligation for those who attend the panel to attend the seminar, and vice versa.

In '"Time's news": Shakespeare's 'now', early and late', **Margaret Tudeau-Clayton** looks at how the eight instances of the word 'now' in Lance's staging of his separation from his family in *The Two Gentlemen of Verona* is remembered in Time's speech in the late tragi-comedy, *The Winter's Tale*. While Lance showcases the value of the word 'now' to the playwright's craft, which is exemplified by its prominent use to structure this early comedy, Time reiterates the structuring use of 'now' to mark turns to the 'new' or 'news' even as it highlights differences that are a function of genre as well as of the passage of time.

Sarah Lewis in '*Macbeth*'s empty moments' explores the nature of momentary time, which she distinguishes from the specific type of 'nowness' represented by the rhetorical temporal concept of *kairos*. She examines the ways in which the play draws on *kairos* to evoke a sense of the 'now' as both point of balance and turning point, but also suggests that by engaging with the concept of the moment, *Macbeth* presents the present as negating the possibility of human agency – either decorous or opportunistic – on which *kairos* is predicated. The moment of now is durationless and dimensionless, infinitesimal and infinite – placed in or crushed by the past and the future – it challenges our understanding of kairotic agency. This paper argues that the moment of now becomes a time of stasis for the play's characters, and ultimately the power of acting lies only with the audience.

In 'Embracing 'now': transformation and erotic encounter in *Venus and Adonis'* **Kristine Johanson** explores how the poem's consistent use both of seasonal and circadian imagery—that is, the imagery of cycles and returns—and haste, quickness, and speed, grant the many (39) 'now's of the poem a transformative power that can be possessed by human and animal alike. The poem's varied circumstances that create its 'now's reveal to its readers and listeners the changing powers and nature of 'now', and its capaciousness is shown to urge again how essential 'now' is to erotic encounter (within or without the poem).

In 'Shakespeare Now and Then' **Alison Findlay** examines how the movement between 'then' and 'now' functions in Shakespeare's retellings of medieval history in *Edward III* and *Henry V,* tracing a connection between Shakesperean performances of medieval English history and a review in 1594 of the history of the Duchy of Lancaster by Chancellor Sir Thomas Heneage. Drawing on this recently

discovered archival record she explores how *Edward III* and the second tetralogy trace the troubled dynastic history of the Duchy and the crown in the 'now' of Elizabeth I's sovereignty. She then argues that the cyclical nature of time dramatized by Shakespeare's cycle of English history plays also operates in the present. Using contemporary productions of *Edward III* (2023) and *Henry V* (2024) staged in the site-specific venue of Lancaster Castle, she discusses how we understand Shakespeare's history plays now.

Panel 15
"Not of an Age, but for All Time": (Re)Translating Shakespeare's Contemporaries into Romanian

Chair:
George Volceanov, Spiru Haret University

Participants:
Elena Ciobanu, Vasile Alecsandri Univ. of Bacau
Florența Simion, Constantin Brăiloiu Institute of Ethnography and Folklore
Anca Ignat, "Lucian Blaga" University of Sibiu, Romania

This panel aims to discuss Renaissance drama, bringing to the fore playwrights whose works preceded and influenced the subsequent Shakespearean masterpieces. The University Wits, overshadowed by Shakespeare and almost forgotten by the history of English literature, are now the object of a (re)translation project conducted in Romania, a non-Anglophone country with a long and steady tradition in translating drama. This retranslation project is entitled *Shakespeare's Contemporaries* and was launched in 2021, under the supervision of Romanian Shakespeare scholar George Volceanov in collaboration with Tracus Arte Publishing House, Bucharest. Four volumes have already been published, featuring works by Christopher Marlowe, Ben Jonson, George Peele and Robert Greene. Three more volumes are scheduled for 2024 (Jonson II) and 2025 (Marlowe III, Thomas Nashe, Thomas Kyd) and many others are envisaged for the years to come (Thomas Heywood, Thomas Middleton, John Fletcher, John Webster, etc.).

If Shakespeare scholars everywhere have, over the past century, shed some light on the extent and nature of both his direct collaboration with and his indebtedness to his contemporaries, providing compelling evidence of these playwrights' contribution to, as well as influence on the Shakespearean canon, and Romanian researchers have already chronicled the history of translations, stage productions, literary adaptations, and critical reception of Shakespeare's work in Romania, a coherent, thorough study of the translation, stage history and reception of his contemporaries' plays in our country has yet to be undertaken.

Several plays by Shakespeare's immediate predecessors were translated into Romanian in the 1960s by renowned scholars and translators, being collected in a two-volume anthology, *Teatrul*

Renasterii engleze/ English Renaissance Drama (1964). These plays were, however, largely ignored by theatre directors and producers in the decades following their publication, being seldom staged, performed, adapted and presented to Romanian audiences. Others (e.g. Marlowe's *Dido, Queen of Carthage*, or Greene's *Friar Bacon and Friar Bungay*) had to wait half a century longer to be introduced to Romanian readers, as their first translations were published in 2022 and 2024, respectively, as part of our ongoing retranslation project.

The panellists will showcase their work, focusing on the benefits, challenges and perils of (re)translation, in the context of language change, ever-shifting cultural trends, theatrical conventions and audience expectations. Thus, as one of the main objectives of our (re)translation project, the sensitive matter of linguistic and cultural updating will be at the centre of our discussion, alongside the much-debated principle of performability. The translations published in the 1960s bear ideological markers made compulsory by the communist regime. Also, not only are these previous translations 60 years old already, but they were, at the time of their publication, slightly antiquated on purpose, probably because of a misconception that plays by Shakespeare or by his peers should sound in Romanian as if they had been written in the 19th century. Our team will provide examples of de-archaization, de-bowdlerization and linguistic updating in the (re)translation of major Renaissance plays by Marlowe, Kyd, Jonson, Greene and Peele.

Panel 16
Staging, Programming and Archiving Shakespearean Futures

Chair: Christina Wald, University of Konstanz | Reto Winckler, City University of Hong Kong

Participants:
Sujata Iyengar and Lesley G. Feracho, University of Georgia
Diana E. Henderson, Massachusetts Institute of Technology
Christina Wald, University of Konstanz
Reto Winckler, City University of Hong Kong

This panel investigates visions of the future charted by a range of recent Shakespearean (para)texts and practices to explore pressing questions regarding race, AI, archiving and data protection, and the Anthropocene. It will bring together papers on topics ranging from the racial implications of the digital paratexts of a recent Afrofuturist RSC production of Much Ado About Nothing, the potentially both utopian and dystopian effects of turning Shakespeare's playtexts into data across a range of computer programmes, apocalyptic and sustainable futures in recent European productions of The Tempest and the challenges of adapting scholarly publication models with the goal of making Shakespeare's European geography accessible to a global audiences and thus averting a dystopian future of irrelevance. The panel will thus address the conference topic with a view to

adaptation theory, Afrofuturism, critical race theory, ecocriticism and digital humanities, tying these diverse concerns together around the focal node of the futures that beckon in and for Shakespearean texts, practitioners and scholars.

Sujata Iyengar and Lesley G. Feracho's paper scrutinizes the digital paratexts surrounding Roy Alexander Weise's majority-Black, overtly Afrofuturist Much Ado About Nothing (2022) for the RSC. They argue that these paratexts explain how Afrofuturism crafts, in the words of Nigerian production designer Àsìkò, "a new way of living," in order to disarm a potential racist backlash against the production.. Focusing on the future of Shakespeare scholarship, **Diana Henderson**'s paper asks how we might revise our models and assumptions about publication to avoid a dystopian future of irrelevance if not professional erasure. Henderson shares lessons learned and dreams deferred in reimagining the past, while also trying to address dynamic, urgent, and often hostile present realities.

Christina Wald's paper discusses two recent productions of The Tempest that speak to unsettling visions of the future. Exposing the disastrous consequences of clinging to technology, the belief in human superiority and in independence from ecological equilibrium, the productions engage The Tempest for contrasting technophile and ecofeminist futures on stage, the former marked by radical division, the latter by vulnerability and care. Finally, **Reto Winckler** investigates the utopian and dystopian potentials of Shakespeare-as-code. The paper suggests that the transformation of Shakespeare's plays into data augurs a future of virtually disembodied textuality which, in the very act of universalizing access and democratising authorship, threatens to evacuate Shakespeare's works of the relevance that has invited their datafication in the first place.

Panel 17

Shakespeare: Remembered Futures, Imagined Pasts. Shakespeare in Comics and Manga

Chair:

Anna Wołosz-Sosnowska, Adam Mickiewicz University, Poland

Participants:

Anna Wołosz-Sosnowska, Adam Mickiewicz University, Poland

Ronan Paterson, Teesside University, UK

Yukari Yoshihara, University of Tsukuba, Japan

Linda Hutcheon in her book *Theory of Adaptations* stated that for audiences adaptations are an "ongoing dialogue with the past […which] creates the double pleasure of the palimpsest: more than one text is experienced - and knowingly so" (Hutcheon 2013: 116). For years the discussion and research concerning comics and manga adaptations of Shakespeare's works have been scattered across a number of seminars, book chapters or articles, mainly focused on the topic of Shakespeare in visual

media and visual arts. Comics and manga adaptations were often brought down to a mention in a footnote or an anecdote, simply acknowledging their existence without further insight into the topic.

The panel we would like to propose aims at bringing comics and manga adaptations of Shakespeare's plays to the foreground as they deserve to be given the same amount of attention as film or stage adaptations. Every adaptation functions as an interpretation and the same applies to comics adaptations. Comics adaptations of Shakespeare's plays have had a long tradition reaching the beginning of 20th century, and over that time a great number and a variety of instances have appeared, some of which may soon be lost or forgotten altogether, but deserve to be preserved for future generations. As Henderson and O'Neill (2021: 5) observed, an adaptation "does something odd to our sense of temporality – at once reinforcing a sense of history, with the adaptation perhaps motivated by bringing Shakespeare into our own times, and also teasing out connections across timeframes and our larger awareness of spacetime itself." (Henderson and O'Neill 2021: 5).

The range of topics in the panel will focus on reclaiming the past of comics and manga adaptations, their beginnings and roots, to acknowledge their present existence and predict their future. The panel will bring together three scholars with various backgrounds and from various geographies allowing a very broad perspective on the topic. All three presentations together will attempt to answer the following questions:

1. Why comics? What do comics offer that is different from other media? Which differences of approach? Which different perspectives? What do they add to the appreciation of Shakespeare?
2. Who are comics for? Who are their audience/ spectators? Having begun as a digestible alternative to reading the plays for children, they are now something much, much more. What is that something?
3. How do we decide which are good and which are bad?

Panel 18
Stor(y)ing Energy in Shakespeare and Beyond

Chair:
Rebeca Helfer, Univ. of California, Irvine

Participants:
Joseph Campana, Rice University
Vin Nardizzi, University British Columbia
Tiffany Jo Werth, University of California, Davis

In *Is Time Out of Joint?* (2013), theorist of historical memory Aleida Assman poses Hamlet's declaration as a question. If the future no longer enchants; if our sense of temporal certainty is worn

thin; if all we look forward to is an increasingly empty more of a dwindling same; if collapse and catastrophe loom; then what is the cause? The answer Assman offers is that the very time signatures that made modernity are to blame. Funded by extractive colonial-capitalist enterprises, Western modes of modernity were predatory, parasitic, and "sustainable" only by ingesting the rest of the world.

Modernity's time regime is not to be mourned, then, but remade by altering our sense of what it means to encounter texts and ideas deemed "past." What if "modernity" and its temporal regimes fail to name the complex ways that early modernity conceived of both energy and time? Accordingly, this panel takes a cue from Michael Marder's *Energy Dreams* (2017), which argues that most present-day energy dilemmas derive from an impoverishment of the concept of energy, leaving us with the dominant extractive idea of energy as that which is to be forcibly removed and voraciously consumed.

This panel explores how early modernity conceived of the intersection of time and energy in storage. And if time and energy might be stored–not violently removed and used up–how might they be redeployed? Moreover, how might early modern time and energy regimes offer alternatives to the vicious impasses of present-day energy and environmental devastation? What resources does modeling the plays and poems of William Shakespeare in terms of energy storage offer us today? Tellingly for the subject of our panel, modernity's fossil-fueled energy infrastructure literally and figuratively fueled its future-oriented projects with the biological remains of plants and animals long past but still eerily present. In a series of short papers, our four panelists examine a series of different terrestrial / celestial phenomena that keyed energy storage to the space/time of plants, animals, the sun, and the moon.

Joseph Campana: "Solar Shakespeare" approaches the "energy dream" of solar energy in (and beyond) the works of William Shakespeare. If early modernity provides powerful alternatives to (and not merely precedents for) present day global energy crises, then might it also be the case that "solar" would mean something quite different from how we conceive of solar energy now as a "renewable" alternative to fossil fuels? Must energy always be understood to be party to disaster and tragedy? What was solar before it was renewable? This paper explores solar moments in *Timon of Athens* and *King Lear* and related moments of Renaissance humanism.

Vin Nardizzi, "Sun/flowers in Shakespeare's Time," offers a plant's-eye view, in the vein of Michael Pollan, of the sun's energy. His particular interest is the "heliotrope," botanical nomenclature that was associated with several different sun/flowers during the seventeenth century. If, for the modern critic, identifying a heliotrope in early modern poems proves an impossible task, this paper describes a perhaps thornier matter: how early moderns understood sun/flowers to follow the sun, and why they thought sun/flowers did so. There's surprisingly little consensus in herbals and other flower books from the period on *why* sun/flowers functioned as they did. Attention to these stories about heliotropes helps us better historicize - and theorize - the meaning/s of the sun for Shakespeare and his contemporaries.

Tiffany Jo Werth, "Ariosto's 'A store house straunge:' or what might be found on the moon," turns attention to early modern lunar fantasies of energy stores and storage. In our moment, reaching the moon appears to be a badge of national—as well as personal—sovereign power. Recent lunar launches are not mere neutral journeys of exploration. Rather they seek to stake a claim in the yet untapped stores of lunar energy reserves: minerals, metals, water, atmospheric gases, and volatile

elements. This paper studies how, just before Galileo trained his telescope on the moon, writers such as Sir John Harington (in his translation of Ariosto's *Orlando Furioso*) speculated on what might be stored–and recovered–from the lunar landscape.

SEMINARS

SEMINAR 1
Shakespeare's Auditory History: Listening to the Sounds of Early Modern Theatre

CONVENORS:
Antonio Arnieri, Univ. Autónoma de Barcelona
Alexandra Siso, Univ. of Sheffield

PARTICIPANTS:
Sae Kitamura
Clémence Lescoutre
William Lyons
Esther B. Schupak
Daniel Yabut

1. Antonio Arnieri – Echoes of the Morris Dance in Shakespeare's *Othello*

Rooted deeply in English history and culture, particularly from the 16th century onward, and still performed today, the morris dance emerged as a significant element woven into various plays of the early modern English theatre, prominently featured in some of Shakespeare's works as well.
My paper aims to demonstrate Shakespeare's profound inspiration drawn from the performative nature and auditory distinctiveness of the morris dance, highlighting the tragedy of *Othello* as a paramount example of its influence on early modern English drama. While the playwright in this play does not explicitly mention or depict any morris dance—a feature present in some of Shakespeare's other works—I argue that we can observe an analogy between the play and the dance. This analogy encompasses the sounds of the morris dance as an expression of its historical, cultural, and aesthetic elements, which echo through the imagery of Shakespeare's *Othello*.
Based on a methodology built with notions from Sound Studies and Sensory Studies, my analysis will show how objects, sounds, characters, themes, meanings, and the dramaturgical identity of Othello are intricately linked to the playwright's acoustic experience of the morris dance. I argue that interpreting *Othello* as an analogue to the morris dance highlights Shakespeare's engagement with its auditory essence, offering a deeper understanding of how early modern audiences experienced and processed the cultural and sensory dimensions of sound.

2. Sae Kitamura – 'Thunder and Lightning': What Happened When the Witches Appeared in *Macbeth*?

It is uncertain what kind of special effects were used in *Macbeth* when three witches appeared with the 'Thunder and Lightning' in early modern playhouses. Since the First Folio text of *Macbeth* starts with a specific stage direction calling for the 'Thunder and Lightning' before they appear, some kind of special effects involving a loud sound must have been used in the first production of the play.

According to the footnote of the third series of Arden Shakespeare, these effects 'could be produced by rolling a cannonball along the wooden trough or thunder-run above the stage' with squibs. This device is called a 'thunder run', which still exists in Bristol Old Vic. However, there is no evidence of the use of the thunder run in early modern theatres in London. Even if something similar to the thunder run was available in indoor theatres with sophisticated artificial effects, it is unlikely that open-air theatres, such as the Globe, were able to use it because of its vast structural differences from indoor theatres. Since *Macbeth* was performed at the Globe and the court, the 'Thunder and Lightning' was achieved by using different special effects from the thunder run.

This paper discusses how this scene was actually staged in Shakespeare's time, considering several possible solutions to achieve the plausible 'Thunder and Lightning'.

3. Clémence Lescoutre – Words as sounds: the materiality of the *flatus vocis* in Shakespeare's early comedies

In his early comedies, Shakespeare reminds us that during the early modern period, a play is heard and not seen. In fact, in *the Taming of the Shrew*, in Induction 1, 95, the lord says that 'his honour never heard a play' and in Induction 2, 130, the servant informs Sly that he will 'hear a play'. In *A Midsummer Night's Dream*, when Puck learns that he will attend a play performed by the rude mechanics, he says 'What, a play toward? I'll be an auditor;' (3.1.74) and Theseus answers Philostrate about the play about to be performed for his wedding 'And we will hear it.' (5.1.76). Besides, the voice, the first and main instrument of the actors, is part of the treatment of sound in the early plays as being inherent in Shakespeare's poetics and art. The broader historical and philosophical landscape of the linguistic debates between Plato's realism and Aristotle's nominalism in the Renaissance is central to the subject. To study precisely Shakespeare's *ars poetica*, we have to go back to what started the Problem of Universals, and more especially the theory of the vocalism by Roscelin de Compiègne, better known by his Latinized name, Roscellinus Compendiensis or Ruscelinus when he considered mostly words as *flatus vocis* i.e. merely sounds. His view can be linked to the perspective of a group of linguists or orthoepists of the time wanting to reform spelling in England by creating a correspondence between the letters of the alphabet and the "sounds" and "breaths" made by "voyces", creating a phonetic orthography. According to them, English was more 'Englished' (Thomas Blount) and its major footprint was the monosyllable to progressively avoid using Latin terms.

Shakespeare, I would like to argue, responds to such theories in the importance and dramatic agency he accords to the sheer sonority of words. In his monograph, Bruce Smith explains that "[s]ound immerses me in the world: it is there and here, in front of me and behind me, above and

below me. […] Sound subsumes me: it is continually present […] filling my perceptual world to the very horizons of hearing. The shape of this auditory field approximates a sphere **[or Globe? My emphasis.]**" (Smith, *The Acoustic World of Early Modern England,* 1999: 9-10). By appropriating the principle of *flatus vocis* and staging sound as his principal actor, Shakespeare too connects the microcosm of theatre to the macrocosm of the world, subsuming the presence of acoustics. In this paper, then, I will attempt to show how this process finds a specific expression in Shakespeare's art and how it is at work already in his early comedies, where he treats language and words as physical and corporeal units distanced from their meanings. Examples will also be drawn from his *Sonnets*, written in the same years, and which constitute an alternate space in which Shakespeare can experience with these same sounds that he brings onto the stage. On stage as on page, Shakespeare does not only play on the multiple senses derived from the material envelopes of words to destabilize meaning. He also uses these "envelopes" as stand-alone acoustic entities, as a raw material to create of web of echoes throughout his entire work. As such, he highlights the way in which they participate in the propagation of sound and breath, *pneuma* in Greek and *animus* in Latin, which is essential to the coming of life on stage that defines theatre.

4. William Lyons – 'Excellent and Expert Musitians': Who Played for the Plays in Shakespeare's London?

The auditory experience of music for theatre goer in early modern London was often a motivating factor in deciding which playhouse and acting company to patronise. In this paper I will examine the provision of music in open theatre and indoor playhouse, where and why it was played, and most significantly, who played it. The dramas of Shakespeare and his contemporaries featured music as narrative device, reactive commentary, for dance, and song, as well as the liminal function of entr'acte and preshow entertainment. Whereas previous studies of music in Shakespearian theatre have interpreted the meaning of song and stage direction in relation to the narrative, this study is concerned with the actual music heard, and how the status and versatility of the musician and professional band who played could influence the frequency, sonority and style of music called for in the play's paratextual directions, even shaping elements of the drama itself. I will also consider the relationship between musician and actor, the role of the actor-musician, and what references to the band and individual musicians in play texts reveal in terms of performance practice, professional relationships, and the instruments played in the theatres of early modern London.

5. Esther B. Schupak – Gender and Race in *Antony and Cleopatra*: The Aural Dimension

In this presentation, I will examine the way that gendered difference is aurally constituted through sound in Shakespeare's *Antony and Cleopatra.* The drama, I hypothesize, portrays female discourse in a manner that is both quantitatively and qualitatively different from male discourse. Moreover, these qualities intersect with the drama's portrayal of racial difference, as well as political hierarchies. Cleopatra wields political and affective power, but within the text, that power is delimited

and circumscribed by her gender and race. This phenomenon is reflected by discursive patterns that signal her identity, in counterpoint to her hegemonic political status.

The aural dimension of language, especially dialect, pronunciation, and prosody, play a pivotal role in constructing identity, rendering the auditory aspect fundamental to the way we apprehend our cultural narratives. In *The Sonic Color Line*, Jennifer Stoever interrogates the complex link between sound and the societal framing of race, exploring how auditory experiences contribute to our biased perceptions, "how sound and listening enable racism's evolving persistence" (2016, p. 5). She views sound, "as a critical modality through which subjects (re)produce, apprehend, and resist imposed racial identities and structures of racist violence" (2016, p. 4). While visual cues associated with race are undoubtedly critical, our perception of racial differences are also deeply influenced by our interpretation of auditory cues.

In this paper, my intent is to go beyond Stoever's focus on race to understand other aspects of difference, especially gender. Both of these forms of difference are, at times, enabled and distinguished at the sonic level, and I seek to examine how this phenomenon functions in Shakespeare's *Antony and Cleopatra*.

These findings suggest a new way of staging a notoriously difficult scene. Moreover, they reveal the extent to which metastructural thinking itself was recognized in the creative arts of late 16th century England.

SEMINAR 2

'To be or not to be': Trauma, Crisis, and Shakespearean Fragments

CONVENORS:
Richard Ashby, King's College London
Natalia Khomenko, York Univ.
Georgina Lucas, Edinburgh Napier Univ.

PARTICIPANTS:
Salim Mustafa
Nataša Šofranac
David Maziashvili
Deborah Leiser-Moore
Agnieszka Romanowska
Aleksei Semenenko
John Joughin

1. Salim Mustafa (University of South Bohemia, Ceske Budejovice, Czech Republic), no abstract title.

Indian film director Vishal Bhardwaj's *Haider* (2014), an adaptation of Shakespeare's Hamlet, draws our attention to memory and trauma by using Shakespearean quotes and allusions throughout the screenplay. *Haider*'s central theme also revolves around revenge, deception, betrayal, and murder, the same as *Hamlet*. The social-political conflict of Kashmir and the grim reality of violence perfectly contrast the revengeful family drama and feudal politics of *Hamlet*'s tragedy. The unraveled circumstances compel the protagonist, Haider, to be skeptical and secretly seek vengeance, much like Hamlet does upon discovering his father's death. This parallel is drawn when Hamlet returns to Denmark, only to find that fair dealings have failed him and the state. Similarly, in Kashmir's power struggles and political landscape, Haider's actions reflect a similar sense of betrayal and personal justice. This article aims to unfold the Shakespearean quotes and allusions used in *Haider* by analyzing the various scenes in the movie inspired by *Hamlet*, interwoven with memory and trauma. The paper is divided into three major parts. (1) will discuss the quotes used by Bhardwaj in the form of chanting and protesting slogans; (2) will investigate the traumatic events of Kashmir by analyzing allusions to *Hamlet*; and finally, (3) paper will explore the contemporary context in the movie *Haider*, of Shakespearean quotes and allusion from *Hamlet*.

2. Nataša Šofranac (Belgrade University), "All the world's a prison, and all the men and women merely prisoners – who is holding the keys?"

All the world's a prison, and all the men and women merely prisoners – who is holding the keys?

In the eyes of poets and intellectuals, Shakespeare has always been a libertarian, egalitarian and real-utopian. As we were reminded by Professor Ewan Fernie's insightful talk, Shakespeare inspired freedom-fighters in his own country (e.g.Chartists) and the Habsburg monarchy known as a "dungeon of nations" (Louis Kossuth), but also the political prisoners under South African apartheid, notably Nelson Mandela, as recorded by Professor David Schalkwyk. In the era of infodemic and hybrid systems with subtle methods of smothering freedom and distorting truth, now more than ever do we need a voice to ask: "Who is here so base that would be a bondman?", as the invisible fetters in seemingly unlimited freedoms and choices are more perilous than the visible enemy (No wonder *brainrot* is the new word of the year.). Just as being a Roman implied honour, but also responsibility, being a citizen of the free world now means dignity and solidarity, civility and defence of fundamental values.

Shakespeare has also been misused for war campaigns, misquoted by speechwriters and even the military, as the icon of British nationalism and imperialism before, and a cover for the Iraq and Afghanistan interventions after. Professor Marjorie Garber refers to the "Who steals my purse steals trash" narrative employed to boost the morale, in a stark contrast with the Abu Ghraib torture and abuse committed by the same soldiers.

This paper intends to explore the ideas of revolution and counter-revolution inspired by *Julius Caesar*, primarily in the context of the former Yugoslavia, as well as the imprisonment, anxiety and suffocation that Hamlet would certainly feel in this nutshell/infinite space split reality.

3. David Maziashvili (Iv. Javakhishvili Tbilisi State University, Georgia), "Spare Hamlet"

The shelves of bookshops in Britain, the US and elsewhere in the world were piled up with Prince Harry's memoirs in 2023. A wide range of readers interested in the British history, culture, politics and its modernity awaited his *Spare* with bated breath. After numerous scandals that had shaken the Buckingham Palace, everyone was interested what Prince Harry would write about Queen Elizabeth, his mum, dad, brother, grandpa and the rest of the royals. The popularity of the book can also be explained by the fact that one of the most famous but closed royal families is shown through an insider's eyes, and that the interest towards it grew after *The Crown*, the Netflix series, to be further increased by Queen Elizabeth's death in 2022 and coronation of King Charles III in 2023.

The current stories seeping from Buckingham, Windsor, Saint James, Balmoral and Kensington generate new dramas, tragedies and comedies. However, it is a fact that Shakespeare's works have become the 'genetic code' of the British Royal family. The Windsor family stories remind us of many Shakespearean plays, but probably *Hamlet* most of all, because Prince Harry's memoirs offer the 'Elsonorisation' of the Buckingham Palace.

In the history of English and the world literature, Shakespeare's *Hamlet* is rightfully considered to be the most well-known tragic story about the palace life – the story that has captivated many literary and theatre critics and caused much discussion among them. In Shakespeare's time, the theatre served as a bookshop, press, television, films and series, ultimately the place where the public learnt about love, political and church news of the time. Isn't it Hamlet himself who exposes the truth together with the actors in the dramatic Mousetrap scene?

Prince Harry draws some parallels himself between Shakespeare's plays and the Royal Family. Here are some of them to illustrate the point. At the beginning of the book, Harry ironically paraphrases the well-known quote from Hamlet's soliloquy: 'To beard or not to beard' (Prince Harry 2023: 2), as well as later: 'undiscover'd country, from whose bourn no traveller returns' (Prince Harry 2023:399); or Richard's words transformed when Harry was writing a letter to Meghan: 'My kingdom for a biro' (Prince Harry 2023: 282).

Consequently, the paper explores the question of interrelation between *Hamlet* by Shakespeare and *Spare* by Prince Harry in three directions: literary-textual (Shakespearean quotations, allusions etc.), socio-cultural and socio-historical (political).

4. Deborah Leiser-Moore (JMC Academy, Melbourne, Australia), "The Cost of Living: Jessica's Survival Conversion"

This paper discusses conversion as a survival strategy in Merchant of Venice, and the development of a new performance project – a second in a series of Shakespeare's Recalcitrant

Daughters. The new work uses/re-contextualises various Shakespeare's quotations, as well as drawing on recorded interviews, to explore Jessica's conversion decision. In Merchant of Venice, Jessica proclaims she is *'ashamed to be my father's child!'* despite being *'a daughter to his blood'*. In claiming this – words no parent would ever want to hear, and she, herself knows this proclamation is a '*heinous sin'* – the work asks: is she only referring to being Shylock's daughter? Or is she referring to being a Jewish daughter? A daughter born into a legacy of trauma, societal exclusion and no possible future in 16th Century Italy. In her decision to *'end this strife',* and *'become a Christian',* is she therefore choosing to renounce her legacy, break the bonds and chains of her troubled heritage in order to survive and, therefore, secure a future? This 'survival conversion' decision resonates with numerous past conflicts. It harks back to the dark days of the Holocaust, where many Jews made the same decision, turning their back on their cultural heritage, and converting to Christianity/Catholicism; to Jews in Spain in 1492 who were given the 'choice' to either convert to Christianity, be forced into exile, or be slaughtered; or to 20th century Russia where Jews were persecuted for practicing their religion. However, in these critical moments that threatened the very existence of an individual and their identity/culture, many, despite taking the path of 'conversion', continued to covertly practice Judaism.

Reflecting on Hamlet's question: '*to be or not to be'*, in times of crisis, this paper/project asks: is it possible to discard and renounce our cultural heritage? Or is it a ploy to *'end this strife'* - to survive and therefore, '*to be*?

5. Agnieszka Romanowska (Jagiellonian University in Kraków), "Shakespeare in the European Court of Human Rights"

Shakespeare's interest in law and lawyers, the ubiquity of legal terms in his plays and his awareness of the possibilities of law as a source of dramatic material have been studied thoroughly by Shakespearean scholars (Keeton 1967; Owen 1972; Ward 1999; Sokol and Sokol 2000), quite independently from the prominent position Shakespeare occupies in the Law and Literature movement that has been dynamically developing for the last five decades or so (Posner 1973, 1988, 2009; Ward 1995; Dolin 2007). The playwright's fascination with law is reciprocated by the special fondness lawyers worldwide seem to have for Shakespeare's plays, especially as an unfailing source of easily recognizable quotations. In *Why lawyers love Shakespeare?*, a Literature and the Law article in The Economist (8 January 2016), the authors state that "jurists cannot resist the temptation to dignify their opinions with the bard's wisdom."

In view of the seminar's aim to focus on Shakespearean quotations and allusions that function in culture independently from their textual or performative contexts, this paper discusses Shakespearean references that appeared in the case-law of the European Court of Human Rights. It is argued that while the quotations and references used by individual judges in their separate opinions attached to the judgements are indeed disconnected from the tissue of the plays, they are deeply integrated in the common cultural heritage that the members of this international judicial institution evoke and rely on in pronouncing their opinions. The analysis demonstrates that the function of the de-contextualised, and re-contextualised, quotations goes beyond providing embellishment or

investing one's argument with credibility and reflects some more subtle factors involved in the conflict resolving processes undertaken internationally.

6. Aleksei Semenenko (Umeå University, Sweden), "A plague on both your houses! Dealing with trauma in post-Soviet Russia"

My paper examines the 1994 play *A plague on both your houses!* by a Russian playwright and writer Grigory Gorin (Ofshtein). This tragicomedy is written as a "sequel" to Shakespeare's *Romeo and Juliet*, in which the Montagues and the Capulets are forced to deal with the reignited feud between the families, at the same time trying to cope with the loss of their children. The Prince of Verona makes the two houses reconcile by marriage, but the heads of the families—who are both corrupt, cunning and cynical—choose a couple of "ne'er-do-wells" whom they are not afraid to lose if the plan goes awry. The plot thus follows the unlikely love of Rosalina (the Capulets) and Antonio (the Montagues) and their battle against the sea of intrigues, hatred and betrayal.

Grigory Gorin (1940–2000) was a prominent figure of the late Soviet period and the 1990s. He began his career as a comedic writer and became famous as a playwright, often reworking canonical texts of world literature, such as Charles de Coster's *The Legend of Thyl Ulenspiegel,* Rudolf Erich Raspe's tales about Baron Munchausen, or Sholem Aleichem's works. A distinguishing trait of Gorin's plays—especially during the Soviet times—was a fusion of comedic and tragic elements that heavily relied on double entendre and tongue-in-cheek allusions to current events.

Gorin's play not only engages in dialogue with the Shakespearean canon but also offers a highly relevant commentary on post-Soviet Russia just three years after the collapse of the Soviet Union, with all its traumatic perturbations (most notably, the 1993 constitutional crisis). As a separate commentary, I also investigate some recent productions of the play in 2022–2024 in Russia on the background of the ongoing war in Ukraine.

7. John Joughin (independent scholar), "Shakespeare's strange bloods – on the ontological distinctions of conflict"

If you prick us, do we not bleed? What does it mean to cite from the Shakespearean corpus? And in this case to make a cut, or an incision, from a text already marked in blood?

Blood's immediacy fills the material imagination. Which is only to say that, as if possessing its own unquenchable agency, 'blood will have blood' – confounding ontological distinctions (live giving and life denying), so that even stones have been known to move and trees to speak. The invocation of blood, even the measure of a pin prick, serves to remind us that the topologies of being are porous and fragile. Shylock's *if* possesses the elemental force of a real conditional hinging like 'to be or not to be' on the Human existential – the right to exist of an individual, or indeed, a nation. A whole other corpus here – an *if* which is always in search of a syntax – that might make human lives narratable and thus justifiable. As if, in a conference addressing change, and in a seminar charged with conflict, we are asked to consider: 'If this happens now, then what might follow as a consequence'.

The power of the Shakespearean fragment lies in unleashing what Benjamin terms its 'originary' power, in 'what originates in the becoming and passing away' marking an unresolvable dialectic of 'fore- and after-history' between survival and extinction. In the process of unpacking the historical valencies of these and other ontological distinctions, in the shadow of Shylock's *if*, this paper considers the resonance of Primo Levi's *If This Is A Man*, alongside Isabella Hammad's novel *Enter Ghost*; and the poem *If I must die*, published a few days before his death, by the Palestinian poet and Professor of world literature, Refaat Alareer.

SEMINAR 3

Shakespeare and Music: Between Time and Timelessness

CONVENORS:
Michelle Assay, University of Toronto, Canada
Alina Bottez, University of Bucharest, Romania
David Fanning, University of Manchester, United Kingdom

PARTICIPANTS:
Zeynep Bilge
Mathieu Duplay
Cheryl Eagan-Donovan
Ioana Istrate
Benjamin Perriello
Andrea Smith
Yuriko Takahashi

1. Michelle Assay, 'Belike you mean to make a puppet of me': Verdi's *Macbeth* as Puppet Opera in Iran

Behrooz Gharibpour's 2007 production of Verdi's *Macbeth* marked the official return of the Western opera canon to the stages of Iran after more than two decades of absence. But this was no ordinary production: all the parts were performed by large-size puppets; and no live music was used. Preferring puppets over humans was not a mere aesthetic choice; it made all the difference between the opera being approved or rejected by the authorities, as was the decision to use pre-recorded performance by non-Iranians rather than live singers.

Shortly following the 1979 Revolution, the supreme leader, Ayatollah Khomeini, branded Western music as 'opium for the youth'. While over time the rhetoric has been moderated, draconian

controls are still an unavoidable part of artists' and musicians' lives in Iran. Of these controls, the ban on the solo female voice has been a persisting taboo, circumnavigated only through loopholes left by shifting government guidelines and Islam's ambiguous position towards music. One such solution, which has proved particularly successful, has been channelling the female voice through puppets, as in the 2007 *Macbeth*. This paper contextualises this production within the chequered history of Iran's reception of Shakespeare, from the pre-Revolutionary ban on the depiction of regicide, to post-Revolutionary taboos on female performance and voice.

The production of *Macbeth* also marked a milestone towards the development of a new kind of opera in Iran, one considered by its creators as Iran's 'national opera'. This new 'opera' combines the ancient Persian traditions with Islamic genres, as well as Western-style/Western music and even subject matter. In this regard *Macbeth* was, as the creators attested, an attempt to prove that such 'opera' and its puppet medium could be applicable to the highest achievements of artistic endeavour.

2. Zeynep Bilge, Non-linear Libretti of Contemporary Shakespearean Operas

The perpetual urge to comment on Shakespeare's works is reflected in the numerous adaptations and rewritings of his oeuvre after 400 years. His works are not only a part of academic curriculum but also a reference point in high and popular culture all around the world. This study aims at investigating how Shakespeare's works are translated into opera libretti in the twenty-first century. Considering the time limitation of the conference presentation, this paper will focus on two contemporary operas: Thomas Adés's *The Tempest* (2004) and Brett Dean's *Hamlet* (2017). While the latter embraces Shakespeare's original language in the libretto written by Matthew Jocelyn, the former employs modern English in Meredith Oakes's adaptation of the source play. Despite the differences in the language their libretti employ, both opera adaptations redistribute and relocate certain lines and phrases of the source play. Through a comparative close reading of the libretti, this study intends to display the potential motivation and outcomes of such changes in the order of lines in *The Tempest* and *Hamlet*. Hence, the communication between the hypotext and the hypertext is examined both on micro and macro levels without disregarding the larger discussions on adaptation studies concerning concepts such as fidelity and the audience's prior knowledge of the source text.

3. Alina Bottez, Time Signatures, Tempo, and Agogics as Means of Expression in Shakespeare-Inspired Opera

The present study will focus on singling out several samples of significant time signatures, tempi, and agogic elements used as vehicles for expression in operas whose libretti are based on Shakespeare's plays. The paper uses the theoretical frame of adaptation studies, relying on Bolter and Grusin's term *remediation*, as well as Charles Suhor's term *transmediation* (the act of taking meanings from one sign system and moving them to another).

In *Roméo et Juliette*, Gounod chooses the waltz for his heroine's aria, which on the one hand impregnates it with a dancing quality that matches it with the coming ball, and also renders this Juliet unmistakably French. On the other hand, the feverish *accelerandi* at the end of the aria suggest both the adventurous youth of the character, as well as the ebullient nature of her excitement and anticipation.

The play upon metres and tempi in the nonet in Verdi's *Falstaff* has many functions. The polyrhythms – the overlap of simultaneous binary and ternary metres – contrast both the two gender groups (playful mischievous women vs. malicious conniving men) and their two action plans. Additionally, the interruption of the frantic pace makes room for the leisurely, lyrical, and sensuous duos between Nannetta and Fenton, which stresses the clash between the busy disenchanted plots of the adults and the starry-eyed day-dreaming of the teenagers. The cascading *staccati* of the women's quartet brilliantly imitates laughter, and the orchestra takes over this infectious humour in a feisty presto.

Likewise, the scene of the kiss in the same opera creates suspense and comic effect by a sudden halt in the whirl of the lover-hunt, and the resounding smooch triggers a whispered slow-motion ambush.

The paper concludes that the connection between music and time offers almost limitless possibilities of artistic expression in Shakespeare-inspired operas, conveying nationality, gender, age-groups, temperaments, and frames of mind.

4. Mathieu Duplay, Shakespeare on the Sierras: Macbeth, Girls of the Golden West, and the Californian Sublime

Originally conceived as a "Fanciulla del West with real sourced stories," John Adams's 2017 opera Girls of the Golden West purportedly attempts to de-romanticise the narrative of the California Gold Rush by focusing on the 1851 hanging of Mexican immigrant Josefa Segovia, who was summarily executed by an angry mob for murdering a local miner suspected of attempted rape. The violence comes to a head after a Fourth of July party during which various characters perform selections from Macbeth. Librettist Peter Sellars justifies this decision by correctly pointing out that Shakespeare was a particular favourite of the forty-niners', and historical plausibility is firmly on his side. However, the actual treatment of the Shakespearean excerpts suggests that Adams and Sellars are less interested in getting rid of what the composer calls "the romantic fluff of [Puccini's] Belasco libretto" than in fashioning an alternative mythology more suited to their tragic understanding of California (and, by extension, American) history. Contrary to what the composer states, their account of Josefa Segovia's demise is not true to what is known of the facts; the would-be rapist's motivations are much clearer in the opera than in nineteenth-century sources and his name has been changed from Fred to Joe Cannon, while Josefa's common-law husband has been renamed Ramón instead of José. This lends the plot a strongly allegorical character as it pits an "average Joe" against a man whose name recalls Ramona, the title character of Helen Hunt Jackson's 1884 romance novel. The implicit parallel between Josefa's tragedy, which hinges on a general failure of empathy, and the Shakespearean play where evil spirits "stop up the access and passage to remorse" further aggrandises the plot by allowing

it to be read as a political parable of usurpation and revenge, an interpretation consonant with Adams's suggestion that Gold Rush California was rife with the same kinds of brutality as Trump's America. Meanwhile, the strategic deployment of Shakespearean English, expertly set by Adams, contributes to the intense lyricism of an opera which borrows freely from a vast number of literary sources including Spanish-language verse, Chinese poems composed by Cantonese immigrants, and actual folk songs from the Gold Rush era—the point being less to recreate the past, or to rediscover the harsh reality usually concealed behind the romanticised, conventionally "operatic" version of history, than to access the temporality of myth and capture the "fathomless splendor" of the Californian terrain at its most forbiddingly sublime.

5. Cheryl Eagan-Donovan, Lesley University, Music and Lyrics by Shakespeare

This talk explores Shakespeare's knowledge of music as it is revealed in the plays and poems. We know that he wrote lyric poetry and songs, but did he also write music? If so, where did he acquire this skill?

We will explore the songs embedded in the plays, and the musical properties of the Sonnets and long poems as clues to the author's talent as a writer and musician. We will also examine the extensive use of musical references, specific technical terms, and themes or motifs present in several plays.

A comparison of other accomplished playwrights, such as August Wilson, Tennessee Williams, and the influence of music in their works, will also be considered. Was Shakespeare not just the great innovator who changed Elizabethan theater, but also, by default, the inventor of the modern musical? An analysis of *Twelfth Night* will provide the basis for considering this question.

6. Ioana Istrate, Representations of Shakespeare's Ophelia in Popular Music

Among the afterlives of Shakespeare's characters in popular culture, Ophelia lives on as a symbol that often appears in relation to womanhood, femininity, agency, madness, and love. Regardless of the medium in which she has been represented, her image has made a strong impression upon generations of people, and has ingrained itself even in popular culture.

This paper will analyse the way in which Ophelia's character has been (re)interpreted in popular music, focusing on English songs that have been released during the past two decades, and in which Ophelia is either referenced, addressed directly, or given a voice of her own, such as Emilie Autumn's *Opheliac* (2006), The Lumineers' *Ophelia* (2016), Kiltro's *Ofelia* (2018), or Rabbitology's *The Bog Bodies* (2024).

On the one hand, this paper will seek to outline the various approaches to her character, what characteristics of hers have been criticised, empathised with, or reclaimed, and what she has come to symbolise in each particular case. In order to achieve this, the lyrics of each song will be looked at through a hermeneutical lens.

On the other hand, the paper will discuss the relation between lyrics, genre, targeted audience, and cultural norms, also taking into consideration the aural characteristics that may influence the audience's understanding of her character.

This paper will thus show how Ophelia has become an icon of both hopelessness and defiance in the context of depression, grief, abusive relationships, and societal standards imposed on women.

7. Benjamin Perriello, The Clown's Song: Time, Death, and Social Upheaval in the Graveyard Scene in *Hamlet*

From Hamlet's invocation of "an unweeded garden / That grows to seed, things rank and gross in nature / Possess it merely" (1.2.135-37), to Marcellus' declaration that "Something is rotten in the state of Denmark" (1.5.90), the discursive elements of disorder, corruption and decay evoke a world that has come undone. Focusing on the opening scene of Act 5, this paper will explore the specific relationship between the political and the temporal, as expressed through the clown's song in the Graveyard scene in *Hamlet*.

The social and political corruption in *Hamlet* is often associated with physical corruption, death, and hence the passage of time. This link between past, present and future, which obscures the differences between the three, is nowhere more explicit than in the Graveyard scene.

Hamlet's exchange with the sexton, or clown, is followed by the protagonist's musings over the skull of Yorick ("Where be your gibes now?" 5.1.196). By extension, the evocation of Death is linked to various mediaeval literary and iconographic conventions that associate Time with Death.

The clown's song, an altered version of one attributed to Lord Vaux in *Tottel's Miscellany,* introduces the relationality of temporality, setting the tone of the extended reflection on the fragility of life, and the passage of time regardless of one's social status. This in turn echoes the social upheaval and insecurity of Shakespeare's day, as the sexton confronts Hamlet with actions and attitudes throughout the play.

8. Andrea Smith, Creating Time through Music in Radio Productions of Shakespeare

Shakespeare's plays have been presented on radio for more than a century and from the very first broadcast, music has played a key role in these productions. Music is particularly important in creating and maintaining a sense of time period in radio Shakespeare as there are no scenery or costumes to help do this.

Music also has a specific use in radio: to act as 'inter-scene punctuation'. In a medium without the facility to fade to black or bring down a curtain, it can help signal the passage of time. Much of what has been used has been specially composed, ranging from the melodic, pseudo-Elizabethan to the more abstract and modernist. With case studies covering a hundred years of BBC production, this paper will look at how the music chosen reflects its time of broadcast, regardless of the date of composition, as well as how it is used to indicate time period and time passing. Those producing these plays have noted how important music is to their reception, with long-term head of BBC radio drama,

Val Gielgud, stating that 'music can intensify the dramatic atmosphere of a scene—it can even conjure up the physical picture of that scene—as nothing else can'. Producer Felix Felton went even further, commenting that 'in an ideal world every radio-producer would be a trained musician'. It has also been one of the most controversial aspects of radio production with audiences and critics. This paper will look at how music can evoke a particular era and in so doing, how it affects our interpretation of the texts being performed.

9. Yuriko Takahashi, From a Comedy of Misunderstanding to an Exquisite Opera: A Study of *Gli equivoci*, an Adaptation of *The Comedy of Errors* by Stephen Storace

In December in 1786, the end of the very same year that Wolfgang Amadeus Mozart's masterpiece, The Marriage of Figaro was premiered, Gli equivoci, an adaptation of William Shakespeare's The Comedy of Errors, was premiered at Burgtheater in Vienna. Gli equivoci was composed by English composer, Stephen Storace, with the libretto by Mozart's librettist, Lorenzo Da Ponte. After its premiere in Vienna, it was performed in Leipzig, Prague and Dresden, but never in London, where Storace would later actively perform his operas. Da Ponte completed the libretto using a French translation of the original text, changing the names of some characters and making a few changes. According to him, after completing the libretto for Figaro, Storace asked him to write a libretto based on Shakespeare. Why did he choose The Comedy of Errors? As a work for an Italian company, this play, which is based on Roman comedy, may have been attractive; however, it does not simply depict the chaos that the characters go through until the hourglass falls. They go back and forth in time, struggling with "bankrupt" time, in Dromio of Syracuse's phrase, miraculously recovering the time that should never have been regained in the end. This paper examines how this rarely performed opera buffa dramatized the argument of time in the context of the theatrical milieu at the end of the 18th century, including the casts who premiered it and other historical factors at the time.

SEMINAR 4
Global Young Adult Shakespeare Adaptations and Appropriations

Convenors:
Delilah Bermudez Brataas – Norwegian Univ. of Science and Technology
Koel Chatterjee Bradley – Trinity Laban Conservatoire

Participants:
Sarah Olive
Lisanna Calvi
Ivona Misterova
Kyoko Matsuyama

1. Sarah Olive - Penguin 'Staged': Young Adult Shakespeare paratexts, genre and gender

This paper examines the Penguin 'Staged' series of Shakespeare plays, offering a critical analysis of its paratextual elements to demonstrate how the edition constructs an implied reader who is not only a young adult (YA) but also female and 'bookish'. It employs Gérard Genette's paratext theory and Wolfgang Iser's concept of the implied reader to consider the editorial strategies employed to make and market the six volumes available in the series (so far). My analysis focuses on multiple paratextual elements, including the volumes' cover artwork, forewords by well-known female YA authors, synopses of the plays that echo their YA forewords in vocabulary and tone, and publicity materials. I demonstrate how the series seeks to reclaim Shakespeare's plays for reading for pleasure through a YA and gendered lens. In particular, I show how the series' orientation around what it refers to as the tropes of YA literature heavily emphasizes (and often equates) romance fiction and female perspectives within these plays. In doing so, I am indebted to studies of exclusionary, neoliberal girlhood in Shakespearean adaptation by authors such as Ariane Balizet (2019). I draw out the series' real achievements that should be celebrated (e.g. in relation to the inclusion of diverse YA authors, in terms of ethnicities, sexualities and disabilities); acknowledge the challenges it faces (especially in relation to recent UK statistics on young people's reading for pleasure); problematise how wide an appeal these texts will have for young readers; and make some recommendations to Penguin to strengthen the series in the future.

2. Lisanna Calvi - The Ring, the Jew, and the Motherless Daughter(s): Grace Tiffany's *The Turquoise Ring*

In *Women and Madness*, Phyllis Chesler stated that "[w]omen in modern Judeo-Christian societies are motherless children" (2005: 61). The idea of (literally and metaphorically) motherless heroines in a patriarchal society may indeed be fruitfully embraced in reading Grace Tiffany's 2005 novel *The Turquoise Ring*, a prose retelling of Shakespeare's *The Merchant of Venice*. The American author and scholar rewrites (and expands) Shakespeare's Venetian play for young adult readers and does so from the point of view of five women: Leah, Jessica, Nerissa, Portia, and Xanthe (the "Moor" who is pregnant with Launcelot Gobbo's baby). Through a rather transparent educative textual strategy that aims at voicing female strength, the appropriation of the original comedy revolves around the condition of motherlessness, one that the five protagonists share, while the narrative is traversed by the presence of the ring, the "turquoise" Shylock "had […] of Leah when [… he] was a bachelor" (*The Merchant of Venice*, 3.1.110). Repeatedly referred to as "flawed [… and] shot with streaks of black" (*passim*), this piece of jewellery embarks on a journey which endows it with several meanings (Newman 1987), refuting its role as a signifier of patriarchal rule. In the novel, however, it is also inextricably linked to Shylock's (here Shiloh ben Gozán, a Spanish *converso*) and comes to symbolize his religion and his ethnic origin but also his role as a father, as well as his strong attachment to the past, and is eventually duly restored to him. Moving from the notion of motherlessness, my paper aims at

questioning how Tiffany's novel comes to terms with the figure of Shylock, who is the representative of patriarchal rule against which Jessica rebels but also a persecuted 'alien'. Is the Jew's presence still too cumbersome to be handled with or even disposed of in favour of Jessica's and the other motherless women's normative noncompliance?

3. Delilah Bermudez Brataas - Unrough Youth: Rage in Young Adult Prose Adaptations of Shakespeare's *Macbeth*

Adaptations of *Macbeth* across various mediums often focus on reimagining or expanding the witches. With their textual ambiguity and supernatural potential, the witches are highly adaptable, particularly for young audiences. And indeed, it is inevitably through the witches that young readers first encounter *Macbeth*, a framing that also distances readers from the play's intense violence. This article traces adaptations of Shakespeare's *Macbeth* aimed at young audiences, with a specific focus on recent YA prose adaptations. Drawing on feminist and affect theory, I explore how the development of girl characters, a diminished emphasis on the witches, and contemporary transposed settings have fostered greater intersectionality. More provocatively, I argue that the more recent adaptations also allow for the violence and anger of today's political and socio-cultural landscape. I demonstrate that this thematic shift is not entirely new; rather, it is only now receiving critical recognition and analysis. To illustrate this evolution—particularly its queer and feminist dimensions—I examine two YA adaptations from before 2010: *The Third Witch* (Reisert, 2001) and *Enter Three Witches* (Cooney, 2007), and two post-2015 works: *As I Descended* (Talley, 2016) and *Foul is Fair* (Capin, 2020).

4. Koel Chatterjee - 'To hold as 'twere the mirror up to nature': Confronting Identity in YA Shakespeare Adaptations

An increasing amount of Shakespeare adaptation in novels, films, artwork, and material culture is being instigated by people of colour and queer identifying creators in recent times, particularly marketed to and for a young queer or female audience. In this paper, I would like to compare the motivations and the expected audience for Chloe Gong's *Romeo and Juliet* Duology *These Violent Delights* and *Our Violent Ends*, with the popular jukebox musical &Juliet, explore the genre freedoms of the novelised adaptation and the stage adaptation, and consider how each adaptation gives voice to queer characters who were marginal, offstage, or non-existent in the original work, as well as how(and why)each adaptation markets to a young, primarily queer and female audience.

5. Ivona Mišterová - "Ay, is it not a language I speak?": Developing Critical Frameworks for the Translation Shakespeare into Czech

The aim of this paper is to discuss the intricacies of Czech Shakespeare translation in terms of the complexity of a dramatic text and its interpretation, and to examine a conceptual framework for

theatre translation quality assessment, using the concepts of performability, playability, and speakability as possible assessment criteria. Each evaluation appears to be problematic, as it is allied to different texts under different circumstances in different historical periods. Although it is generally accepted that a translation should be readable, faithful, and accurate, even such fundamental and seemingly clear principles represent only relative criteria, adopted by a translator, critic, recipient, or even an author. This is particularly true of theatre translations, which are subject to assessment by both literary and theatre theorists (scholars and researchers) and practitioners (theatre directors, script editors, performers, etc.), who often apply not only objective but also subjective criteria of assessment. rendering Shakespeare's vivid and bold language adequately into a target language depends in large part on the translator's decision (or certain prior decisions). The choice of a suitable equivalent for Shakespeare's iambic verse appears to be a cornerstone of Shakespearean translation. Although both all-prose and all-verse Shakespearean renditions have emerged in the past, both having their own unquestionable advantages for recipients, they may be considered extreme solutions. During the process of translation, it is necessary to take into consideration the poetic flavour of Shakespeare's plays (i.e., content) as well as the unique rhythmical pattern, or in other words, the poetic form of his dramas. To relate theoretical assumptions to practice, selected Czech Shakespeare translations will be examined with respect to the notion of playability and audience-response quality assessment, or rather, critical reception at the time of its origin.

6. Kyoko Matsuyama - Girl's Desires Seen Through Shakespeare—Light Novel *Romeo and Juliet* and others

To encounter Shakespeare in Japan, it is not at schools. English classes do not teach English literature in Japanese high schools, some may encounter it as a reading material in the form of graded readers. Even in the translation form you must go and look them up at the libraries. However, you can see their presence in the Light Novel section. Light Novel is a genre uniquely Japanese, and this genre sets young adults as their main target. The Light Novel genre is known for its wide variety, can have anything, from fantasy, romance, standard fiction, and even soft pornography, a sub-genre of Light Novel currently known as Teens Love Novel. The most popular Shakespeare adaptation that can be found in this genre is *Romeo and Juliet*. Young love, love at first sight, beautiful dresses, and secret marriage, all tick the boxes for young adult female readers. The paper discusses typical *Romeo and Juliet* adaptations in the Light Novel form, *Reincarnated Romeo and Juliet*, *Shakespeare in Love another tale of Romeo and Juliet*, and *Renbaku another tale of Romeo and Juliet Romeo and Juliet* in Teen's Love Novel. All these adaptations alter the ending of the famous tale of *Romeo and Juliet*. There are also adaptations of *Twelfth Night* and *Macbeth*, which adapts the plot of Shakespeare. By analysing these Shakespeare adaptations in the Light Novel form, you would be able to see the adaptations and appropriations preferences in Japanese Young Adult female readers and how those adaptations allow Shakespeare to survive in today's Japan.

SEMINAR 5
Temporalities and Geographies of Shakespeare Criticism

Convenors:
Raphaël Ingelbien (KU Leuven)
Anna Cetera-Włodarczyk (University of Warsaw)

Participants:
Ceola Daly
Katarzyna Jaworska
Anna Kowalcze-Pawlik
Miguel Ramalhete Gomes
Eilis Smyth
Jana Wild
Alicja Kitlasz

1. Ceola Daly - "Nationally Wrong": Comparing Irish Accents performing Shakespeare in the Eighteenth and Twenty-First Century

Writing about his role as Hamlet in Robert Icke's 2017 West End production, Irish actor Andrew Scott commented that he 'thought [he] had to speak in some way that [he didn't] normally speak, so part of the process was having the confidence to say no, and just speak in [his] own voice" (London Evening Standard). Scott is specifically referencing his uncommon decision to use his natural Irish accent when performing the lines of tragic Shakespeare; historically, Irish accents have been reserved for lower class or comedic characters in Shakespearean performance. Scott's decision to retain his "Irish Lilt" (*The Guardian*), as it is termed by multiple journalists, appears in almost every review of the production. Why is it so controversial for Scott to use his own accent when playing Hamlet?

The relationship between spoken Shakespeare and the Irish accent has a long and troubled history. This paper explores the historical dialectics between Andrew Scott's 2017 performance in Hamlet and Charles Macklin's performances in *Macbeth* and *The Merchant of Venice* in the 1740s. Macklin, a close colleague of David Garrick and innovative Shakespearean in his own right, was a *gaeilgeoir* who deliberately lost his Irish accent in order to perform Shakespeare on the London stage. It seems that Macklin, like Scott, felt he had to speak differently to achieve success.

Both Irish actors, both performing Shakespeare, both acting in London, and yet 300 years apart. Through a chronotopic comparison between these two moments in Shakespearean theatre history, I examine how critical attitudes towards the verbal embodiment of Shakespeare have (or haven't) evolved, and how underlying yet persistent prejudices of nationalist and xenophobic protectiveness manifest in the aurality of Shakespeare.

2. Katarzyna Jaworska - Leon Piniński's Translations of and Commentary on Shakespeare's plays

Count Leon Piniński was a Professor of Roman law at the University of Lviv. Alongside his legal interests he was an avid admirer of William Shakespeare. In 1924, he published a two-volume study entitled *William Shakespeare. Wrażenia i szkice z twórczości poety*. In his book, Piniński did not only provide detailed summaries of Shakespeare's plays but also commented on the Bard's literary legacy against the criticism of the interwar period. Interestingly, he also translated selected passages of Shakespeare and corrected Polish versions of other authors (Ulrich and Paszkowski, to list a few). Piniński's translations have only recently been researched (c.f. Jaworska-Biskup, Jońca, Shakespeare Leona Pinińskiego: próba odczytania na nowo, Rocznik Komparatystyczny 2023). This paper fills this research gap by introducing Piniński's approach to Polish Shakespeare. As the topic of the incoming seminar is "Shakespeare and Time", the paper will also show how Piniński's study reflects the 1920s trends and policies to translation and interpretation of Shakespeare. In particular, it will demonstrate whether the Count's reading of the playwright has sustained over time.

3. Anna Kowalcze-Pawlik - "I observed, or rather heard, errors in your Shakespeare": Polish Enthusiasts and the Translation of Gervinus's *Shakespeare*

This paper will re-examine the early history of Polish engagement with Shakespeare, tracing it back to the translation practices of two Polish women who in the circumstances of both personal and national dependence on absent men and brutal political regimes managed to find sources of inspiration and intellectual empowerment in Shakespeare, Shakespeare criticism and Shakespeare criticism translation.

The paper will discuss the functioning of Shakespeare criticism in quasi-academic and non-academic contexts, in the circle of the first nineteenth-century protofeminists, the so-called Enthusiasts. It will give a close look to the mentor-protegee relationship of the eminent novelist and translator, Narcyza Żmichowska, and her former student, Wanda Grabowska. Both managed to became writers and translators despite the unfavourable environment in which their writing and correspondence took place, as the use of Polish was penalised and/or discouraged in the territories partitioned by Russia, Prussia and Austria at the time.

The paper will connect this particular interest in Shakespeare criticism with the growing interest in Shakespeare in print in the second half of the 19th century, when the first collected volumes of translations into Polish appeared, but will also suggest some more general trends in the translatorial work of the two Enthusisats, situating it in the multilingual and transcultural milieu on the non-existing Poland. The translation of *Shakespeare*, a work of Shakespeare criticism by the German literary historian Gervinus undertaken by the young Wanda Grabowska is looked at by the two writers as not only a purely linguistic exercise in writing but as a part of what they perceived of as a vocation: to function intellectually in a small, trusted circle, whose cultural diffusion would be effected through the printing

of their work in Polish journals. Gervinus is not considered to have been translated into languages other than English and the inquiry into this translation is based on my archival discovery of the said (partial) translation into Polish as well as the private correspondence of the two female intellectuals who were formative for the 19th and 20th century literary history but became almost obsolete once Poland regained its independence in 1918. The available egodocuments, discussed in this project, offer insight into the translation choices, editing and publication practices of Wanda Grabowska, whose work on Gervinus will be the primary focus of my analysis.

4. Madalina Nicolaescu - Translating Shakespeare Criticism in 1964 Romania - an Attempt to Break through Cultural Isolation

The paper will look into the cultural and political meanings produced by the publication in 1964 of an impressive cross-cultural anthology of Shakespeare critical essays translated into Romanian. The paper will focus on the oblique strategies the anthology employed to use the Soviet induced myth around Shakespeare to break through the cultural and ideological isolation imposed by the authorities and present alternative critical approaches to Shakespeare's texts. The paper will investigate the new vistas provided by the "comparative literature" approach of the anthology, the indirect oppositional meanings conveyed via both the language of the translation and via the juxtaposition of texts coming from different cultural and political regions.

5. Miguel Ramalhete Gomes - Modernism and Presentism: Wyndham Lewis's Politics of Time in *The Lion and the Fox*

The Lion and the Fox: The Role of the Hero in the Plays of Shakespeare (1927), by Wyndham Lewis, is one of the great contributions to modernist Shakespeare criticism. However, Lewis's study has been paid very little attention by Shakespeareans, mostly because of Lewis's temporary political alignment with fascism, but also because of the difficulty in making sense of what is in fact an original and often paradoxical view of Shakespeare, made less appetizing by T. S. Eliot's faint dismissal of Lewis's book in "Shakespeare and the Stoicism of Seneca" (1927). In this seminar paper, I would like to discuss the way Lewis's turn to historical contextualization, in which he analysed the impact of Machiavelli on Elizabethan culture, paradoxically led him to propose a presentist view of Shakespeare as a "bolshevik". I will thus be claiming that we can understand Lewis's work as an important moment in a history of presentist literary criticism, better known in the work of Jan Kott, Terence Hawkes, Hugh Grady, and others. By calling attention to his use of key modernist concepts in the turbulent context of the mid-1920s, I want to show how Lewis's book was aimed against the way previous Shakespearean critics were said to have forced Shakespeare out of his time to adapt him to theirs. Despite Lewis's well-known critique of the pervasive discourse of time, his blatant presentism can thus be understood as participating in modernist ideas of history that were used to repudiate the belated romantic and Victorian presentism of preceding and contemporary Shakespeare critics.

6. Eilis Smyth - Smock Alley Shakespeare: Reclaiming Ireland's Role in the Dramatist's Legacy

There is a long tradition of criticism of the Irish Stage which posits that early Irish theatre was merely a reflection of English stage craft and narrative practices. This well-established school of thinking has constricted analyses of the development of pre-20th century Irish theatre. This paper aims to subvert this traditional understanding of the Irish stage as an extension of the English stage with a specific focus on the performance of Shakespeare at Dublin's Smock Alley Theatre in the seventeenth and eighteenth centuries. Smock Alley was the third Royal Patent Theatre in these islands following the restoration of the monarchy in 1660. As at the Theatres Royal in London, Shakespeare was a significant part of the repertoire at Smock Alley throughout its existence (1662-1787); the theatre was home to the largest extant group of restoration Shakespeare promptbook and to Thomas Sheridan (a Shakesperean to rival David Garrick). Despite the theatre's apparent importance to studies of early Shakespeare performance, however, there is no comprehensive critical history of the dramatist's legacy on the Dublin stage during this period. 20th-century critical discussion of the Smock Alley promptbooks mostly treats the material as evidence of what was happening in London, rather than Dublin. This paper considers the ways in which received critical notions have limited our understanding of how Irish theatre makers helped to create Shakespeare as an eighteenth-century ideal and makes a case for a new approach to the early Irish Shakespeare.

7. Jana Wild - Prefaces and comments in Slovak: dressing Shakespeare in Emperor's Clothes?

Outlining the history of printed Slovak translations of Shakespeare from the 20th century, my paper will explore the metatexts accompanying the plays (texts on the bookmark, prefaces, explanatory notes, commentaries, afterwords, etc.). These narratives have strongly shaped the understanding of Shakespeare's plays by Slovak readership and, as I will show, they have built heavy barriers between Shakespeare on page and Shakespare on stage in Slovakia.

8. Anna Cetera-Włodarczyk In and Out, Up and Down: On the Fortunes of Kottian Criticism at Home

The paper sets out to discuss the uses of Jan Kott's Shakespeare criticism in the domestic Polish context, starting from Kott's early allegiance to Communist ideology and his specular *volte face* in 1956, through his immigration and expulsion from the native critical discourse, and finally, his symbolic return(s) in the last decades of the century. Apart from exemplifying the literary and theatrical uses of Kottian criticism over time, the paper problematizes the intersection of politics and Shakespeare studies in the (post)Communist context, and exposes the paradoxes of the dissemination of Kottian at home and abroad, far and near. Finally, the paper strives to revisit the concept of critical authority and patronage in the specific Central and East-European political context.

9. Raphaël Ingelbien - Beyond Local Habitations? Investigating the Near-simultaneous Publication of 19th-century Shakespeare Criticism in Different Languages.

Studies of Shakespeare's critical reception in the 19th century tend to focus on the role that discussions of the Bard played within specific cultural contexts in an age of nationalism. However, Shakespeare criticism regularly crossed borders through translation in that period. Drawing on a recently completed project on English translations of foreign Shakespeare criticism in the long 19th century, this paper will review a handful of cases where translations and originals of important critical works on the Bard appeared near-simultaneously (or even, in one case, where the translation was published in book form before the original). British publishers were sometimes keen to publish texts on Shakespeare by prominent European writers, and some French and German Shakespeare critics proactively sought out an English readership. The cases under consideration will include works by Guizot, Gervinus, Hugo, Elze, Ulrici and Jusserand. The paper will investigate under what conditions and to what extent the publication of 19th-century Shakespeare criticism could become a multi- or trans-national event.

10. Alicja Kitlasz - Exploring „the ocean of Shakespeare's genius". Shakespeare Criticism in Polish Eastern Borderlands in the 19th Century

The multicultural Eastern Borderlands, the former Eastern part of the Polish-Lithuanian Commonwealth (now: the territories of Lithuania, Belarus, and Ukraine), played a crucial role in the Polish reception of Shakespeare. Between 1839 and 1903, eleven translators from the region produced nearly one-third of all Polish Shakespeare translations in the 19th century, reflecting their significant engagement with Shakespeare criticism. Paratexts included in these translations, as well as other writings authored by translators, reveal translators' familiarity with English, German, and French critics and scholars.

In this paper, I am going to examine the Shakespeare criticism read and produced in Eastern Borderlands in the 19th century. Drawing on case studies of translators, I am going to explore the sources they consulted and how these shaped their understanding and approach to Shakespeare. I am also going to analyse their own critical contributions. By reconstructing the intellectual networks that connected Eastern Borderlands to broader European critical discourses and analysing translators' critical practices, I intend to highlight the dissemination and impact of Shakespeare criticism in the region.

Ultimately, my research in the engagement with Shakespeare criticism in Eastern Borderlands reveals the vibrant cultural and intellectual life of the area, challenging its perceptions as peripheral and emphasising its significance in the broader history of Shakespeare reception.

SEMINAR 6

Chronotopic revisions, embodiment, and adaptation in Shakespeare-inspired dance pieces

Convenors:
Adeline Chevrier-Bosseau (Sorbonne Université, France)
Mattia Mantellato (Università Kore Enna – UKE, Italy)

Participants:
Anne Nichole A. Alegre
Sidia Fiorato
Natalia Shabalina

1. Anne Nichole A. Alegre - "'These Times of Woeful Women': Temporal and Intercultural Reclaiming in Choi Ji Young's Shakespearean Monodramas"

While monodrama adaptations may appear to condense a Shakespearean play, they have much to add. This is especially evident in Choi Ji Young's works, which re-tell Shakespeare's tragedies from the perspectives of their main female characters, transforming the genre by interweaving Korean performance traditions and rituals. This essay examines three of Choi's works — *While Ophelia's Korean Drum Gently Weeps* (2016), *Love Deadline (Desdemona)* (2019), and *Macbeth's Lady Shaman* (2023) — and how each one reconfigures the plays' sense of time and temporality through the artist's adept adaptation into monodrama, as well as how each one also incorporates Korean cultural elements that engages Shakespeare in cross-cultural dialogue.

By imposing a condensed temporal experience, the monodrama form collapses Shakespeare's linear timeline and disrupts the traditional five-act narrative structure. This reconfiguration invites audiences to witness each heroine's intensified psychological state, highlighting themes of memory and agency. Furthermore, the incorporation of Korean cultural elements — drum, dance, rituals, and rites — foregrounds the "female experience" in Shakespeare's works, an aspect often overshadowed by the plays' focus on masculine tragic heroes. Through this integration of Korean performance traditions, Choi creates a "utopian non-place" suspended between acts and scenes, inviting the audience into what Jill Dolan describes as "a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking, and intersubjectively intense" (5).

The interrogation of the plays' temporality and incorporation of Korean cultural elements work together to dismantle and decenter the authority of the Shakespearean text, rendering a space where the boundaries between East and West are continually challenged. Given that these performances have been staged at Western theater festivals (such as the 20th New York International Fringe Festival, the York International Shakespeare Festival, and the 14th Annual United Solo Theatre Festival), my essay will also explore how they offer a form of resistance against the presumed

boundaries and expectations of intercultural adaptation, especially as they relate to Asian adaptations of Shakespeare's works.

2. Sidia Fiorato - "Unbalanced Bodies, Unbalanced Time: Rethinking *Romeo and Juliet* Backwards in Maurizio Bigonzetti's *Romeo + Julia* (2006)"

The first Prologue/Chorus of *Romeo and Juliet* coalesces as if in a nutshell of 14 lines a whole narrative of scapegoating, metatheatrically gesturing at the players acting out the story. The prologue's summary does not mention time, but the play's turning points concern unfortunate coincidences punctuating the predetermined fate of the sense of the two star-crossed lovers, while the story unfolds an accelerated temporality. Maurizio Bigonzetti's ballet version of this play destructures time even further by looking at the unfolding of the events backwards. It does away with linear narrativity while focusing on no other characters than Romeo and Juliet, who are multiplied into 9 pairs. Situated in a contemporary setting visually dominated by the symbols of water, wind, earth and fire, the ballet revolves around figures of youths reminiscent of outlaw biker films and motorcycle gangs, who alternate with seemingly bared bodies. The choreography suggests memories of regression to primitive gestures more famously displayed in Béjart's *Le Sacré du Printemps*, while a subversive temporality is inscribed in the visual combination of contemporary costumes and regressive movements to tribal ritualism redolent with animalistic overtones. This combines with another more prominent form of temporal subversion disarticulating the idea itself of linear narrative: the backward unfolding of the fragments of a story lacking connections and gaining consistency through the dissolution of the idea itself of chronotope and the distinctiveness of action in a specific time-space nexus. The paper will explore ideas of physical, symbolic and temporal unbalance starting from an analysis of the Prologue-like figure which opens the ballet and his use of a helmet as a symbol of subversion. It will also explore the ways in which the 9 pairs of lovers challenge dramatic and temporal linearity through a progression/regression towards the fulfillment of their love in death through a non-romantic temporal beyondness.

3. Mattia Mantellato - "Chronotopic Transformations in Jean-Christophe Maillot's *The Taming of the Shrew*"

In 2014, Jean-Christophe Maillot, the innovative choreographer and director of *Les Ballets de Monte Carlo*, was invited by the Bolshoi Ballet to create a new dance adaptation of Shakespeare's *The Taming of the Shrew*. Despite the challenges posed by the Russian dancers' deep-rooted affinity for classical ballet, Maillot successfully integrated his distinctive neoclassical style with their technical expertise and artistic traditions. Several years later, he revisited the production for his company in Monte Carlo, blending the technical precision of the Bolshoi dancers with Western European rhythms, accents and aesthetics. This paper examines Maillot's artistic journey with *The Taming of the Shrew*, highlighting the choreographer's interplay of diverse techniques and cultural paradigms. It argues that in adapting Shakespeare's plays for ballet, choreographers navigate the expectations of their audiences

while respecting the traditions of the companies and countries in which they work. Additionally, the study delves into Maillot's nuanced portrayal of Katherine and Petruchio, the central couple of the story. Indeed, he moves beyond traditional interpretations, presenting the characters as equals in their rebellion against societal norms, conventions and also solitude. Finally, the paper explores how Maillot uses space and time in the choreography to deepen the connection between the main protagonists. By analysing their dances (*pas de deux*), interactions, and conflicts, it reveals how their relationship becomes a singular expression of past struggles and future possibilities, offering a contemporary perspective on commitments and bonds.

4. Natalia Shabalina - "*A Midsummer Night's Dream* by Marius Petipa (1876): Drifting from the reality into the world of fantasy"

The ballet by the famous choreographer Marius Petipa *A Midsummer Night's Dream* (1876, Peterhof, Olga's Island, then the Bolshoi (Stone) Theatre, Mariinsky Theatre, St. Petersburg, music by Felix Mendelssohn revised by Ludwig Minkus) will be considered in this paper. The performance was not preserved both on video and in the repertoire of the theatre. We can only judge about it by indirect evidence, trying to recreate its complexion. Sources from the Archive of the Mariinsky Theatre (posters, a repertoire book) and the Sketch Fund of the St. Petersburg State Theatre Library (sketches of costumes and scenery) were drawn on to analyze this one-act ballet. Reviews of the production were also used. Despite the fame of Petipa's figure in the world ballet and in the Russian history of choreographic art, little attention was paid to this performance. Except for some general description of the ballet in the monographs by Vera Krasovskaya and Larisa Abyzova, collections of articles, dedicated to Petipa, and the encyclopedia "St. Petersburg Ballet. Three centuries" we fail to find a comprehensive analysis of it, taking into account all the available materials. Thus, there is some need for a multifaceted scrutiny of the performance. The author of the paper will present visual materials related to the ballet in the presentation, as well as an analysis of the performance: its structure, a plot (different from Shakespeare's play, since it was a compressed short ballet), plastic language, features of set and costume design. This performance was based on the traditions of the past, the era of Jules-Joseph Perrot, Jean Coralli, etc. It appeared to be a link between the romantic ballets of the mid-19th century and the neo-romantic miniatures of the early 20th century.

SEMINAR 7

Exploring New Frontiers through Afterlives: Contemporary Reimaginings of Shakespeare by British and European Fiction Writers

Convenors:
Michela Compagnoni (Roma Tre University, Italy)
Urszula Kizelbach (Adam Mickiewicz University, Poznań, Poland)

Participants:

Mahinur Akşehir
Valentina-Ioana Cadar
Ilaria Diotallevi
Petru Golban
Tatiana Golban
Tomasz Kowalski
Vassiliki Markidou
Lindsay Reid

1. Mahinur Akşehir - Reimagining Shakespeare: Jeanette Winterson's *The Gap of Time* as a Revisionist Exploration of *The Winter's Tale*

Jeanette Winterson's *The Gap of Time*, a masterful reimagining of Shakespeare's *The Winter's Tale*, reframes the play's themes of jealousy, redemption, and time within a contemporary context. A part of the Hogarth Shakespeare project, the novel transforms the original's royal intrigues into a modern tale of corporate power, familial estrangement, and personal renewal. Set against a backdrop of urban decay and global capitalism, Winterson reinterprets the central conflict between Leontes—here a wealthy banker named Leo—and his wife MiMi, presenting their story through a lens of psychological realism that deepens the emotional stakes of Shakespeare's plot. Especially the unintelligable and seemingly groundless jealousy of Leontes in the original play, which can be evaluated as a lack of objective correlative in Eliot's terms, is grounded on a rather logical basis in Winterson's novel and it is a sign that the depths of the human nature as initiated for discussion by Shakespeare, still goes on to be explored by contemporary writers. In this respect, Winterson's adaptation is a compelling revisionist exploration, not only preserving the essence of the original's narrative but also contributing to the original through an interrogation of gender dynamics and moral resolutions through a fresh perspective. By giving characters like Perdita greater agency and enriching Hermione's modern counterpart, MiMi, attributing characters such as Leo and Xeno a completely new identity, Winterson addresses the gaps in the Bard's treatment of the male and female experience. Winterson's innovative use of contemporary settings and characters reflects how timeless human emotions and conflicts manifest in a changing world. In doing so, the novel functions as both homage and critique, demonstrating how Shakespeare's works function as a palimpsest that can be written over and explored over and over again and go on to initiate a living, evolving dialogue with modern readers and writers.

2. Valentina-Ioana Cadar - From Shakespeare's Richard III to Philippa Gregory's Anne Neville. The King's Ghost and the Queen's Voice

Richard III has been regarded as a controversial villainous historical figure ever since William Shakespeare's depiction of the English king in his eponymous chronicle play from 1597. However, the contemporary historical literature owes to historical revisionism the changing perspective over the

past, a phenomenon that has reached its peak in the early 21st century, after new insights into the lives and times of many historical figures such as King Richard III have started to gain more and more recognition during the previous century. Nevertheless, the same historical revisionism has also provided fertile ground for the recontextualization and reinterpretation of the lives, roles, and importance of other historical figures, mostly voiceless and overlooked in Shakespeare's plays, as in the case of the queens from his chronicle plays, of particular interest for this research being Queen Anne Neville, Richard III's wife.

This paper aims to look at the representation of Queen Anne Neville, but also that of Richard III himself, as well as their relationship and power dynamic, in both Shakespeare's 16th century play *Richard III* and in a 21st century adaptation of the play, Philippa Gregory's historical novel *The Kingmaker's Daughter* from 2012, a novel in which the story of the last Plantagenet king is rendered by Anne Neville herself, and examine what the shift from one main character of the narrative to another could reveal about the postmodern reception of the past, as well as the postmodern culture. The analysis will employ the methodological tools of feminist studies and contemporary cultural criticism, trying to highlight the connections between historical revisionism and feminist reinterpretations of the past.

3. Michela Compagnoni - The Spirit(s) of Time: Navigating the Present Through Shakespeare's Romances in Ali Smith's *Seasonal Quartet*

Scholars have long interrogated how subsequent literary creations have been refashioning Shakespeare as a source that speaks to contemporary socio-political concerns, often exploiting new notions of genre, gender, and race. This is the case of Ali Smith's *Seasonal Quartet* – comprising *Autumn* (2016), *Winter* (2017), *Spring* (2019), and *Summer* (2020) – which openly allude and pervasively engage with Shakespeare's *The Tempest*, *Cymbeline*, *Pericles*, and *The Winter's Tale*. In this paper I will explore how, through an intricate interplay of past, present, and future, Smith reworks the temporal frameworks of Shakespeare's romances to explore the disorientations and disruptions of post-Brexit Britain in a post-truth era. Her novels examine the elasticity of time as a medium for healing, reconciliation, and transformation, echoing the redemptive trajectories of Shakespeare's narratives. This paper argues that Smith's reconfigurations of Shakespeare's temporal motifs – ranging from cyclical renewal and temporal rupture to the intersection of the human and natural worlds – serve as a profound lens for engaging with the socio-political and cultural crises of our time, including the fragmentation of truth, environmental degradation, and the challenges of global migration.

4. Ilaria Diotallevi - Coming-of-Age through Stepping-on-Stage: The Transformative Effect of *Romeo and Juliet* in David Nicholls' *Sweet Sorrow* (2019)

Can the 'two hours traffic' of the stage change a life? Can a summer of engagement with a Shakespearean play take a boy from childhood to manhood? David Nicholls' novel *Sweet Sorrow* deals with these questions, as it focuses on sixteen years old Charlie Lewis and his reluctant approach to an

amateur production of *Romeo and Juliet*, that, despite his initial lack of motivation, proves the most effective tool for him to overcome the turbulence of adolescent emotions. Delving in the newly codified literary subgenre of 'theatre-fiction', the author overlaps the main themes of the Shakespearean tragedy and his contemporary protagonist's character arc, drawing a parallel between the Veronese star-crossed lovers and the British boy-next-door, and bringing the challenges these apparently very distant characters face in close proximity.

The aim of this proposal is to conduct a double analysis on the novel, exploring both its style and formal structure and its content. The first section will focus on David Nicholls' exploitation of the hybrid narrative strategies of theatre-fiction, examining the relationships he establishes between the contemporary text, the Shakespearean text and the performative elements.
The second section will deal with how and why the author makes Shakespeare the inciting force that ignites his protagonist's evolution, exploring the main shared themes between the tragedy and the novel and thus expanding on the intensity of young love, the search of identity and belonging, the fears and insecurities of growing up.

5. Petru Golban - From the "spirit of *Es muss sein*" to the "rest is chaos" : The Dilemma of Hamlet's *Bildung* in Ian McEwan's *Nutshell*

Assuming the Bakhtinian view that during its advancement through history the Bildungsroman incorporated elements of various traditions developing in turn its own distinct fictional pattern as well as a remarkable typology, we argue that with Ian McEwan's *Nutshell* we encounter the formation/becoming of a Hamlet. More particularly, building up on Hamlet thematic substratum, the author creates a thrilling Bildungsroman with a twofold perspective encompassing the formative experience of the unnamed foetus-autodiegetic-narrator and the creative process of a (literary) work of art. From the "spirit of *Es muss sein*" to the "rest is chaos", from a state of determination, with his decision to be born and act, to a state of dystopian unpredictability, the protagonist completes his formative process prior to being born, albeit into a world-prison, and his birth can be viewed as "maturation" or envisaged as anthropogenesis in the sense of Agamben's "becoming human of man". Having apparently inherited his father's creative germs, the foetus-narrator enters an anti-Oedipal game with his maker disclosing John's unsuccessful poetic endeavours and alluding to his father's attempts done in a T.S. Eliot's manner of promoting tradition and canon to be pointless in our age of consumerism and prevailing commodity. Interrelated with his critique of romantic and modernist aesthetic theory is his critique of Western and British values, and the self-conscious foetus develops a philosophy of life while embarking on his own literary craftsmanship in order to give birth (genesis) to a work of art by means of which McEwan's Hamlet, like his Shakespearean counterpart, must abandon or get rid of his complex thoughts and feelings, which would result in his need to think, feel, and act out his mind and emotions as a way of releasing them, and he does it artistically, perfecting his verbal performance in order to conquer the political domain.

6. Tatiana Golban - Time that is Left: Jeanette Winterson's *The Gap of Time* and the Representation of Time in Art

William Shakespeare's *The Winter's Tale* (1611) surprises by the arrival on stage of the most elusive character— time—who, in an amazing act of theatrical bravado, announces "a wide gap" of time, an act that has bewildered many artists to present day. This vague "gap", instead of being closed, inspires Jeanette Winterson, who in her novel *The Gap of Time* (2015) opens a space for the reflection on many possible "gaps" in the artistic representation. The present paper has a two-fold purpose. The first is to examine Winterson's work through the perspective of Agamben's concept of "messianic time", in which the artist, aware of the gap of time between the creation and *eschaton*, attempts to represent in art the experience of "the time that is left", "the time which takes to come to an end, to accomplish itself". However, in this desire to represent time, the artist acknowledges the gap between the representation and thought, and out of this discrepancy there emerges artistic ingenuity to capture the elusive "truth" through various analogies, metaphors and forms, which mark even more the limit of language to express the experience of time. Hence, the second aim of this presentation is to reveal how Winterson's *The Gap of Time* functions as a meta-linguistic opening of indeterminate plasticity and mobility, a work, which like an unsettled interval, assumes the form of a "cover", of a video-game, and of a work of fiction in order to express the tension between the experience of this world and what finds no place in it.

7. Urszula Kizelbach - Power and Paranoia: Jo Nesbø's Modern *Macbeth* as a Reflection of Shakespeare's Tragedy

The 1970s, a corrupt city filled with criminals. Macbeth, one of the few incorruptible police officers, is the commander of a special unit. After a daring operation aimed at drug dealers, he begins to climb the career ladder. He is supported by Lady, a beautiful and influential casino owner. In his youth, he struggled with drug addiction, but his addiction to power proves to be much more dangerous. My article shows the similarities between William Shakespeare's Macbeth and Jo Nesbø's novel of the same title. The presence of Lady Macbeth or the three witches in Nesbø's work, despite being set in a contemporary context, evokes the same associations and issues that Shakespeare addresses in his tragedy – an inability to resist power, the breaking of people's moral backbone by a corrupt system, and the darkness of the human soul, which William Shakespeare discussed universally long ago.

8. Tomasz Kowalski - "I'd traded a family in Stratford for success in London". Shakespeare's Domestic Life in Contemporary Biofiction

Novelistic accounts of Shakespeare's life are certainly far fewer in number than the various retellings of his plays, which continue to emerge across genres and gain popularity with new audiences

(e.g. young adults). Nevertheless, these biofictions leave their mark on the way his persona is perceived, drawing on and reshaping his cultural significance. At the same time, their authors also make his character a vehicle for various issues of contemporary relevance, as brilliantly put by Christopher Rush in *Will*, where his fictional playwright argues: "If you really want an image of me as I was, look in the mirror and there you'll see me (…)." (2008:485)

Shakespeare's domestic life has hitherto received little attention from novelists who, for obvious reasons, preferred to focus on his artistic activities and life in London. The same is true of cinema, with a notable recent exception of Kenneth Branagh's *All is True* (2018), which depicts Shakespeare's return to Stratford, mourning the death of his son and his attempts at reconciliation with his estranged family. It will not be analysed but is worth mentioning here, as it provides an interesting backdrop for Maggie O'Farrell's critically acclaimed novel *Hamnet* (2020), which explores similar themes from the perspective of the playwright's wife.

Starting from this coincidence, but without deciding whether it is a harbinger of some more permanent change, I would like to analyse the depiction of Shakespeare's domestic life in the two novels mentioned above and Jude Morgan's *The Secret Life of William Shakespeare* (2012). They differ in several respects, such as narrative strategies (e.g. *Will* adopts a first-person narrative, constituting a form of fictional autobiography), points of view (the wife's perspective in *Hamnet*) or the ratio between the depiction of the private and public spheres of Shakespeare's life (the latter is nevertheless somewhat more significant in *The Secret Life*). At the same time, however, they have an important feature in common: they make it possible not only to speculate on the influence of biography on the work, but also to look at issues relating to the crisis of masculinity, gender roles, male privilege, the relationship between work and personal life, etc. They thus confirm that the image of Shakespeare that an era creates is to some extent a reflection of its preoccupations, fears and longings.

9. Vassiliki Markidou - "Embodied time and gendered temporalities in Ian MacEwan's Rewriting of Shakespeare's *Hamlet*"

In one of his interviews, Ian MacEwan pointed out that Hamlet functioned as "a sort of skeleton plot" for his *Nutshell*, while he also underlined that his particular literary text "derives its title from Hamlet, and it's always slightly working with it or against it. It is always aware of it, I suppose. But once I was launched, I was in another realm". In this paper, I will attempt to demonstrate that though remaining faithful to his postmodern themes and strategies, MacEwan's *Nutshell* relies more heavily than has already been acknowledged -or perhaps than even he has been aware of- on Shakespeare's arguably most iconic character. To do so, I will attempt to unravel the complexity and multifariousness of embodied time in Ian MacEwan's *Nutshell* and map its eclectic affinities with gendered temporalities in Shakespeare's *Hamlet*.

10. Lindsay Reid - Shakespeare's Bohemia and Oyeyemi's Druhástrana

Helen Oyeyemi's *Gingerbread* is not a straightforward adaptation of *The Winter's Tale*. Following the novel's publication in 2019, reviewers consistently observed its intertextual relationship with the classic German fairy tale 'Hansel and Gretel'. However, few of this works' earliest readers appear to have detected its equally potent—if somewhat more subtly signposted—range of Shakespearean resonances and appropriations. Although reviewers have occasionally remarked that *Gingerbread*'s teenaged Perdita Lee shares her unusual forename with the lost-and-then-found daughter of *The Winter's Tale*, Oyeyemi's engagement with Shakespeare's play extends far beyond this recycled appellation. This seminar paper focuses particular attention on Oyeyemi's depictions of Druhástrana, the enigmatic homeland of Perdita, her mother Harriet, and grandmother Margot, who have since migrated to the UK. Presented to the novel's readers as 'an alleged nation state of indeterminable geographic location' with ambiguous Central European connections, Druhástrana shares much with Shakespeare's 'fair Bohemia', whose fanciful deserts and seacoasts have both baffled and delighted generations of critics. A geographically improbable land now formally recognised only by the Czech Republic, Druhástrana may not even be a real place at all: a fictive Wikipedia article quoted within the novel wryly alleges that 'literal interpretations of the assertion that Druhástrana exists' are quite possibly nothing more than 'a profound mistranslation of Czech humour'. They are also, as this paper demonstrates, a profound expression of Shakespearean humour.

SEMINAR 8

Proverbial Shakespeare-ESRA Seminar Abstracts

Convenors:
Laura Estill – St Francis Xavier Univ.
Richard Meek – Univ. of Hull

Participants:
Joyce Boro
Joseph Khoury
Vladimir Makarov
Roderick Hugh McKeown
Jessica Tooker
Jane Rickard
Yuki Nakamura

1. Joyce Boro and Dario Brancato, "comb your noddle with a three-legg'd stool" (1.1.64; Tilley H270): Proverbial Practices in *The Taming of the Shrew*

This essay explores how proverbs are used in *The Taming of the Shrew* to develop characterization, humour, and irony, and how they serve as indicators of the characters' individualised

relationships to language and learning. Because proverbs are short, pithy, widely-recognised sayings or expressions, they are easily woven into speech, and accordingly, they permeate *Shrew*. Proverbs are carriers of inherited wisdom and cultural knowledge that draw from both popular and learned traditions. They convey oral, popular, trans-generational heritage, associated with common folks and common sense. Yet, simultaneously, because proverbs were a key component of early Latin education–they were translated, memorised, and catalogued by young students to teach them exquisite style and accepted wisdom–they are also markers of erudition and learning. Not only are proverbs linguistic embodiments of specific community cultures, but also the proverbial practices of individual speakers reflect their idiosyncratic relationships to their socio-linguistic environments and affect the tone and quality of their utterances. Unsurprisingly, thus, proverbs function in myriad and often contradictory ways in *Shrew*.

In order to analyse the variety of proverbial practices in *Shrew*, this paper first outlines the methodological challenges inherent in quantifying and identifying proverbs when no accepted definition of the term exists, and when, accordingly there is no comprehensive agreed-upon list of proverbs in the play. As such, I begin by defining the criteria for selection of my corpus of approximately 125 proverbs. My list draws from the indices compiled by M. P. Tilley, R. W. Dent, F. P. Wilson and B. J. Whiting, supplemented by explanatory notes in editions of *Shrew* that identify proverbs and by my own research editing the play for *LEMDO (Linked Early Modern Drama Online)*. By looking at proverb distribution through the play, I highlight the scenes and beats that are thickest with proverbs, thereby assessing which themes, settings, and characters elicit the greatest use of proverbs. This analysis is complemented by a breakdown of how many proverbs each character speaks and a calculation of the proverb-density of their utterances: the percentage of each character's lines containing proverbs. These statistics and observations are further nuanced through a closer examination of the contexts in which they appear. I consider the character's audience; the topic of conversation; whether the proverb is cited directly or indirectly; its placement in the scene/beat; if it is a source of humour; if it characterises the speaker as wise, foolish, or a wise-fool; whether the proverb invokes or subverts tradition or authority; and whether it draws primarily from oral, popular wisdom or the Latin humanist curriculum. Ultimately, this focus on proverbs offers fresh insight into how popular and learned traditions are harnessed to create humour and irony and to shape character identity and interaction, and more broadly, it suggests new ways of thinking about Shakespearean paremiology.

2. Joseph Khoury, "Reasoning the Need for Shakespeare"

During the tense exchange with his two older daughters, and immediately before King Lear rages into the storm, Goneril and Regan ask him why he needs his one hundred knights. Lear famously answers,

> O reason not the need! Our basest beggars
> Are in the poorest thing superfluous.
> Allow not nature more than nature needs,

Man's life is cheap as beast's. (2.4.261.267)

King Lear's answer reveals several characteristics of the old man at once. First, he is desperate to retain his identity as king, including potentially frivolous ones such as having a huge entourage to follow him around. But his answer also reveals a truism about humanity, confirming that in civilization we all retain things that we do not in fact need but which we wrongly—or frivolously—identify as needs.

It seems that this proverb is one that Shakespeare invented. As often happens, phrases used in context in Shakespeare's plays are often taken out of context and used in situations that are foreign to the circumstances in which the phrase appeared. This is the case for this proverb. Today, we project this phrase, or a variant of it, to reject a questioning of an action we undertake, or to emphasize a sense of entitlement to something we want but do not need. In other words, we emphasize the question of privilege that Lear also emphasizes, but not the latter half of his explanation, that humanity needs certain things that are not necessary to survival, but which differentiate us from beasts.

It is in this latter context that I would like to suggest that Shakespeare's proverb helps us to understand the necessity for our society to continue to invest in what many governments and university administrators see as frivolous needs, not necessities—the continued study of the Humanities generally, and Shakespeare particularly.

3. Vladimir Makarov, "'One shrew is worth two sheep': proverbial construction of ambiguity across genres"

The importance of proverbs – both as a genre per se, or with a commentary, as in emblem books or Erasmus' *Adagia*, or used to define types, as in the 'character' genre, or to sum up a monologue in a comedy – has long been recognized, as well as its cross-author use. For drama alone, 1950s saw the monumental effort of Morris Tilley's Dictionary, and 1980s, its expansion by Robert W. Dent. With the age of electronic databases, the horizon of proverbs has expanded still further – and it has become clear that variants and uses of proverbs across the whole spectrum of genres, analyzed together, show anything but a boring unity of accepted meanings. Rather, they seem to be operating both within the text, strongly contextualized, and out of it, as an ambiguous whole.

The paper will focus on the cluster of proverbs around the notion of a *shrew* that has proven so famously difficult for many commenting on Shakespeare's *Taming of the Shrew*. Besides Shakespeare's comedy, *A Shrew* and Fletcher's sequel, I will look at the *shrew/sheep* proverbs and sayings that appear in the works of Nicholas Breton, George Gascoigne, Thomas Heywood, John Taylor the Water Poet and other authors, in order to take a more complete look at the presentations of shrewness.

4. Roderick H. McKeown, "'Where that saying was born': Catechism and Proverbial Language in *Twelfth Night*"

When Feste criticizes Olivia's ostentatious mourning for her brother, he fits his language to his argument that it is foolish to mourn for a soul in heaven. Olivia is not "my lady" but "Madonna,"

and he cites the familiar proverb "*cucullus non facit monachum.*" When presenting his argument, though, he announces to Olivia "I must catechize you for it" (1.5.57). Just as many of Feste's pronouncements are quasi-proverbial without necessarily being proverbs, his questioning of Olivia is catechistic without being drawn from the *Book of Common Prayer*'s catechism that would have been familiar to many – if not most – in the original audience.

This paper will argue that both catechism and proverb offer speakers socially sanctioned scripts for assuming authority: parent over child in the spiritual realm with the recitation of the catechism, and speaker over listener in the social realm of proverbial wisdom. Any catechism is essentially an attempt to instill a reflexive doctrinal response that would function in many ways like proverbial knowledge, except without the latitude for interpretation. For example, is the appropriate proverb in the current moment "look before you leap" or "he who hesitates is lost"? Catechism offers only one answer.

While Feste is adapting the forms rather than quoting, his deployment of the form of catechism is consistent with his use of proverbs in its ambivalence. As I will demonstrate, Feste invokes proverbs both to claim authority and to question the authority of proverbial language itself. Similarly, he deploys on one hand Latin terms and references to monasticism, and on the other, an explicitly Anglican intertext in his argument against Olivia's self-seclusion "like a cloistress" (1.127).

Proverbial language and the Anglican catechism thus both serve similar functions for Feste, offering him malleable social scripts he can deploy for his own purposes – and cross-purposes.

5. Jessica Tooker, "Husbandry in heaven and prodigality on earth"

Precipitating Duncan's untimely murder by Macbeth, young Fleance receives his father, Banquo's sword, as the thane mindfully observes to his son, "There's husbandry in heaven" (2.1.6). To be sure, Banquo's proverbial saying—uttered just a few hours before the king's tragic expiry—influences many dramatically significant themes and actions, since the contrast between frugality and goodness, exorbitance and wickedness is forcefully instantiated by the Macbeths, especially after they (perhaps penitently) commit regicide. My paper examines the compelling disseverance between thrift and waste, as these two essentially holistic terms would epitomize a personal mindset—advantageous in warfare and representative of the body mortal—earlier demonstrated by Macbeth, including during battle, and embraced by him with regards to choice-making in his own life. Ironically, however, Macbeth's characterological husbandry—for he repeatedly, honorably voices a preference not to do more than would be moral-ethically suitable—eventually becomes a contrastively held ethos of nothingness and suasive prodigality, wherein greed, corruption, sin, excess, and waste come to predominate his life, and to feasibly determine Scotland's tragic fate. Consequently, I argue that the play's presentation of, and experimentation with, the opposed poles of sufficiency and surplus, thrift and excess, demonstrates how the Macbeths explosively come to power. Yet, as the country

perceptibly bleeds under Macbeth's "bloody-sceptered" reign, Banquo's remembered proverb resounds what would be great.

6. Jane Rickard, 'The First Literary *Hamlet* revisited: Jonson, Shakespeare, and the Commonplacing of Professional Plays'

Back in 2008, Zachary Lesser and Peter Stallybrass put forward an influential argument about the genesis and significance of the commonplace marking in Q1 *Hamlet*. Taking this publication as its test case, their 'The First Literary *Hamlet* and the Commonplacing of Professional Plays' (*Shakespeare Quarterly*) maintained that it was primarily stationers who created the fashion for commonplace marking in professional drama in the first decade of the seventeenth century. This marking was, the article argues, part of an economically-driven attempt to turn drama into a 'literary' form. The proposed paper challenges that account by revealing the key role that Ben Jonson, Shakespeare's friend and rival, played in establishing the practice. It further argues that to focus discussion of the commonplacing of professional drama upon *Hamlet* is to risk creating a misleading picture. For it is not only the case that Shakespeare himself – in contrast to Jonson – seems to have taken no interest in highlighting sententiae in his plays. It is also the case that stationers seem to have been less concerned to supply commonplace markers for his plays than they were in their work with other dramatists. Of the 41 editions of Shakespeare's plays published between 1600 (when Jonson's plays began to include these markers) and the appearance of the First Folio in 1623, only two share this feature: *Hamlet* and *Troilus and Cressida*. The irony, of course, is that for posterity this would not matter: Shakespeare remains the most quoted dramatist of the period.

7. Yuki Nakamura, "Presentist Senecaism: Shakespeare's Use of Senecan Maxims, Sententiae, and Rhetoric"

When texts from the past are used in works of later times, their contexts may be interpreted in light of their perspectives of the later times, a form of criticism known as presentism. Such quotations by Shakespeare and his contemporary playwrights were associated with Renaissance presentist interpretations of the classics. This paper focuses on revenge dramas, which were products of the reception of the classics in the Renaissance. A typical revenge drama featured an individual in conflict with authority. The ideal individual in Renaissance humanism was someone with autonomy and freedom, as depicted in Seneca's plays. Values ascribed to individuals had been filtered of the Renaissance humanist reception and were represented in quoted maxims, sententiae, and aphorisms and, as A. J. Boyle observes, through imitated rhetorical devices such as the self-signaling onomastic rhetoric and Schreirede (Boyle 162-64) from Seneca's texts.

Renaissance quotations from the classics expressed Renaissance ways of thinking rather than the ancients' ways of thinking itself. Many Renaissance people, including Shakespeare, shared and were inspired by the ancient values described in classical texts, but they also interpreted them in their own

ways and expressed their own thoughts. For example, the protagonist's onomastic rhetoric in Seneca's *Medea*, when imitated by Shakespeare and Thomas Kyd, represented aspects of the early modern individual that were different from those accepted in Seneca's time. Classical clichés gave Renaissance playwrights' theatrical representations a powerful appeal. Alternatively, the purpose of their citations may have been to use expressions that were familiar to many so that certain topics could be understood with only a brief mention. Today, Shakespeare's classical quotations are transformed in modern adaptations through the filter of modern interpretations. Presentism in each era inherits the clichés of the past, but continues to give them new meanings.

SEMINAR 9

Shakespeare's Legal Temporalities

Convenors:
Dr Rachel E. Holmes
Dr Maria Sequeira Mendes (University of Lisbon)

Participants:
Stella Achilleos
Alex Davis
Giacomo Ferrari
Che Flory
Katarzyna Jaworska-Biskup
Neslihan Koroglu
Arkadiusz Krupa

Law and time are never far apart in the early modern imagination. But time's relations to law, and law's to time are manifold. In the emblem that tops Samuel Rowlands' *Sir Thomas Overbury, or the Poisoned Knight's Complaint* (1614), the prone, laurelled corpse of Sir Thomas Overbury speaks to one such relation from 'Within [his] house of death'. Flanked by Truth and an open-eyed, raunchily gartered Justice the eternal epitaph reads: 'Time hath revealed what to trueth belongs, / And justice sword is drawn to right my wrongs'. Time here, as in the familiar early modern adage, tells all and is the vehicle for truth telling, a salve to law's inadequacies. However, as we see in *Hamlet*, time, and specifically the passage of it also 'knock[s]' law 'about the sconce' (V.1.96). One skull Hamlet highlights in the graveyard scene, ravaged by time, is the skull of a lawyer. Hamlet's speech to it cycles through an array of legal mechanisms and documents—'statutes', 'recognizances', 'fines', 'recoveries',

'vouchers', 'conveyances', 'indentures' (V.1.96–110)—all temporally bound, bureaucracy too abundant to cram in the 'box' of the coffin that gives the illusion of security and no protection in the end. Rosalind's—well, Ganymede's—playful meditation on Time in the forest of Arden may be less bleak, but it is no less legal. Expounding upon Time's 'divers paces' (III.2.299), Rosalind suggests Time 'trots hard with a young maid between the contract of her marriage and the day it is solemniz'd' (III.2.304–05), a joke which seems without law to gesture only to how desperate the 'young maid' is to leap into bed with her lover. With law in view, though, time becomes either a painful delay to the guarantee of faithfulness, or the laughingstock as a perfectly licit clandestine marriage such as Romeo and Juliet's would, as the Nurse would encourage, get them to bed within the hour. Time's self-professed power 'To o'erthrow law' (IV.1.8), to borrow from *The Winter's Tale*, 'To plant and o'erwhelm custom' (IV.1.9), contains within it a sense of the perpetuity of legal temporalities charted by Shakespeare and his contemporaries. Custom, as Stephanie Elsky shows, itself a legal mode, is simultaneously anchored in the authority imported by time immemorial and the immanence of legal change. Joining the recent temporal turn in legal humanities, this seminar asks how and to what ends Shakespeare and his contemporaries turned to legal temporalities?

1. Giacomo Ferrari - "The time and place of diff'rence": battles as juridical and exceptional events in Elizabethan drama

The present paper addresses the questions raised by the Call by means of close readings of battle scenes and war speeches in Shakespeare and his contemporaries. The focus is on how the authors convey conservative or provocative political messages, depending on their depiction of time in relation to battles understood as trials of opposed claims. The plays are read in the context of contemporary political and juridical thought, and in view of their literary and historical sources – Coke's Reports, Gentili's De Iure Belli and Holinshed's Mirror for Magistrates, among others. The paper consists of three parts: the first is a discussion of battle, whose stage-depiction often insists on the function of ascertaining the rightful claim in a dispute involving the right of possession. Numerous elements show that this function is more than merely rhetorical and is rooted in common law. Secondly, scenes from Richard III, Edward III, and older and anonymous plays are taken into account, when battle are depicted as trials that retain a paradoxical temporality based on the faith that the better right is already in place and only needs emerging. The relevant facet of time in these occasions is time elapsed, insomuch as battle singles out the righteous side. The third part discusses more disenchanted, modern, and provocative scenes from Peele's and Shakespeare's "King John" plays, where fighting and war-speech mock the supposed juridical value of battles and expose their exceptional nature. Irrespective of the discomfort of the representatives of order, the relevant aspect of time here is the fighting-present, the existential moment of death and decision. The paradoxical temporality that required faith in a predetermined outcome is deprived of its theological preconditions and debunked. In conclusion, the paper addresses the unsettling political potential of distrust in the right of possession in the last decade of Queen Elizabeth's reign.

2. Stella Achilleos - "For who would bear […] the law's delay"?: Legal Temporalities in Shakespeare and his (near-)contemporaries

Contemplating on why people endure suffering in his well-known "To be, or not to be" soliloquy, Hamlet in Shakespeare's homonymous play provides a list of various afflictions that render human life hard to bear: these include the more general "whips and scorns of time" (3.1.69), but also more specific references to calamities such as "The oppressor's wrong" (3.1.70) and "the law's delay" (3.1.71). In this paper, I would like to examine the issue of legal temporalities by situating Hamlet's reference to "the law's delay" within a broader set of ideas that involved a critique of the legal and penal system in seventeenth-century England. As I would like to argue, Hamlet's reference to the delay in legal processes may be read within the context of an increasing outcry against the various abuses of the English legal and penal system that culminated in the mid-seventeenth century with the vociferous attack on the inhumane processes of the English legal system by such groups as the Levellers and the Diggers and their demands for judicial reform. Indeed, as I would like to suggest, Hamlet's reference to "the law's delay" resonates with ideas as those found during the period of the English Revolution in such texts as John Lilburne's Liberty Vindicated Against Slavery (1646), a Leveller manifesto in which Lilburne castigates the English criminal justice system, focusing especially on the iniquities of imprisonment, the cruel conditions under which prisoners were frequently detained, but also on the practice of long detainment without charge or trial.

3. Che Flory - [Time and Justice in Shakespeare's Romances]

One of the notable structural shifts in Shakespeare's romances is the manipulation of time and the large gaps of time present between central events. I propose this approach to time is uplifting reconciliation processes that prioritize time, particularly restorative and transformative justice processes. Following the happenings of affected parties from the harm done to their reconciliation, I will partner actions taken throughout these plays, primarily by the person perpetuating harm, to efforts made in restorative and transformative justice processes. I argue that the shift in the manipulation of time in Shakespeare's romances foregrounds a new set of ethical frameworks and models the effective use of those frameworks in various scenarios throughout these plays. Modern community-focused ethics are often left out of Shakespeare studies, and I believe there is a lot to glean from these frameworks, specially in his works that foreground community inclusion after harm is done.

4. Neslihan Köroğlu - Not "curbed by the will of a dead father": Portia's Subversion of Legal Temporality in The Merchant of Venice

The casket scene in The Merchant of Venice (1596) is a compelling example of how Shakespeare dramatizes patriarchal authority through legal temporality, particularly 'the father's law'.

The scene portrays Portia bounded by her late father's will dictating her suitor to make the correct choice among three caskets—gold, silver, and lead—to tie the knot. This mechanism reflects not only the exertion of the father's authority but also the temporal reach of patriarchal law beyond his death. Such a mechanism not only embodies the legal concept of the 'dead hand' -- the ability of the deceased to impose conditions on the living-- but also limits Portia's agency and autonomy. Yet while the father's law appears timeless and immutable regarding its rigidity during the Early Modern period, Portia skilfully wields the riddle song to subvert the legal outcomes with a hint. Subtly guiding Bassanio towards choosing the correct casket, she ultimately helps him succeed in the casket challenge since the clue embedded in the repeated rhymes in the song corresponds to the word 'lead'. In this context, Portia ensures that patriarchal law does not perpetuate its influence across time and space. She, then, subverts patriarchal structures through her disguise as a male judge in the courtroom. Thus, Portia not only challenges the constraints of the patriarchal law but also reclaims agency. In this context, this seminar paper aims to explore how Portia, using her intellect and resourcefulness, subverts and reshapes the legal temporality and social outcomes dictated by her father's will in The Merchant of Venice.

5. Arkadiusz Krupa & Katarzyna Jaworska - Images speak louder than words? Challenging Shakespeare's legal imagery in *Measure for Measure*

Shakespeare's legal language has already been investigated in research literature. Much has been written and said about the law in Shakespeare's works and (in)congruity of his legal lexicon in translations and adaptations, to mention a few. There is, however, little research on transferring the legal imagery of his works into visual art. This paper discusses the challenges of illustrating Shakespeare's law based on the example of Measure for Measure, the play heavily infused with the law and its reflections. What makes this work especially challenging and, at the same time, interesting for an illustrator, is many legal images. In this play, the law is conceptualised as, among other things, "rusty armour", "overgrown lion" and "scarecrow". Shakespeare created those legal images to comment on his times. Thus, the question arises: How does Shakespeare's legal image fit into the contemporary setting? Here comes the issue of temporality, law and art. The graphics depicting selected scenes from Measure for Measure by Arkadiusz Krupa (a lawyer and illustrator) will be displayed during the presentation. The paper (alongside discussing the intersections between law, Shakespeare and art) also introduces a research project entitled "Legal Shakespeare Illustrated" (co-authored by Arkadiusz Krupa and Katarzyna Jaworska) which collects visual representations of Shakespeare's legal references.

6. Alex Davis - Decision to Leave: Political Theology in the plays of Antoine de Montchrestien

Antoine de Montchrestien died in October 1621. In May of that year, he had joined a Huguenot rebellion against the French crown. On 7 October he died in a melee with troop of musket

men. It was a memorably violent end to an incident-filled life, over the turbulent course of which Montchrestien had initiated multiple lawsuits; occasioned a minor diplomatic incident between England and France; killed a man in a duel; therefore fled to England for several years; established a factory upon his return to France, producing penknives, lancets, and other small steel implements; and been appointed governor of Châtillon-sur-Loire. He was the author of a prose treatise, the *Traicté de L'Œconomie Politique*, that makes the first use of the term 'political economy' in its modern sense, and he was—finally—the author of seven plays, which are the subject of this paper.

I consider Montchrestien in the tradition of 'political theology', as first explored by Jean Bodin in the mid-sixteenth century, with its focus on law-making sovereign authority. Montrchestien's theatre mines the mythic past—with plays of Hector, of Cleomenes, of Sophronisba, of Esher, and of David—and recent history—with a play of Mary Queen of Scots—in order to represent moments of terrifying arbitrary power. Throughout these plays, the formal resources of a neoclassical stage are subject to *ad hoc* reconstruction, with points of departure from a norm registering the gradients of force that were bending established sixteenth-century ideas of political life out of shape. This paper offers an introduction to this little-known contemporary of Shakespeare, making the case for him as a significant writer in his own right, one whose project is to craft the literary forms that might come to grips with the changing legal and political structures of sixteenth-century Europe.

7. Rachel E. Holmes - The Precedence of 'Chast Lucretia'

In the *Third Part of the Institutes of the Lawes of England*, when surveying established precedents of rape and ravishment, Sir Edward Coke reaches for the plight of the literary-historical figure of 'chast Lucretia' and her 'extream heavinesse' as his precedent. Frequently treated as a moral example of the ravished maiden (St Augustine, Juan Luís Vives), 'chast Lucretia' had by the early modern period become an established literary archetype. This chapter uses the inextricability of literary and legal ideas of precedence to probe the transnational mythologisation of Lucretia's chastity as a gold standard that ultimately only curtails female personhood.

8. Maria Sequeira Mendes - Pleasing Time

Time pleasers are those who, as the *OED* puts it, "out of self-interest adapt his or her conduct or views to suit prevailing circumstances". Shakespeare uses the term in plays such as *Coriolanus,* in which Junius Brutus explicitly associates time and flattery in his critique of Coriolanus' treatment of the people, when he 'call'd them / Time-pleasers, flatterers, foes to nobleness' (III, i, 45-46). In *Twelfth Night*, Maria mocks Malvolio, claiming he is not as puritanical as he wishes others to think, being nothing "constantly but a time-pleaser; an affectioned ass, that cons state without book and utters it by great swathes' (II, iii, 142-145). In Overbury's *Characters*, 'The Timist', the time-pleaser typically "danceth to the tune of Fortune, and studies for / nothing but to keep time". This paper argues that

a connection might be found between the idea of time-pleasing, praise, and early modern lawyers who continually please time to move ahead.

SEMINAR 10
Time out of joint in screened Shakespeares

Convenors:

Víctor Huertas Martín – Univ. of Valencia
Maria Elisa Montironi – Univ. of Urbino Carlo Bo
Yauheniya Yakubovich – Univ. of Valencia

Participants:
Sylvaine Bataille Brennetot
Jakub Boguszak
Stephen M. Buhler
Anna Maria Cimitile
Tommaso Continisio
Melissa Croteau
Jacek Fabiszak
Beatriz Simões

1. Sylvaine Bataille Brennetot - "Shakespeare between extinction and preservation in post-apocalyptic TV series *Silo* (Apple TV+, 2023-present)"

Adapted from Hugh Howey's literary trilogy of the same name (2011-2013), the television series *Silo*, now in its second season, is set in a 144-story-deep concrete tube buried underground where 10.000 people live sheltered from the toxic atmosphere that has rendered life on the surface impossible. Their existence is marked by ignorance of crucial parts of their history, as is made clear from the very first seconds of the show. Culture and curiosity as we know them are stringently controlled in the Silo: simply expressing the desire to go out is strictly forbidden and harshly punished, books are not allowed and possession of objects from the past before the Silo is risky – they are called Relics and examples range from a PEZ dispenser to a hard drive. The main character's name, Juliette Nichols, is, however, associated to a play by other characters and herself inside the diegesis: in Season 1 (ep. 4), this play is left unidentified and has a whiff of the forbidden, as it is said to have been written by "a rebel" who remains unnamed and it is apparently not performed anymore; in Season 2 (ep. 5), Solo gives the title

of the play, *Romeo and Juliet*, and quotes from it ("What's in a name?") but Juliette doesn't seem to recognize the quote and disagrees when he says that the two eponymous characters die. While Howey's novel provides a backstory explaining that Juliette was named after the main female character of a play entitled *The Tragic Historye of Romeus and Juliette*, a play that her parents saw before she was born and then later with her when she was five (see Charles Conaway's chapter on Shakespeare in the *Silo* books, in *Shakespeare/Not Shakespeare*, ed. C. Desmet *et al.*, 2017), the televised series has so far omitted this completely and has been even more elliptical than the novel on the play linked to Juliette's name. "The play" known by Juliette in the television show is a trace of a trace, an adaptation at two removes from Shakespeare which emphasises not only rewriting but also erasure and oblivion. The television series' visual insistence on the Relics – objects that most Silo residents can't name nor make sense of – reflects on the references to *Romeo and Juliet*, which also appears as a vestige from the past shrouded by an aura of mystery and danger. As Fredric Jameson famously put it, science fiction offers a "'method' for apprehending the present as history" and works "to defamiliarize and restructure our experience of our *own* present" ("Progress Versus Utopia; or, Can We Imagine the Future?", 1982). In this paper, I will explore how Shakespeare is, like familiar and even trivial objects of our everyday life today, defamiliarized and restructured so that "our" Shakespeare becomes an object of nostalgia, a feeling made even more poignant because it can hardly be shared with most characters.

2. Jakub Boguszak - "Duration and continuity in film and TV adaptations of Shakespeare's Histories "

Academics as well as theatre practitioners bought into the idea that Shakespeare's histories are more interesting when staged—and indeed filmed—in cycles some seventy-five years ago, and the fashion holds to this day. We seem unable to resist welding the plays together, and, despite the resulting contradictions, bloated casts, uneven writing, and exhausting dramaturgy of violence, we are still very much invested in the idea that the two tetralogies work, or can be made to work, as tetralogies. It's Shakespearean history as we like it, the one thing in Shakespeare's oeuvre that can satisfy that peculiar craving that humans always seem to have had: the desire for stories too long, too rich, to be told in one go. This paper asks how different ways of adapting the histories for TV and for film transform the dramaturgy of the plays depending on the amount of time a viewer is expected to spend watching them, the time allowed for one segment, one episode, one season. It considers the trade-offs involved in our pursuit of continuity, temporal cohesion, and serial development, and it shows how the past has been shaped by directors reworking the timelines of Shakespeare's histories to suit the needs and conventions of broadcasting and film production.

3. Stephen M. Buhler - "Negotiating Time and Space in Screen Versions of *Twelfth Night*"

"What temporality, friend, is this?"

For this seminar I will focus on radically different imaginings of time period in screen adaptations of *Twelfth Night* – presentations that nevertheless also gesture toward the historical moments in which the productions were crafted. For Yan Frid's sumptuous 1955 rendering, produced during a brief post-Stalinist cultural thaw, the film's designs evoke not only the Early Modern period in its sets, shooting locations, and costumes, but also an imagined (and longed-for) halcyon age in which prelapsarian innocence can be recovered. After those unruly imaginings were brought severely to heel within the Soviet Union, as well as the Eastern bloc, Peter James's 1978 *Twelfth Night* for television projected its Illyria into a future shaped in part by 20th-century science fiction, most notably the presentation of theatrical performance in the original *Star Trek* series. James had directed a production for the Sovremennik Theatre in 1975, the first British director to lead a company in Russia since 1905. 1975 was also the year that witnessed the docking of the Apollo and Soyuz spacecrafts, signaling hope for even greater cooperation between the West (as represented by the United States) and the East (as represented by the Soviet Union). Finally, Trevor Nunn's autumnal vision for the play explored the collapsing of time periods through its embrace of high Victorian designs (especially in evocations of Pre-Raphaelite aesthetics) and its embrace of film's capacity to interweave scenes. The tour de force here is "O Mistress Mine" during which Orsino's avuncular counsel to Cesario is delivered during an instrumental performance of the song, while it is being vocalized by Feste and Maria elsewhere, at Olivia's estate. Nunn's film deploys standard conventions of Heritage film-making in the service of an imagined neoliberal thaw in the United Kingdom after the deprivations of the

Thatcher years. The time grows in and out of joint as Nunn's screenplay transforms scenes that occur sequentially into scenes that occur simultaneously.

4. Anna Maria Cimitile - "The time *is*. Out of joint: Laura Angiulli's *Il re muore* (2018) and Thomas Ostermeier's *Hamlet* (2008; as seen in Naples, 2024)"

Laura Angiulli's film *Il re muore* (The king dies; Italy, 2018) is an Italian adaptation of Shakespeare's *Richard II*. In the film, scenes from the playtext, in which the characters recite the original cues in Italian translation, are interpolated with short added scenes in which the characters are silent. Some moments are shot in the style of *tableaux vivants*. Such variety already testifies to a special way of perceiving — and representing — time on Angiulli's part, and I mean not only the historical time when the events recounted by Shakespeare in his play took place, but also time as the *passing* or *occurence* of events, the *flow* that time is; in other words, time as *becoming*. If we think of it in the latter form, we are likely to figure first and foremost the linear, teleological sequence of past present and future, but *Il re muore* renders the flow of time as a co-existence of moments.

Thomas Ostermeier's *Hamlet* (2008) came to Naples in 2024, the only Italian stage of the show for the year. In the staging of the repertoire show, a complex 'theatre-machine' is employed, which produces a movement of the stage in such a way as to make downstage and upstage interchangeable. This is combined with the choice, in most scenes, of having the characters all on stage, both those who are actually on stage in the specific scenes in the playtext and those who are not. Add to this the choice of having the show run with no intervals for 165 minutes, and you get an idea of how the representation of time — and its perception on the part of the spectators — is altered in important ways.

What can we make of the 'disjointedness' of time, as it results from the different choices made by Angiulli and Ostermeier, with respect to the two playtexts? How relevant is it for a reappraisal of Shakespeare's notion of 'time', at least in the two plays respectively staged and filmed by the two directors? Is being 'out-of-joint' a quality of time *qua* time for Shakespeare? Or is it what Richard II or Hamlet, in their special conditions, perceive time to be? What imports would one interpretation or the other of the directors' 'cuts' have for a renewed reading of the two plays? These and related issues will be addressed in the paper.

5. Tommaso Continisio - "Temporal Disruption in Prison Shakespeare Films"

Prison Shakespeare films fundamentally disrupt the conventional tripartite division of time into past, present and future. Unlike most traditional adaptations of Shakespeare's plays, which tend to mediate between historical distance and contemporary relevance, prison films like *Shakespeare Behind Bars* (2005), *Mickey B* (2007) and *Caesar Must Die* (2012) are characterised by a specific temporal framework in which the boundaries between carceral, historical and performative time converge in unexpected ways.

In these films, the past is fractured and reassembled: Shakespeare's historical worlds converge with inmates' personal memories, blurring the line between cultural history and individual trauma. The present is no less ambiguous, existing in a dual state that balances the restrictive routines of prison life with the momentary freedom of theatrical performance. The future, in turn, splinters between the prisoners' progression toward the climactic theatrical event and the uncertain – and often unreachable – horizon of release or redemption. All of this unfolds within the documentary form, which weaves together the measured progression of rehearsals with the relentless rhythm of prison life.
In my presentation I aim to explore how these films reimagine Shakespearean adaptations not as a static homage to history, but as a dynamic space where time itself is reconfigured. This interrogation of the above overlapping temporalities goes beyond a simple 'past/present' dichotomy and prompts us to reconsider the relationship between cultural memory and individual experience, the constraints of the present and the potential for transformation, and the ways in which Shakespeare's works can create moments of possibility even within the most restrictive environments.

6. Melissa Croteau - "Screen Shakespeare and the Double-Auteured Film"

> It [cinema] is an art that cannot live by looking back over the past and chewing over the nostalgic memories of an age gone by. Already it is looking to the future, for the future, in the cinema as elsewhere, is the only thing that matters.
>
> — Alexandre Astruc, "The Birth of a New Avant-Barde: La Camera-Stylo" (1948)

The points of significant intersection and divergence between auteur theory and Shakespeare studies are numerous. This paper examines these nodes of intersection, considering how the foundational concepts of auteur theory—as expressed in the work of Astruc, François Truffaut, Andrew Sarris, and Peter Wollen—have been employed by scholars of screen Shakespeare, from Jack J. Jorgens' classic *Shakespeare on Film* (1977) to the volume *Welles, Kurosawa, Kozintsev, Zeffirelli* (2013) in Bloomsbury's Great Shakespeareans series. Despite Graham Holderness's interventionist call for scholars to move away from auteur-based approaches to cinematic Shakespeare in 1993 (*Shakespeare Survey*, vol. 45), auteur theory is alive and well in Shakespeare studies. It seems quite fitting that the auteur-playwright's work lends itself so well to auteur directors and to auteur theory approaches to those directors' Shakespearean adaptations. However, as Welles could tell you, the film auteur/Shakespeare relationship is often a match made in purgatory. This paper will explore this imbroglio through the lenses of film theory and screen Shakespeares' history in the popular and scholarly realms, concluding with a brief survey of four auteur-directed *Macbeths*: those of Welles (1948), Kurosawa (1957), Vishal Bhardwaj (2004), and Joel Coen (2021). What is gained and lost when we interpret these *Macbeth*s through auteur theory? How does putting these films in dialogue with the auteurs' non-Shakespearean films help us understand the directors' motivations for choosing Shakespeare and the consequential historical and industrial contexts in which these films are rooted?

7. Jacek Fabiszak - "Time is *really* out of joint in Julie Taymor's *Titus* (1999): Re-temporalising Shakespeare"

The temporal setting of Taymor's film is quite unsettling as it showcases something one might call alternative history in which the ancient period that the play is situated in is mixed with a time that looks familiar to the late 20th century Western viewer. As Screen Queens' review has it, "the costumes, sets and music all reference different periods of history: modern day, Ancient Rome, Nazi Germany and Mussolini's fascist Italy" (https://screenqueens.wordpress.com/2020/08/27/julie-taymors-adaptations-of-shakespeares-titus-and-the-tempest/).

Shakespeare's plays with their non-illusionistic nature and lack of the temporal framework (with the exception of histories and Roman plays), or their imaginative treatment of time invite and effect frequent liberties that adaptors have taken whether on stage or screen. Furthermore, stage conventions of his time, as exemplified in Harry Peacham's drawing of a scene from *Titus Andronicus*, too manifest a symbolic representation of either time or place.

Naturally, film has its own conventions and constraints on the presentation of time and the temporalizing choices the director makes. The inherent realism of the medium leads usually to the selection of one period; in the case of Shakespeare film that has been the antiquity, the Middle Ages, Renaissance, the 19th century, specific decades of the 20th century, the modern times, etc. Mixing times is not typical of narrative cinema (though very Shakespearean); for this reason, the aim of the paper is to inquire about the uses of time in Taymor's film and in other selected screen adaptations of Shakespeare, particularly in an attempt to address the question how such strategies interrogate the present and affect the message that is to be sent to a contemporary viewer.

8. Beatriz Simões - "What's this thing that gets between us and Shakespeare?": time in *Looking for Richard*

Looking for Richard (1996), directed by Al Pacino, is a mixed-genre film that employs both documentary style footage and sequences directly concerning William Shakespeare's *Richard III* in an intriguing exploration of what it means to adapt Shakespeare for cinema, as well as what the author signifies in contemporary times. The film questions how to approach a play as a reader, a performer and an audience member, but most importantly juxtaposes scenes of historical recreation with intimate readings and rehearsals. In this sense, the movie can be said to explore how one sees history altogether, and how filmmakers and theatre producers alike make decisions concerning rehearsing history, which is a prevalent theme in Shakespeare's history plays: how much of history is ideological staging, and how truly can one seek to understand it as anything but narrative?

Furthermore, we will seek to understand what significance can be found in the choice of *Richard III* for such a complex approach to an adaptation, confronting the historical figure with contemporary times in a presentist approach. Finally, we'd like to explore the weight of adapting

Shakespeare taking into account his contemporary cultural capital and how this ties into historical consciousness, to try and find meaning in the multiple temporalities that the film explores.

SEMINAR 11

European Performance and Adaptations of *Richard III*

Convenors:
Juan F. Cerdá - University of Murcia (SPAIN)
Jennifer RUIZ-MORGAN - University of Extremadura (Spain)

Participants:
Daniel Ambrona
Lyudmila Artemjeva |
Elena Bandín |
Kinga Földváry
Xenia Georgopoulou
Sabina Laskowska-Hinz
Kiki Lindell Tersmeden
Vanessa Palomo Berjaga
Dídac Pujol
Francesca Rayner
Mickaël Savchenko
Isabelle Schwartz-Gastine
Erica Sheen
Burak Urucu
Veronika Schandl
Marine De Rocca Serra

1. Daniel Ambrona - "The Uses of Richard III in Spain in the 21st Century"

Richard III is said to be one of the most performed and adapted plays by W. Shakespeare. There are some reasons why directors choose to represent the play, and one of them is the possibility that it offers to attack, criticise and warn about politicians. Since *Richard III* is a play which shows the struggle for power and an evil character who does anything to become king, directors and playwrights find the perfect chance to connect it to their times. From the beginnings of the 20th century to our days, and especially after the World War II, many *Richard III* productions refer to politicians and dictators as Hitler, Stalin, Mussolini, Mubarak, Nixon, Sadam Hussein... We find productions in Italy, Germany, Britain, East Europe, USA or even Arab states, and of course, Spain is not an exception. Our current situation, including political corruption, the rising of ultra parties, and social inequalities, provides the opportunity to critical theatre to search social change through drama. Therefore, in this research we

will see how Spanish companies in the 21st century are influenced by local needs and as a result, more than 20 companies have adapted or rewritten the play as a react against local politicians and social issues. Then, what we have is a new play, sometimes something completely different and very interesting, but always under the shadow of the King.

2. Lyudmila Artemjeva -*"Richard III* in Serbian theatre: redemption for a tyrant?"

In this paper I will attempt to place Ljubiša Ristić's adaptation of Shakespeare's *Richard III* (2018) in the context of earlier Serbian productions of the play and examine the evolution of the perception of a tyrant. Contemporary Serbian theatrical adaptions of Shakespeare's plays dealing with usurpers (e.g.: *Macbeth*, *Richard III*) seem to opt for external explanations of the usurper's actions and are reluctant to keep them accountable for the atrocities they commit on their way to the throne. They tend to uproot the plays from their, or, in fact, any, historical context and depoliticize them. This seems to be precisely the case of Ljubiša Ristić's version of *Richard III* (2018). The avant-garde adaptation presents Richard as a fallen angel bound to redeem the world and himself. By mixing up and joggling the bits and fragments of the original play the director transforms Richard from a murderer and usurper into a victim of female hatred (his mother's, Queen Margaret's) and of the hypocritical ambition of others: they all want something from Richard, they crave power and fortune while pretending to be his honest supporters. However, Richard, though striving for the crown, is also striving to free himself from the bounds of this doomed world: his cry for a horse in exchange for a kingdom becomes the leitmotif of the play. He values the kingdom so little that when he finally has it, he leaves it to Richmond without a fight and leaves with the horse, which symbolizes freedom. By comparing different Serbian theatrical adaptations of the play of the last fifty years I will aim to examine the conceptualization of the Shakespearean tyrant throughout Serbian theatrical tradition.

3. Elena Bandín - "Depoliticizing *Richard III*'s disability in Francoist Spain"

This paper explores the reception of *Richard III* during Franco's dictatorship in Spain, analyzing the political, social, and cultural strategies employed to depoliticize Shakespeare's play. It focuses on the interplay of (self)censorship, translation, and performance practices that neutralized the text's potential for political subversion. The 1946 production of *Richard III* at the Español Theatre exemplifies how Shakespeare's work was appropriated by the national theatre to align with Francoist values. The analysis of the play text reveals that the translator deliberately omitted certain controversial passages, guided by censorship concerns to prevent inadvertent parallels between the political situation of Spain and that of the tragedy. Another key strategy to depoliticize the play was the deliberate reinterpretation of Richard's physical deformity. Unlike traditional portrayals that highlight his bodily disfigurement to symbolize moral and political corruption, this production shifted the focus to Richard's inner moral decay. This erasure avoided any parallel between Richard III's physicality and contemporary political figures, particularly Franco. Moreover, the production emphasized the "Englishness" of the play and its historical context to ensure the Wars of the Roses

did not evoke Spain's recent Civil War. This study argues that such practices were deliberate efforts to sidestep resonances between the Shakespearean tragedy and Spain's post-war reality—a time marked by fear, hunger, and restricted freedom. By neutralizing *Richard III*'s subversive potential, the Francoist regime sought to transform the play into a culturally safe and ideologically compliant artifact.

4. Marine De Rocca Serra - "Richmond's biased take on *Richard III*: depictions of the villain's opponent"

Richard III is the undisputed protagonist of Shakespeare's eponymous play. As the villain of the play, he ends up being confronted with a hero whose role is granted to the crucial, and yet enigmatic, Richmond. It will be quite a challenge to analyse this hero who physically and verbally appears during the last act of the play. The first part will tackle how Laurence Oliver's *Richard III* (1955) shows the importance of the crown that is set upon Richmond's head and how it overwrites the mere goal of the latter: to overthrow an evil tyrant. Then, Richard Loncraine's *Richard III* (1995) will be dealt with the way it conveys a new message through its characters. Thus, Richmond (as Dominic West) embodies a masculinity's ideal to make up Richard III's "monstrosity" in this modern setting (the play is set during the Second World War). At last, the way Richmond's role is abridged in *The Hollow Crown*'s series (2016-2017) will be analysed. Indeed, it was apparently the producer's intention to spotlight Benedict Cumbertacht's amazing acting as Richard III, whereas Richmond's portrayal (Luke Treadaway) was blended into the background and the dialogue undeniably shortened. Furthermore, Richmond's embodiment in this series raises questions regarding his legitimacy as an opponent to Richard III. On the one hand, the series producers take a few liberties with Shakespeare's verses that need to be underlined. On the other hand, Luke Treadaway does not act as a basic pretender but rather as a god blessing who seeks to eradicate an evil monster.

5. Kinga Földváry - "A Familiar Villain, and a Cultural Hero – *Richard III* on Hungarian Television"

Richard III has been a constant presence on Hungarian theatre stages since the late 18th century, and the play and the famous Shakespearean villain make regular appearances in more recent forms of mass media as well. Because of the popularity of the play and its eponymous protagonist, *Richard III* is often used as a reference point in a wide range of contexts, providing ample evidence for general audiences' familiarity with the Shakespearean text and its iconic villain. During the post-war period stage or screen productions were sometimes cited as examples of outstanding artistic achievements, seemingly independent of the political climate of the era, while at other times, reviews explicitly linked these artistic endeavours to the ideology of the state socialist period. As an example of the complex network of associations surrounding the Hungarian reception of the drama, in my paper I intend to show how the single Hungarian made-for-television version of *Richard III*, broadcast in 1973, directed by György Fehér, with cinematographer János Edelényi, can be seen both as a culmination of local and international performance traditions, and also an innovative masterpiece made by a unique team

of creative artists who were keenly aware of the workings of the televisual medium. I also wish to highlight how the Hungarian Shakespeare scene in the age was both connected to and isolated from the international cultural arena. The film's critical and popular reception reveals the diverse uses made of Shakespeare behind the Iron Curtain, where local traditions of "doublespeak" allowed artists to express their allegiance with the western literary canon, voicing their political critique of the regime through the charismatic Shakespearean villain, who could thus appear as a representative of both sides of the ideological divide.

6. Xenia Georgopoulou - *"Richard III* and the Greek Me Too movement"

On 9 May 2024 *Richard III**, an adaptation of Shakespeare's play by Andreas Flourakis, directed by Rubini Moschochoriti, premiered at Synchrono Theatro, in the Greek capital. The asterisk next to the original title signified the Greek playwright's connection of the original play to the Me Too movement in Greece, and the Greek theatre in particular. Focusing on power abuse in the Shakespearean history play, Flourakis added the context of power relations between theatre professionals, and presented the story of a director that stages *Richard III*, keeping the main part for himself, who harasses and eventually rapes a young actor, whom he has singled out at an audition for the play. In Greece harassment in this context has been exposed for a few years now, and Flourakis's play alludes, among other similar stories, to that of Dimitris Lignadis, former director of the National Theatre of Greece, who played the title role in Giannis Chouvardas's production of *Richard III* at the National Theatre in 2015, a few years before he was accused, in 2021, of sexually abusing underage boys, who aspired to become actors. The Greek dramatist also touches on the ways the media have dealt with this matter; in fact, the play takes the form of an interview of the young actor by a female journalist many years after his traumatic experience, and his story unfolds through a series of flash-back scenes. Moschochoriti created a remarkably well-balanced production, very intense at times, but without exaggeration, in tune with Flourakis's equally balanced dramatic text. This paper will explore both the adaptation and the production of *Richard III**.

7. Sabina Laskowska-Hinz - "Are you still as horrible as you used to be? Shakespeare's *Richard III* in Polish Art of the 20th and 21st Centuries"

William Shakespeare's *Richard III* has rarely appeared on the Polish stage. Between 1905 and 2017, there were only 42 performances: two productions before the Second World War (1905 and 1922), one in the 1940s, five in the 1960s, six in the 1970s, and only three in the 1980s. The play gained attention and was performed 10 times in the 1990s and 15 by the late 2010s. Only a few posters and programme covers are available, and even fewer examples are worth mentioning due to their iconographic characteristics. However, this small group of images may still serve as a good starting point for discussing the changing imagery used to promote the play. The selected pictures in the presentation focus viewers' attention on senile facial features, sharp crown edges, wobbly chair-

thrones, animalistic motifs, and death (surprisingly, there are no monsters). Already covering a wide range of messages, the images might be even more "telling" when analysed in detail or juxtaposed with their potential iconographic sources, such as the oeuvre of Caspar David Friedrich.

8. Kiki Lindell Tersmeden - "Of Crowns, Clowns, and Adding Colours to the Chameleon: *Richard III* as a Sign of the Times"

In my paper, I want to examine two comparatively recent *Richards* – one pre-pandemic, one post-pandemic; one Danish, played in English plus British sign language and Vocal Vernacular, one Swedish, played in Swedish and what could perhaps best be described as body language; two very different productions, but both highly topical, each in their own fashion. In August 2019, HamletScenen (the Shakespeare Festival at Kronborg Castle, Elsinore) had as its *pièce de résistance* a production of *Richard III*. The production was directed by HamletScenen's artistic director, Lars Romann Engel, in close collaboration with Graeae Theatre Company, and had an ensemble that included actors with disabilities. The wider aim of the production (as stated by the director and the dramaturg) was to establish within Danish theatre an inclusive theatre practice which would work with disabled actors as well as make itself accessible to disabled audiences; more specifically, the staging sought to "investigate disability as a condition generated by the encounter with an environment created by and for able-bodied people". In the ensemble, Richard himself stood out, "otherness" personified – not because he was disabled, but because he was *not*. Able-bodied, handsome and brooding as a Byronic hero (*pace* semi-mohawk and the occasional wolfish grin), he was an effortlessly domineering presence on the stage; but Richard's strongest asset, his mastery of words, became curiously ineffectual in a universe where the deaf and the speakers of sign language represented an equal voice. A topical approach of a different kind was provided by Norrbottensteatern, who in 2024 played a commedia dell'arte *Richard*, as a chillingly current tale of rampant and unabashed greed, jingoism, disinformation, fake news and alternative facts, polarisation and mistrust. Widely different though they are, I believe that discussing, comparing and contrasting these two productions may prove fruitful.

9. Vanessa Palomo Berjaga - "Political power and deformities in three Catalan adaptations of *Richard III*"

In this article, we will analyze how two of the main themes of *Richard III*—political power and the deformities of the main character—are treated in three Catalan adaptations: *Ricard III* (2005), directed by Àlex Rigola, *Història d'un senglar (o alguna cosa de Ricard)* (2020) (*Story of a Wild Boar [or Something about Richard]*), directed by Gabriel Calderón, and *Ricard III* (2023), directed by Carla Torres. Rigola's adaptation stands out for its contemporary staging, the action taking place in a stereotypical American bar where drugs and prostitution abound. Richard is portrayed as a victim of society and the corrupt politics in which he was raised. His deformity is symbolized through thick, bottle-bottom glasses. One noteworthy aspect of this production is that Rigola had to self-censor parts of the play to perform it at the Festival de Teatro de Almagro, as he did not want to offend the Catholic Church.

In Gabriel Calderón's production, a single actor takes on the challenge of portraying Richard III. At first glance, he has no physical deformities. He has always played secondary roles and now has the opportunity he deserves. The play is a metatheatrical game intertwined with elements of comedy. According to Calderón himself, the play is "the story of an animal: a political animal, a theatrical animal, and a human animal". Finally, Carla Torres's adaptation focuses on the tyranny of self-image imposed by social media, connecting Richard's limping to the bullying faced by individuals in schools and high schools. The play revisits the mechanisms surrounding the concepts of beauty/ugliness and normative/non-normative. Thus, here too, Richard is presented as a victim of society rather than an inherently tyrannical and ruthless person. This article shows how these three plays reinterpret Shakespeare's exploration of power and deformity through a contemporary lens, showcasing how *Richard III* transcends its Elizabethan roots to address modern concerns.

10. Dídac Pujol - "Shadows of conscience: memory, guilt and social masks in Shakespeare's *Richard III* and Javier Marías' *Mañana en la batalla piensa en mí*"

This paper explores the interplay between Shakespeare's *Richard III* and Javier Marías' Spanish novel *Mañana en la batalla piensa en mí* (1994), positioning the latter as a modern reflection on Shakespearean themes of memory, guilt and the performative nature of identity. Both works address moral ambiguity and the haunting repercussions of past actions: they centre on protagonists burdened by their deeds, revealing their inner turmoil through distinct narrative forms. Shakespeare's Richard is a Machiavellian figure whose soliloquies externalize his manipulations and guilt, culminating in a haunting confrontation with the ghosts of his victims on the eve of his downfall. Marías' protagonist, Víctor, in contrast, confronts his guilt through introspective monologues after fleeing the scene of an unexpected death. In both cases, memory acts as a powerful and unsettling force, repeatedly intruding into the present with vivid recollections of past actions and compelling them to face the consequences of their decisions and moral failings. While *Richard III* operates on a grand historical stage with death wielded as a weapon in a ruthless pursuit of power, *Mañana en la batalla piensa en mí* unfolds in an intimate, psychological space where death catalyzes existential reflection. While Richard's downfall is depicted as a punishment for his moral corruption and defiance of the natural order —an essential feature of Elizabethan tragedy—, Víctor's experience of guilt operates within a modern framework that prioritizes subjective morality and personal introspection over external judgment. Richard faces punishment through divine justice and societal consequences, whereas Víctor navigates a labyrinth of self-awareness and fragmented ethical dilemmas, reflective of contemporary existential thought. By drawing parallels between the two works, the paper hopes to contribute to discussions on the adaptation of Shakespeare's works in European literature, emphasizing *Richard III*'s continued relevance in addressing the complexities of conscience and identity in a contemporary setting.

11. Francesca Rayner - "Dissenting on Deformity: Performances of *Richard III* by Terra Amarela and Shakespeare's Globe"

Terra Amarela's 2024 *Richard III* brought together deaf actors from Portugal and Spain in a gender-balanced ensemble. The production premiered in Madrid and travelled to various locations in both countries. Although not interested in reinforcing a link between tyranny and disability, the company also argued in the production programme that physical non-normativity can reveal how the norm leads to alienation and the absence of empathy and expressed a desire to create a more diverse theatre both in terms of the performers onstage and the theatrical codes used to perform the play. The Spanish actress Angela Ibáñez played Richard in an ensemble-based performance constructed around the play as a kind of game, bringing out something almost childlike in the protagonist. However, the fact that it was very much an ensemble production shifted attention away from an individual propensity for evil to locate responsibility for Richard's murderous reign in the society that produces and simultaneously excludes him. The same year saw heavy criticism of Michelle Terry's decision to play Richard at Shakespeare's Globe in London from differently-abled performers. In this complex interweaving of institutional hierarchy, demands for greater representation from previously marginalized groups and misogyny, questions around the relationship between actor and role came to the fore, suggesting that life experiences qualified certain actors for certain roles and disqualified others. It forced marginalized groups to compete against each other for stage space. This paper argues that Terra Amarela and the Globe's performances of *Richard III* can be analysed productively together as differing responses to these questions in a particular moment in time.

12. Mickaël Savchenko - "*King Richard III* in Translation: a Semiotic Approach"

Whenever a play (or indeed any text) is manipulated in any way, something happens to its original form and the signs composing it. This is the case, for example, in theatre and in film, but also in editing. Even the act of reading does something to the original form of the text: the interpretation is each time unique. How does it work with translation? A text translated into another language is intrinsically different from the original: those are not the same signs any more. Despite Shakespeare's name being printed on the cover, what we are reading is not what Shakespeare wrote. Translation is essentially modification. Translation is also necessarily adaptation: its objective is to make the source text fit into a new frame (a linguistic one), the way a text is adapted to suit a different semiotic system in the case of an adaptation in a different sphere of art: ballet, opera, cinema, graphic novel, comics and so on. What to keep in translation and how to keep it? What constitutes meaning? What to translate? To what extent can/should a translation (or more generally an edition of a classical text in translation) reproduce the formal aspects of the original? How to render the differences between various versions of the text in another language (since *Richard III* is one of Shakespeare's plays for which we have more than one version)? Are academic editions in a foreign language necessary or do Shakespeare enthusiasts read English, anyway? By asking ourselves what translation is, we intend to look at several contemporary (end of 20th century – 21st century) verse translations of *Richard III* into Indo-European languages (French, German, Russian) to see how translated text deals with formal

aspects (metre, line length, rhyme scheme, parallelisms and other stylistic devices, differences between editions and versions of the original) whenever the translator/editor chooses to render them.

13. Veronika Schandl - "Every tongue brings in a several tale: *Richard III* in Hungary (1947, 1953)"

In 1947 the National Theatre of Budapest premiered *Richard III* in a production directed by Kálmán Nádasdy, an opera director renowned for his lavish designs. The staging featured a cast of 100 extras, and grandiose battle scenes. Critics celebrated it as a triumphant event, symbolizing the new order's defeat of the old – a metaphor often interpreted as reflecting on the Soviet army's victory over Nazi Germany. The same production was revived in 1953, with minimal changes, yet the context had changed dramatically. Following Stalin's death and Khrushchev's speech at the Twentieth Congress of the Communist Party, certain lines – such as those about prefabricated verdicts, or the plight of innocently imprisoned people – took on new, topical meanings. Audiences responded to these moments with cheers and standing ovations, transforming the previously harmless production into a subversive act of resistance … Or so theatrical anecdotes suggest. More specifically, this is how Tamás Major, who portrayed Richard in the production, liked to remember it. Yet, other anecdotes offer different perspectives, complicating the narrative. This essay examines the 1947 and 1953 productions of *Richard III*, with a particular focus on the role of theatrical anecdotes in shaping theatre history. It seeks to explore methods for reconciling conflicting narratives and to propose frameworks that allow parallel histories to coexist within the broader discourse of theatrical memory and historiography.

14. Isabelle Schwartz-Gastine - "Thomas Jolly's *Richard III*: a glam rock opera"

Before he was chosen by the Olympic Committee to organize the opening ceremony of the 2024 Games on the river Seine, Thomas Jolly made a name for himself for his staging of *Henry VI* as an eighteen-hour saga (Avignon 2014) for which he received a Molière Prize in 2015, followed by a flamboyant *Richard III* (Rennes, 2015, Paris 2016) as a conclusion to the violent tetralogy. In the part of the eponymous dark hero, Jolly played on a bare stage lit by stroboscopic effects reminding of pop concerts. Not far from the influence of the Addams Family, Freddy Mercury, Iggy Pop and many others, he nevertheless followed the most complete translation of the text. First clad in white, then in black, he addressed the spectators directly with his matching birds of ill omen (beautiful reproductions of rooks or ravens) clutching at his left shoulder, his left hand taken in a metal gauntlet enhanced with precious stones like a vulture claw. In the London scene (3.7), with a red jacket and red lips, he did not have a "prayer book" in his hands but a microphone and sang "I'm a dog, I'm a toad, I'm a hedgehog, I'm a monster" backed by the actors playing the two Bishops to excited audiences representing the London citizens, and easily won their approval. This production showed the manipulation of crowds at work, not by fear as in the tragedy, but by seduction, the spectators being unable to see through the resistible rise of the bloodthirsty tyrant behind their favourite performer.

15. Erica Sheen - "Shakespeare in the Valley of the Fallen"

On holiday in Torremolinos with her husband Laurence Olivier shortly after the filming of *Richard III*, Vivien Leigh was asked by Spanish journalists 'her opinion about Spain'. Two years on from the Pact of Madrid, in which the fact that Spain was a fascist dictatorship was overlooked in favour of territorial access for air and naval bases, the moral compromise involved in staging the Battle of Bosworth in la Mancha made for a slightly uncomfortable discussion:

'Are you afraid of the world news?'

'Of course. Nobody can be happy with the current world situation'.

But Leigh was less than forthcoming, retreating rapidly into the insistence that 'artists owe allegiance only to their art': 'Their opinions about vital problems for humanity are so private that they can't be expressed in public' (Araya 2016). What happens to our evaluation of Shakespeare's most popular English history play - and Olivier's most popular Shakespeare film - when we attend to its production, not so much as a British 'art' film like *Henry V* or *Hamlet*, as a Hollywood 'runaway' in which the exploitation of territorial access to Spanish locations and cooperation from the Spanish army mimics the military alliance that made it economically and logistically possible? In this paper I will read *Richard III* via Leigh's insistence on privacy and '[an] artist's allegiance only to their art' into the separation of art and politics that notoriously advanced American interests in the European Cultural Cold War.

16. Burak URUCU - "Villainy Reimagined: Localizing *Richard III* on the Turkish Stage"

This study brings together three distinctly inventive *Richard III* adaptations on the Turkish stage, offering a journey of transformative theatrical experience. *Richard* (2022), produced by Dada Salon Kabarett, is an innovative reinterpretation that features a wide array of dramaturgical strategies, intertextual erudition, deep philosophical exploration, a crowded cast, attractive stage design, and live music for the ultimate audience engagement. Since its premiere, the play has been performed in sold-out theaters across Turkey, garnering strong praise from audiences and critics. Bayülgen's adaptation reimagines Shakespeare's infamous king as Richard Hell, an illegal refugee seeking immediate refuge in a London theater where a low-budget production of *Richard III* is being rehearsed. Turkish theatrical tradition is deeply rooted in oral narrative styles, such as *orta oyunu* and *meddah*, where the playful and witty narrator ensures audience engagement through jokes, political commentary, and sharp social satire. *III. Richard: Niçin Yaptım. (III. Richard: Why I Did It, 2022*) is a one-man show by Hakan Gerçek, who incarnates *Richard III* and recounts his brutal ambitions, bridging Shakespeare and Turkish narrative traditions. The performance evokes a funny TEDx talk, lasting 80 minutes, and features lively commentary through humorous delivery and a vibrant focus on the actor's adequate capacity to

engage with the audience. *III. Riçırd Faciası* (*The Tragedy of Richard III*, 2006), produced by Tiyatrotem, features five djinns disguised as humans and a hand-crafted puppet they refer to as "Master." The performers are in constant flux, with fluid and unstable bodies, including the puppet, coexisting in interchangeable roles, intertwining human and nonhuman entities through shared agency while conflating the traditional with the classic. Ultimately, this study explores selected plays' rewriting strategies, unique performative elements, and dramaturgical approaches while also presenting a micro anthology of contemporary perspectives on *Richard III* as performed on the Turkish stage, highlighting how Shakespeare's themes resonate with local audiences, transcending time, borders, and cultures.

SEMINAR 12
Nature's time

Convenors:
Karen Raber, Univ. of Mississippi
Monika Sosnowska, Univ. of Łódź

Participants:
Kaitlyn Culliton
Shannon E. Kelley
Fabiny Tibor
Susan C Staub
Neslihan Ekmekçioğlu
Sara Soncini
Daniel Brayton
Rebecca W Bushnell
Guillem Mas Solé
Thomas Kullmann
Jeffrey Theis
Liz Oakley-Brown
Natalia Zelezinskaya

1. Dan Brayton - Time and Tide: Shakespeare's Nautical Contexts

When Brutus exhorts Cassius to engage in battle in the fourth act of *Julius Caesar* he gestures towards a nautical context with which early modern Londoners were intimately familiar.

There is a tide in the affairs of men

> Which, taken at the flood, leads on to fortune;
> Omitted, all the voyage of their life
> Is bound in shallows and miseries.
> On such a full sea are we now afloat,
> And we must take the current when it serves or lose our ventures (4.3. 549-55).

Anyone crossing the Thames from the City of London to Southwark would have understood the insuperable connection between tide, time, and currents, for the Thames is tidal to a point well upstream of London and, at Bankside in Southwark, dramatically so. The maximum tidal range at the point where the Thames Estuary meets the Pool of London (near the Tower Bridge today) can exceed three meters, while the river's current combined with the ebb tide ranges in speed between four and eight knots (nautical miles per hour). In a world where European sailing vessels rarely traveled at speeds above a brisk walking pace (five or so knots), any mariner wishing to embark from London to the sea would have taken pains to catch the ebb tide, preferably during slack water at the maximum flood. Bucking the tide would have been impossible for nearly any vessel before the advent of steam power.

In a Mediterranean context, however, Brutus' equation of tide with time is somewhat anachronistic, or at least geographically imprecise, for there is in fact very little tidal range in the Mediterranean (about a half-meter, on average). Mediterranean mariners didn't have to catch their tide or risk wallowing in shallows to anything like the degree that their northern brethren did. Where the Mediterranean certainly has tidal currents, the dynamics of time and tide differ markedly from conditions in the Northeast Atlantic, where tidal ranges are far more extreme. In this paper I will explore the literary and cultural significance of the tides in three distinct maritime regions: the western Mediterranean, the northeast Atlantic, and the so-called Mediterranean Atlantic. Following the lead of such scholars as Paul Kosmin (*The Ancient Shore*, 2024), Julie Sanders (*Cultural Geography of Early Modern Drama*, 2011), John Gillies (*The Farther Shore*, 2012), and Jonathan White (*Tides*, 2018), this blue humanities excursus will explore the history of calculating the tides and theorizing tidal currents to unpack the cultural nuances of tide and time in the works of Shakespeare.

2. Rebecca W Bushnell - Genre, Time and Change in The Forest of *As You Like It*

This paper will explore how genres and modes offer distinct models of temporality, agency, and change relevant to Shakespeare's shaping of environmental conditions and the human experience of them. The dramatic genres characteristically differ temporally: for example, pastoral has been said to be timeless, and comic time, flexible, whereas tragic time moves relentlessly forward and the histories gesture toward cyclical time. Lyric, in turn, is associated with the experience of present time. That Shakespeare's plays characteristically mix these multiple genres and modes wonderfully complicates considering the interplay of genre with the temporal experience and imagery of the natural world. To focus my analysis of the generic framing of environmental time, I will tackle *As You Like It* as a generic hybrid in which time matters when you speak of nature, and especially nature under stress, where it intermixes lyric, pastoral, and comedy. In this play that is so acutely focused on the passage

of time, pressure is put on those generic conventions that traditionally evoke images of environmental stasis and renewal.

3. Kaitlyn Culliton - 'Tis almost fairy time: *A Midsummer Night's Dream* and Supernatural Time Kaitlyn Culliton

At the end of *A Midsummer Night's Dream,* the lovers retire to bed as the fairies sweep through the house. Although the Athenians do not know it, Titania's famous speech claims that various natural disasters are the result of the discord between her and Oberon, as they fight over the changeling boy. Her stories about what is happening in the world describe human events, ascribing them to supernatural causes. In *The Merry Wives of Windsor* as well, the final scene changes the pace of the performance, becoming the final fairy masque that the titular wives use to recreate the tale of Herne the Hunter in the outdoor landscapes of Windsor Park. In both plays, and to a lesser extent in *The Tempest* as well, stories about the supernatural are deeply embedded within and connected to the natural landscape. This paper examines the temporality of myths—stories that "point beyond history to what is timeless in human existence"—in Shakespeare's plays and manner in which stories about the supernatural effect change in the communities that tell them.

4. Neslihan Ekmekçioğlu - "Time and the Broken Harmony in *Richard II*"

Shakespeare in his *Sonnets* regards the figure of Time as a devourer of beauty and youth, as a kind of destroyer and a cause of decay of what has been so perfect, and as a strong force of Nature. Nothing remains the same as Time passes. Ricardo Quinones in his article mentions Rosalind's words in *As You Like It*, stating that "Time travels in divers paces with divers persons". Time is a principle of reality in which Time's diversity depends upon human subjectivity. Though Time is based on a certain kind of measure, the perception of Time by the individual reflects the flow of emotions, memories and thoughts in human consciousness as seen in Henri Bergson's idea of "la durée" in the 20th century. Time in Shakespeare is also related to the sense of waste as well as hard realities of the political world. How can man endure the vicissitudes of Time and the decay of beauty?

Music and Rhythm are also related to Time. The word "music" comes from the Greek word "mousike" which is derived from "mousa" meaning "muse". The word "rhythmos" also comes from Greek language which meant "regular motion". St. Augustine defines music as "ars bene modulandi" which implies the observance of some kind of measure. The Art of music is indeed the organizing of the sounds. The principal task of the composer as well as the musician is to combine melody, harmony and rhythm which are also related to the use of Time.

In Greek thought, Time is related to the Divine Order and Justice in Nature. Though Chronos, the Titan is the symbol of Time, in Greek mythology the union of Themis and Zeus brings about such offsprings related to the natural portions of Time known as ***Horae*** (Time) as *Eunomia* (Discipline), *Dike* (Justice) and *Eirene* (Peace) which are also depicted as Divine Order seen in the seasonal changes such as *Thallo* (the blooming of flowers), *Auxo* (the growing of plants) and *Carpo* (ripening or the

Harvest Time in nature), and the other offsprings are the ***Moirea*** (the Fates), *Clotho* (the spinner), *Lachesis* (the disposer of lots) and *Atropos* (the one who cuts the thread of life).

Richard II in Shakespeare's history play laments in his imprisonment at Pomfret castle that he has wasted Time and Time has wasted him. Richard II becomes aware of this bitter truth about his own life when in the cell of the prison he suddenly hears a piece of music which causes in his psyche "a sense of harmony and happiness" and then he feels a kind of "anagnorisis" in the depths of his soul in Aristotelian terms, a kind of recognition of his mistakes and of what he was once and what he is at that present moment. Shakespeare deliberately uses the imagery of Music and Time to indicate how harmony has been broken in the life of the King and how Time wasted will bring disaster to the person involved. This idea of the broken harmony reminds one of the painting of *The Ambassadors* by Hans Holbein at The National Gallery in which the musical instrument, the lute has a broken string seen on the lower shelf among the hymn book and the earthly globe and on the top shelf the heavenly sphere with the constellations and the polyhedron which shows different aspects of measuring Time on the beautiful carpet.

My paper will deal with Time and its relation to Music as a symbol of Harmony and how this harmony can be broken, taking into account Shakespeare's history play, *Richard II*.

5. Tibor Fabiny - Time's Nature. The Interrelated Complexity of Shakespeare's Time Imagery

Shakespeare's imagery of time in both his plays and poems frequently carries an organic connotation, intertwined with nature, health, music, and the rhythm of history, whether cyclical or linear. Time is primarily depicted through the rotation or cycle of nature: ripeness and decay. In Shakespeare's works, time is rarely correlated with the abstract idea of space; instead, it often evokes a concrete place. Thus, the image of time being "out of joint" refers to the rottenness in Denmark. Moreover, the time-nature imagery is often intertwined with the idea of sickness and disease, as opposed to health. Additionally, the imagery of time, nature, and health is interconnected with music imagery: concord versus discord. Lastly, as time is both the stage and substance of history, this chain of imagery recapitulates the contested meanings of history—whether cyclical, in terms of the idea of eternal recurrence, or, through a conscious perception of past, present, and future, linear, suggesting a teleological, forward-moving rhythm ultimately culminating in the eschatological (or ecological?) consummation of time. In discussing this unique complexity, the contemporary iconographical and emblematic representations of time will also be explored.

6. Shannon E. Kelley - Arboreal time

I've long been interested in how *arboreal* time signifies transformative grief in Shakespeare's plays. This view of trees diverges slightly from their more positive associations with stability and tradition, as found in a mature tree's superior strength, size, and vitality. In conservative political contexts, a mature tree's lifespan and durability made it a popular emblem for the multigenerational

bloodlines that sustained monarchy, state, and families, whose old-growth forests and woodlands signified prestige, strength, and power. As a metaphor for pain's transformative impact, however, that same size and lifespan can be redirected toward representing the growing aftermath of an injury itself.

In particular, tree resin did strange things to time. Myrrh, frankincense, turpentine, balm, balsam, sap, and fir tree "rosin" were alive, resilient, and potent. Tree resin was an accessible, and often necessary, commodity in European and colonial environments in both urban and rural contexts. Theaters used resin to simulate lightning; pre-Reformation churches of the old faith used incense resin or myrrh to flood the senses and cleanse the air; and everyday Londoners used resin as ingredients in household recipes to embalm the dead, mark livestock, waterproof ships, and prepare cosmetics, internal medicines, wound treatments, and mulled wine, among other homespun domestic goods. As embalming practices indicate, tree resin is not just alive; it *adds* time to whatever it touches by preventing its decay. This property was highly valued. As Protestant minister Thomas Barnes writes, "*Myrrhe* is an *Embleme* of incorruption."[1] The incorruptibility and power of resin to resurrect, for some of Shakespeare's characters, signified the resiliency of traumatic violence and its tendency to return.

Tree resin's "back to the future" looping shares similarities with queer temporality: asynchronic, nonlinear, and antiteleological. In Shakespeare's works, non-normative temporality hinders the production of the developmental narratives that underline heterosexual marriage plots, genealogical futures, and modes of recovery and forgiveness celebrated by the romance. This articulation of time resonates with queer theory's signature "refusal of normative identity categories" and critical plant studies' attunement to plants' "transformative possibility."[2] In balm, sap, and resin, then, arboreal time offers Shakespeare a model of queer temporality that disrupts narrative closure and linear time.

7. Thomas Kullmann - "For never-resting time leads summer on": Moving Time in Shakespeare's Depictions of Seasons

Some of Shakespeare's plays seem to take place simultaneously at different times of the year. *A Midsummer Night's Dream* is apparently not set at midsummer but at the night preceding May Day. In *As You Like It* the exiled Duke refers to "the churlish chiding of the winter's wind" (2.1.7), while in scene 5.3, set obviously just a few days later, two pages sing about "spring-time, the only pretty ring-time" (5.3.17). In the *Winter's Tale*, the festival of sheep-shearing, which should take place when sheep are shorn, in spring, is clearly set in late summer. My suggestion is that these inconsistencies are deliberate, and convey the notion that time is constantly moving. In *As You Like It* the change of season obviously mirrors the turning of the plot, while other plays present to the audience the whole range of seasons: Titania refers to the "hoary-headed frosts" (2.1.107) brought about by her quarrel

[1] Thomas Barnes, *Sions Sweets or The Spouses Spinekard; and Mysticall Myrrhe* (I.D. for Nathaniell Newberry: London, 1624), 48.
[2] Annemarie Jagose, "Feminism's Queer Theory," *Feminism & Psychology* 19, no. 2 (2009), 160.

with Oberon, and Perdita expresses her wish to give to Florizel flowers of spring – not without a reference to Proserpina and her double existence.
In the sonnets, seasons incessantly on the move serve as an image of the process of growing old: In sonnet 5 "never-resting time leads summer on/ To hideous winter" in one single sentence, and in sonnet 12 the sheaves girded up in autumn are "borne on the bier with white and grisly beard" (8). Winter and snowfall set in before the cart with the sheaves reaches the barn.
Shakespeare invariably makes us aware of the whole gamut of seasons, of good and bad times, of happiness and tragedy, and he illustrates the constant movement of time by means of deviations from dramatic consistency and narrative logic.

8. Guillem Mas-Solé - The Tides of Time: Ecological and Existential Ageing in Shakespeare's *The Tempest*

Shakespeare's *The Tempest* intricately weaves natural and nonhuman temporalities into its exploration of human ageing and mortality, with Prospero, the ageing sorcerer, at its centre. The play's island setting, with its untamed landscapes and rhythms, mirrors Prospero's inner journey, presenting "nature's time" as a crucial framework for his existential reflections. The tides, cycles of day and night, and the island's ethereal magic evoke forms of time beyond human control, foregrounding the transience of human authority and the inevitability of decay. Prospero's magical book, a symbol of human knowledge and power, is similarly embedded in this temporal dialogue. While initially an instrument for mastery over the island's natural forces, the book transforms into an emblem of limitation as Prospero confronts his own mortality. His final act of relinquishing his magic resonates with Renaissance views of ageing as a natural return to humility, aligning human time with larger cosmological cycles. Through Prospero, The Tempest dramatises the intersection of human and nonhuman temporalities. The existential tension between his fleeting dominion and the enduring rhythms of the island invites reflection on how natural processes—growth, decay, renewal—challenge human constructs of time. This paper examines how the play's portrayal of "nature's time" enriches our understanding of Prospero's ageing, casting it as both a personal and ecological reckoning. By situating his existential struggle within a temporal framework shaped by nature, The Tempest highlights the interplay between individual mortality and the broader, cyclical forces that govern the natural world. In examining these dynamics, this analysis contributes to ongoing discussions of Early Modern drama's engagement with ageing, temporality, and the porous boundaries between human and nonhuman experiences of time.

9. Liz Oakley-Brown - Soil Time in Shakespeare: Creative Encounters with Climate Emergencies

Soil — that quotidian compound of organic matter vital for all life on earth and under threat today — confounds concepts of linear time. While scientists often tell us that 'In optimum conditions and a mild climate, it takes between 200-400 years to form 1cm of new soil' (Hernandez-Soriano and

Junod 2014: para 5), that singular measurement is comprised of timelines as entangled as the materials that make up the loamy layers. In the words of Susan L. Brantley, 'soils are defined not only by rock particles but also by minerals, nutrients, organic matter, biota, and water…each characterized by lifetimes…that vary from hundreds of millions of years to minutes' (1454). With this striking non-human temporal weave in view, and developing earlier research such as Jonathan Gil Harris' *Untimely Matter in the Time of Shakespeare* (2009) alongside Hillary Eklund's edited collection *Ground-Work: English Renaissance Literature and Soil Science* (2017), my paper 'Soil Time in Shakespeare' argues that Sonnet 64, *Hamlet* and *Timon of Athens* are crucial creative works for raising awareness of and taking action against the twenty-first century's global soil crisis. Indeed, the 'retrieved pasts' of Shakespeare's soil imaginaries enable 'envisaged [sustainable] futures'.

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10. Sara Soncini - The bear and Time, the bear in time: Pan Pan Theatre revisits *The Winter's Tale*

In spite of their textual proximity and dramaturgical affinities, the sudden, disruptive 'acts' performed by nonhuman intruders midway into *The Winter's Tale*, as the play moves from courtly Sicily to pastoral Bohemia, from tragic to comic, have rarely been explored in connection. Yet a joint discussion of the arch-famous bear intermission that closes Act 3 of *The Winter's Tale* and of the equally bold, law-breaking intervention of Father Time at the beginning of Act 4 seems a promising access point for exploring the notion of 'nature's time' in Shakespeare. In order to pursue this line of inquiry, I will offer a preliminary consideration of the relation between the bear and Time in *The Winter's Tale*, and then proceed to observe their synergies through the conceptual prism of a contemporary production by Dublin-based experimental theatre company, Pan Pan. One of the highlights of this year's Dublin Theatre Festival, *Exit Pursued by a Bear* is the sixth take on Shakespeare by an international ensemble that can boast an impressive record for developing new work out of creative encounters with established writings. In their version of *The Winter's Tale*, the adoption of the bear's point of view becomes key to relocating the play in our time and—similarly to Hermione's statue in the story—enabling an all too often monumentalized Shakespeare to become alive again on stage as a thing of the present.

11. Susan C. Staub - Time Is a Plant in Shakespeare?

Shakespeare's plant knowledge has been widely remarked upon, but what has been less noticed is how often the plays call attention to plant time, from the "midnight weeds" infected with Hecate's curse in *Hamlet,* to the hemlock "digged in the dark" by the witches in *Macbeth,* to the harvest corn of *King Lear*. In this essay I consider how Shakespeare uses plant temporality in *The Winter's Tale* to reconfigure humankind's relationship to and place in the natural world. The very title of the play suggests its focus on the temporal rhythms of nature, rhythms that contrast with the linear timeline of the first half of the play. Plant philosopher Michael Marder contends that the "spatio-temporal movement of plants, nonsynchronous with human time, is directed toward and by the other." By "other" he means all the things that affect plant growth such as sunlight, water, and seasons; vegetal ontology "always involves a relation to the other" in his analysis (*Plant-Thinking*, 103-104). Plant existence is thus contingent and interconnected, and Perdita's engagement with plant time in Act 4—the marigold "that goes to bed wi'th' sun/ And with him rises, weeping," for example, or the daffodils that "come before the swallow dares"—suggests she recognizes the inter-nested aspect of plants and of human life as well. We might even argue that Perdita thinks like a plant, what Catriola Sandilands defines as recognizing "our profound dependence on and location in the conditions of our growth and decay, including the other beings with whom we share these elements of liveliness" ("Vegetate,"19).

Using early modern botanical writings along with theories of plant life derived from the writings of Marder and other critical plant theorists, I hope to show how *The Winter's Tale* ultimately turns us from an anthropocentric view of the world to a phytocentric view, an awareness and respect for vegetal temporality, generation, and growth. As it does so, the play forces a reconsideration of the separation between human and vegetable so characteristic of Western scientific thought.

12. Jeffrey Theis - Arboreal Time and the Expansion of Generic Possibilities in Shakespeare's Plays

I am interested in exploring the tensions and problems of representing non-human time, or time of a scale beyond the human lifespan, within the constraints of genre, particularly early modern drama. As noted in the seminar description, there are multiple types of time understood as and through animal, vegetable, mineral and different ecologies within Shakespeare's texts. Each type of time may counter or challenge human-scaled and human perceptions of time, but they also challenge or resist generic form. Here I might use Richard Powers' *Overstory* as a comparative frame. Even with the more expansive and flexible structure of the novel, Powers' emphasis on tree time stretches limits of the form to decenter the human, to make them connecting points to trees, forests, arboreal time, while also leaving the human behind to examine their impact on but insufficiency to the arboreal. When we consider Ben Jonson's various criticisms of Shakespeare's plays, we see a more rigid understanding of generic constraints and expectations that govern what can and should be represented within genre. Time and geographical space are two of those constraints that Shakespeare resists, and I think this is partly due to his ecological imagination and his desire to if not always decenter the human then to resituate the human within a broader ecological context with the nonhuman. At this moment, I most

likely will look toward the vegetal in Shakespeare as well as geologic, such as his rocky caves and cells, to explore how they create a more expansive view on what drama can and should represent when it becomes ecological.

13. Natalia Zelezinskaya - "And thou shalt play at midnight": Thomas Middleton's Demonization of Time

In Thomas Middleton's *The Witch*, several persons seek demonic aid and, formally, get it. However, in practice, the charms often fail to work and their poisoned victims prove to be alive at the end. Middleton does not explain the reasons for the failure. However, one can address *Novum Organum* where Francis Bacon explains scientists' failures "either by space or by time, or by the quantity at a given period, or by the predominance of energy; and if these four circumstances be not well and diligently considered, the sciences may indeed be beautiful in theory, but are of no effect in practice". Were scientists substituted for witches, Middleton's demonic powers consider all of Bacon's components to produce a decent practical result in the process of their natural experiments. The witches carefully select ingredients, "sweat at the vessel", choose a forest location fit for purpose, and specify "what's a'clock", i.e. the proper time and duration of charms. Further, Bacon points to the "great difference between the true and apparent time". The same idea is expressed in a witch scene in Macbeth: "If you can look into the seeds of time, / And say which grain will grow, and which will not" (1, 3). This paper argues that Middleton uses the category of time as an instrument of differentiation between vicious and virtuous characters. Also, the playwright divorces the concepts of precise time and eternity, the former being the instrument of deceit, the latter serving the Truth and God. The paper attempts to describe the witch time both ontologically and pragmatically, in the perspective of its treatment in drama.

SEMINAR 13
Shakespeare and European Democracy: Routes, History and Futures

Convenors:
Nely Keinänen (University of Helsinki)
Per Sivefors (University of Gothenburg)

Participants:
Reut Barzilai
Natalia Khomenko
Zoltán Márkus
Anna Swärdh
Kohei Uchimaru

1. Reut Barzilai -"Richard III and the Crisis of Israeli Democracy"

Richard III boasts a remarkably rich staging history in Israel. It was the first of Shakespeare's history plays to be staged in Israel (Haifa Theatre, 1966), and, with eight productions to date, it remains the most frequently performed among them. However, until the 2023 production by Gesher Theatre (directed by Itai Tiran), *Richard III* had not been presented with a distinctly Israeli political lens. This shift in interpretation mirrors a broader cultural and political transformation: prior to the judicial overhaul led by Prime Minister Benjamin Netanyahu's government, Israeli citizens did not view their leaders as authoritarian figures beyond the reach of democratic elections.

This paper traces the staging history of *Richard III* in Israel, focusing on the current production, which aligns the play's tyrannical protagonist with Netanyahu to comment on the state of Israeli democracy. By examining the localization of Shakespeare's text through translation and staging choices, the paper highlights the adaptation's reimagining of Richard as a one-dimensional figure, contrasting with Shakespeare's nuanced portrayal of him as both a charismatic villain and a victim. In exploring the intersections of disability, power, and political commentary, this study illustrates how theatrical performance serves as a potent lens for understanding Israel's increasingly polarized political climate.

2. Natalia Khomenko - "Shakespeare in Danger: The Undemocratic West in Russia's Rhetoric of 2021-22"

In the fall of 2021, some months before Russia's military invasion of Ukraine, Vladimir Putin criticized the West for turning its "fight for equality against discrimination" into "an aggressive dogmatism on the brink of the absurd when the great authors of the past – such as Shakespeare – are no longer taught in schools and universities because their ideas are considered outdated." Although notable considering the speaker, this critique was only one example of Russian government officials and journalists referencing Shakespeare's supposedly precarious position in the West during that time. Amid the political anxiety stemming from the possibility of Ukraine joining the UN, Russian periodicals commented derisively on what they saw as the West's misguided attempts to "cancel" Shakespeare, viewing them as a symptom of moral and political decay. While framed as timely and urgent, the Russian topos of Shakespeare's endangered position in the West was far from new. In fact, it dated to the first decades of the Soviet Union and was originally intended to highlight the failures of the capitalist world as part of an argument for the communist regime's cultural superiority and reparative potential. In this paper, I will trace the Russian discourse of anxiety about Shakespeare's purportedly endangered position in the West. Starting with its origins in the early Soviet Union, I will analyze its revival in the Russian press shortly before and during Russia's invasion of Ukraine. Recent scholarship has focused on Ukraine's invocation of Shakespeare, in the context of the invasion, as a healing and unifying force (Lidsterand Massai; Lanier). Shifting my attention to the rhetoric of the invading country, I will examine Russia's weaponizing of Shakespeare's cultural authority in service of

self-positioning as a more democratic regime in contrast to the West's perceived "aggressive dogmatism" and culturally oppressive practices.

3. Nely Keinänen and Per Sivefors - "Romeo and Juliet in post-WWII Finland and Sweden: The Consolation and Compensations of Tragic Young Love"

This essay analyzes three productions of *Romeo and Juliet*, two in Finland and one in Sweden, produced in the years just after World War II: the Finnish National Theater (FNT, April 4, 1946), the Tampere Workers' Theater (Oct 3, 1946) and the newly-formed "circuit" theater of Norrköping-Linköping (1947), a new kind of regional theater. These productions offer largely contrasting examples of how Shakespeare and *Romeo and Juliet* were integrated into national theatre culture after World War II. Finland had been deeply affected by the war whereas Sweden had remained neutral, and while the Finnish productions and their reception speak to the need to re-discover and re-build a national culture, the Swedish one is less concerned with the uses of history for ideological reasons, and more focused on the consolidation of theatre in a well-established, expanding welfare state. Political tensions in Finland exacerbated by treaty negotiations with the Soviet Union can be seen in the class-based reception of Shakespeare, with the leftist press arguing that he favors upper class characters while also recognizing the will and determination of the lower orders. In Sweden, by contrast, there was little sense that this very well-funded production had any particular political or topical bent – it was in period costume, a gala event, and reviewers commented that a classic play like this one would attract bigger crowds than modern material, seen as especially important in this new foray into regional theater. The premiere was widely publicized and attended by a host of dignitaries including the Swedish prime minister, and the production was arguably a reflection of the consensus-driven post-war politics of Sweden, with theatre funding well integrated into the welfare system.

4. Zoltán Márkus - "Propagandistic and Popular: Appropriations of *Henry V* in London during World War II"

Laurence Olivier's film adaptation of the play from 1944 is arguably the most famous and most significant British Shakespeare appropriation from World War II: dominating post-war narratives as the most characteristic example of the ways in which Shakespeare was "enlisted" during the war, it has become a cultural emblem of wartime Shakespeare appropriations. As such, it induces the generalization that Shakespeare in general, and this play in particular, must have been frequently and successfully used for chauvinistic ideological purposes in London during World War II. This generalization, however, is misleading. It ignores the gradually unfolding and frequently incongruous history of wartime Shakespeare appropriations and it represses tacit (e.g. suspecting indifference) or explicit (e.g. anti-nationalistic interpretations) acts of resistance against jingoistic utilizations of *Henry V*. While paying attention to these ideological appropriations, this paper on wartime interpretations of *Henry V* aims at excavating the increasingly forgotten history of conflicts between nationalistic uses of the play and their rejection. It follows through on the ways in which the evaluation of the play

changed in the course of the war, and how Olivier's film adaptation became a culmination of this process.

5. Anna Swärdh - "Zombies and Pyramid Lights: Two Recent Swedish Productions of *Titus Andronicus*"

When first performed, William Shakespeare's revenge tragedy *Titus Andronicus* was highly successful, but the play did not initially promise to age well: in 1687 Edward Ravenscroft described it as 'rather a heap of Rubbish then a Structure' (*Titus Andronicus, OR The Rape of Lavinia*), and it was only in the 1900s that it regained academic and theatrical interest. Andrew Hadfield is one scholar who has illustrated the play's topical involvement in the political questions of succession and forms of government (*Shakespeare and Republicanism*, 2005), and the last few decades have seen numerous stagings, as well as a film version by Julie Taymor (1999).This paper considers two twenty-first century Swedish productions that both added key lines which in turn connected them to their contemporary political situations: Moment Teater's 2002 production directed by Andreas Boonstra, and Östgötateatern's 2024 production directed by Marie Nikkazm Bakken. In the case of Moment, the added line quoted a phrase associated with neo-liberalist capitalism and used by Carl Bildt in the 1990s (leader of the Conservative party 1986–99; Swedish Prime Minister, 1992–94), while Östgöta's addition quoted Donald Trump's promise of no more elections from his 2024 election campaign. Taking these added lines as starting points, the paper examines the productions and their political involvement, in a comparative study of textual cuts and additions, as well as aesthetic presentation. Both productions took liberties with Shakespeare's text, adding as well as cutting material, and both can be said to have gone all in in their respective aesthetic approaches, with sets, costumes, and masks painting different but politically relevant pictures. The paper focuses on how the results of such choices reflected the productions' use of Shakespeare to address themes such as tyranny, consent, and citizenship, still keeping within the generic frame of revenge tragedy.

6. Kohei Uchimaru - "Shakespeare for Working-Class Schoolchildren in Britain and its Reach in Japan"

This paper explores the association between Shakespeare and liberal democracy in school reading books designed for working-class schoolchildren in late nineteenth and early twentieth century Britain and their global reach. The Education Act of 1870 marked a shift in British education from voluntarism to school boards, leading to an increased rise in school population and the publication of primary schoolbooks.

The association between Shakespeare and liberal democracy can be found in those reading books. For instance, *The Warwick History Readers* (1895) presented Coriolanus as 'the great Roman general who was expelled from Rome because the people could not endure his pride'. In this manner, Shakespeare was praised as follows: 'excepting the Bible, there are no writings which contain so much instruction as Shakespeare's plays', which 'may help those who read them to be better, and wiser'. This

perspective was distinctly different from the romantic interpretations of the play, as seen in the views of the romantic critic William Hazlitt, who saw the play as anti-egalitarian. *King Lear* was also reimagined as the story of Cordelia, who resisted submitting to Lear's parental and political tyranny.

Meanwhile, school reading books portrayed Shakespeare's humble origins in a manner that differed from the narratives embraced by working-class radicals, like the Chartists. While *The Circle*, a Chartist periodical, referred to his father as 'the butcher', school reading books depicted him as a 'glover', or 'a trader in agricultural produce' who eventually rose to 'a man of sufficient importance'. Instead of associating Shakespeare with radicals, school reading books tended to frame him as a 'good citizen' within a liberal democratic society. Thus, Shakespeare's role in British national education aligned with a liberal democratic perspective distinct from both conservative and radical viewpoints. Envisioned as a democratic citizen, Shakespeare found his way into Japanese schools in the 1880s, a time when political and social movements for freedom and democracy were at their height. During this period, European freedom fighters like Giuseppe Mazzini and Lajos Kossuth, and the liberal English historian Thomas Macaulay were fervently introduced to the Japanese people. This paper will suggest that Shakespeare's role in education in modern Japan was potentially connected to European liberal democracy.

SEMINAR 14

Shakespeare and 'the now'

Convenors:
Sarah Lewis, King's College
Kristine Johanson, Univ. of Amsterdam
Alison Findlay, Lancaster Univ.

Participants:
Evrim Doğan Adanur
Jordi Coral
Agnes Matuska
Tobias Doering
Sélima Lejri
Miryana Dimitrova
Jessica Chiba
Öz Öktem
Shankar Raman
Manuel Portela
Daniel Vitkus

1. Evrim Doğan Adanur - "The Time That Remains": Politics of Temporality in *Richard II*

Giorgio Agamben explores the concept of time as "potency" particularly in relation to his view of the messianic and the political. This potency is not inherent to time, but rather emerges through ruptures in the continuum of history, through kairotic breaks, presenting an understanding of time not merely as a passive dimension but as an active force. In tune with Agamben, in *Richard II*, the titular king interrupts the natural order and loses his temporal power. Richard II is an example of what happens when time loses its rhythm, i.e. when the nature of sovereignty is questioned. As a sovereign king, he belongs to natural time and seems to have the power to regulate objective, chronological time. But when he loses time's rhythm, he becomes the immediate moment itself, unable to sustain his subjective temporality which is very powerful at the beginning of the play. He becomes the clock itself, in that, his natural body is tuned into social time, stripping him of his subjectivity and immediately turning him into an object of time. The potentiality of interrupted time resulted in Richard's being reduced to "bare life" through the metaphor of the clockface.Richard's involuntary synch with kairotic time offers him the potency of individual anagnorisis, where time is the antagonist. The remainder is Bolingbrokes's time, which results in a "state of exception".

2. Jordi Coral - Reading Shakespeare at an Opportune Moment: *Oikonomia*, Kairic Time and Domestic Space in *The Merchant of Venice*

The recent "domestic turn" of literary studies has emphasized the demarcated boundaries that render the house permeably open and, hence, vulnerable in Shakespearean drama. Critics have also noted the kairic symbolism of gates and doorways as represented in the poetry and drama of sixteenth-century Protestant England. In *The Merchant of Venice*, householders across the cultural divide exhibit a theft-related anxiety that makes points of entry—windows, doors and gates—central to the action of the play. However, despite the markedly religious concerns of the comedy, the theological significance of this anxiety has remained unexamined. This paper argues that *Merchant* incorporates the biblical figure of the thief in the night in order to evoke the world of everyday business as a gateway to transcendence. Building on Giorgio Agamben's notion of Pauline kairos as the time that remains when time begins to end, it shows that the play enacts a domestic economy of salvation that interlinks theft, liminality and end-time discourse. In the process, liminal space becomes a form of time, an in-between state that confronts the inauthentic existence of the characters with a sacred presence. The eschatological imagination of the play thus reveals the messianic "time of the now" as entering the present passing moment through a spiritual awakening that calls for a total transformation of self.

3. Agnes Matuska - "Into something rich and strange" – a Public Humanities program for global students

Addressing the topic of the seminar I propose to examine the relevance of Shakespeare scholarship (including Shakespeare pedagogy in various educational and other public institutions) to the larger debates on the values and relevance of (literary) humanities in a multidisciplinary university. The practical perspective from which I plan to discuss various stakes of this debate is the planning of an English language Public Humanities program at the University of Szeged, together with the University of Novi Sad and Porto University. The initial proposal for the program sounded as streamlined as an application should: "By combining humanities disciplines with economics subjects, highlighting the unique understanding of the humanities of 'fields of value that are irreducible to instrumentality and profitability' (Butler, 2023 https://doi.org/10.1162/daed_a_01927), the program fosters a transformative vision of the interdisciplinary potential of the humanities within academia and beyond, enabling students to develop the knowledge and skills to facilitate public engagement and leadership, with particular emphasis on dealing with diverse perspectives of ethical dilemmas, the development of advanced transversal skills, and dealing creatively and in a socially responsible way with complex social phenomena." Admittedly, however, the questions the team involved faces regarding realization are as pressing as our conviction that we need to change the ways of what and how we teach. With a European fund granted for planning the cooperation, the team involved in the project is in a unique position not only to reflect on the difficult dilemmas surrounding the direct and indirect uses of the humanities and how these are communicated to various stakeholders, but also on the ways in which the experience gathered through decades of researching and teaching literature, drama, theory, film as well as Shakespeare can or should be transformed into new programs for new student bodies to fit in -- as well as to shape – a new context for higher education.

4. Tobias Doering - The Seasons of Now: Shakespeare through Contemporary Fiction

A peculiar instrument in human language, the word 'now' belongs to what the pioneering theorist Karl Bühler (1934), in his two-field theory of pointing and naming, called the deictic field of language, as distinct from the symbolic field, which comprises the majority of words in any language. As such, 'now' shares crucial features with terms like 'I' and 'here', linguistic pointers by which speakers mark the spatio-temporal field of their utterance and mark their own location within it. In performing deictic speech acts, i.e. indicating points in space and time, speakers thus position and produce themselves because pointing must imply a pointer and a place from which to do so, both of which may well result from this very act rather than simply precede it. Bühler's German term Zeigfeld, as well as his language of role playing and performance, suggest certain affinities to practices of theatre and staging, on which he partly draws also as explanatory analogies. What then is the theatrical relevance of 'now'? What happens when this term is used in playscripts and in stage performance? And what are its particular inflections in and for Shakespearean plays whose 'nowness' has been claimed continuously to renew itself when Shakespeare is declared to be perennially 'contemporary'? My paper sets out to pursue such questions with reference to the seasons and in dialogue with a remarkable experiment in contemporary British fiction to write 'the now'. In her seasonal quartet, a set of four novels entitled Autumn (2016), Winter (2017), Spring (2019), and Summer (2020), the

writer Ali Smith tried out what happens when the temporal distance between writing and book publication is as short as possible, thus enabling her novels to engage with topical events – from Brexit to Covid – in ways that trade fiction has not otherwise managed. In addition, all four novels engage with a Shakespearean romance as crucial intertext, thus raising questions about Shakespeare's nowness. Therefore, reading Smith's experiment together with the Shakespeare texts, and reading Shakespeare through contemporary fiction (including also Jeanette Winterson's 2015 novel The Gap of Time updating The Winter's Tale), affords us with an opportunity to think about the meanings and functions of 'now'. I plan to focus on two seasons, Winter and Summer, and on the two Shakespearean plays, A Midsummer Night's Dream and The Winter's Tale, that point to these seasons. In this way, I would like to explore what is at stake in the seasons of now.

5. Sélima Lejri - "Present Remedy": Revenge and Stoicism in *Much Ado About Nothing* and *Othello*.

In his consolatory advice to Don John whose plot against his brother has been recently foiled, Conrade advocates the use of reason which, if not "a present remedy", can offer "a patient sufferance"[3]. But the chafing Malcontent cannot bring himself to comply with the present circumstances, and fantasises his immediate growth into a wild rose – "a canker" – rather than his self-cultivation into "a rose in [his brother's] grace" (I.3.20). The Don John-Conrad pair which exemplifies Stoicism versus passions, namely "sadness [is] without limit" (I.3.4) that breeds irrepressible urges for revenge, has almost identical counterparts : Antonio-Leonato in the same comedy, and the Duke of Venice-Barbantio in *Othello*. In light of Interdividual psychology and Mimetic theory, this study examines the counterintuitive effect that the call for acceptance of present suffering has on the three respective addressees. It argues that Shakespeare, aware of the mirroring dynamics that undergirds revenge and Stoicism, views gradual healing and repentance in and with time as a far more effective alternative than apathetic acceptance or impassioned reaction on the spur of the moment.
While it takes its bearings from recent critical works on classical philosophy and Christian ethics in Early Modern England, this study is grounded in the discourse on the passions and the healing rhetoric and strategies advocated in the manuals of the time. The latter, such as Thomas Wright's *The Passions of the Mind* (1601), not only weld spiritual counsel and medical treatment, but also draw on Christian ideals that are themselves adopted from classical philosophy. The guiding line will be their focus on cure from affliction as a process requiring help from the divine and the physician as well as endeavour from the sufferer.

6. Jessica Chiba - 'Eyes not yet created': Shakespeare and the view from the future

[3] William Shakespeare, *Much Ado About Nothing*, ed. F.H.Mares, Cambridge, Cambridge University Press, 2018, I.3.7.

It is accepted in Shakespeare studies that critics need to question to what extent they are influenced by their own modern preoccupations, how to reconcile present concerns with an alien past, and whether it is even right to do so. A critic or performer who wants present issues to be reflected in his analysis of a historical work will inevitably face the charge of anachronism. But what is anachronism? How old must a text be before modern ideas become anachronistic? Indeed, how old does a text have to be before it becomes an anachronism in the present? Past approaches have variously emphasised the pastness of the past or the presentness of the present, often dealing with anachronism as something that needs to be defended independently of literary texts. Perhaps there is an alternative approach that is more grounded in individual texts. What does the literary text say about its relation to time and how it should be read in the future (in the *now*)? Can it be anachronistic to read a work from the perspective of the present if the work shows an awareness of readers of a time to come? In addition to considering the relationship between the reader and history in terms of our time and historical time generally, it is important to think about the way specific texts position the reader of the future in relation to themselves. After discussing theoretical and philosophical questions surrounding anachronism, this paper will examine prophecy, dramatic anachronisms, and the treatment of literature of the past in Shakespeare's writings to show how an awareness of the possible future is embedded in his work.

7. Öz Öktem - "The rarer action is in virtue than in vengeance": Memory, Forgetting, and Sovereignty in *The Tempest*

This paper explores the concept of "now" in William Shakespeare's *The Tempest* through Friedrich Nietzsche's theories on memory and "active forgetting," focusing on temporal experience and its relevance to the dynamics of power and emancipation. In works such as *On the Genealogy of Morality* and *Thus Spoke Zarathustra,* Nietzsche identifies memory as both a source of suffering and an instrument for identity formation. He advocates for "active forgetting" as a liberating force that enables individuals to overcome bitterness and seize moments of transformation. According to Nietzsche, sovereign individuals harness this force to assert their will, while the subjugated remain trapped in cycles of grievance and resentment. In *The Tempest,* the colonial dynamics between Prospero and Caliban illustrate these ideas. Prospero's decision to forgive and "forget" Antonio's betrayal exemplifies sovereign agency, a decisive "now" that reaffirms his authority while breaking from the reactive patterns of vengeance. In contrast, Caliban's failure to release his resentment over Prospero's colonization traps him in a state of temporal stasis, impeding his ability to access a liberating present. This paper examines how *The Tempest* constructs "now" as a transformative moment that shapes sovereignty at both personal and political levels. By connecting Nietzsche's philosophy to Shakespeare's temporal framework, I argue that *The Tempest* presents a subtle meditation on nowness and agency addressing existential and ethical questions about the immediacy of living in the present.

8. Shankar Raman - Time's Creep: *Macbeth* and Limits

This paper plays off Stephen Booth's observation that an experience of indefinition (in the root sense of lacking a finis or an end) is central to tragedy as a genre, and that the temporal dislocations in *Macbeth* in particular bring this thematic to the fore. I take Booth's argument in a very direction, however, as I am less interested in what makes tragedy tragic than in exploring the notion of indefinition in relation to both the scholastic theory latitude of forms — which sought to capture the instantaneous intensity of movement — and an emergent understanding of the mathematical limit, as an endpoint to which a sequence or a function approaches, creeping towards it at a petty pace, without ever reaching — unless one as it were jumps the time to come. The paper treats *Macbeth's* 'now' as a crossing point of these different attempts at conceiving movement and duration.
essays.

9. Manuel Portela - "Now is the time": Timing the time in the *Sonnets:* deictic, prosodic, experiential

Shakespeare's 154-sonnet sequence could be described as a work about the subjective experience of time. If we conceive of poems as carefully modulated expressions of time in language, time does not have to be thematized to manifest itself. It is a structural element of any verbal artefact both at the morphosyntactic (expressed through verbal tenses) and phonetic levels (expressed in the temporal chain of sound emissions). Patterns of stress distribution, sound repetition and breaks provide additional formal structure to the prosodic features of language. Metre, rhyme and rhythm are meant to control the linguistic experience of time.
"Time" occurs 80 times in the sonnets. It is given many attributes –"golden" (3), "never-resting" (5), "wasteful" (15), "tyrant" (16), "devouring" (19), "swift-footed" (19), "old" (19), "sluttish" (55), "precious" (57), "balmy" (107) "reckoning" (115), "inviting" (124) – and appears under numerous shapes – "Time's scythe" (12), "time's pencil" (16), "Time's furrows" (22), "time's waste" (30), "time's leisure" (44), "times of pleasure" (58), "Time's injurious hand" (63), "Time's fell hand" (64), "Time's best jewel" (65), "Time's chest" (65), "Time's spoils" (100), "Time's fool" (116), "hell of time" (120), "time's love" (124), "time's hate" (124), "Time's fickle glass" (126).
My paper will look at the presence of time in the *Sonnets* through the lens provided by the deictic and prosodic expressions of time. I will focus on the relation between representation of experiential time and its linguistic embodiment in verbal tenses and verbal rhythms. I will also describe the ways in which readers become entangled in those textual temporalities as they occupy the narrating time of the act of enunciation. Through this conflation of narrating "now" and narrated "now", time is experienced within the materiality of the poem as a verbal event.

10. Daniel Vitkus - "Before It's Too Late: Eco-Crisis, Urgency, and Presentism in Shakespeare Studies"

How can scholars working on Shakespeare respond to our present, ongoing, and future eco-crisis? How should the urgencies of our current predicament and today's predictions of future disaster inform our interpretations of plays written over four centuries ago? The paper will begin by contending with some recent resistances to the rhetoric of crisis (Joseph Masco on "the crisis in crisis" and Kyle Whyte on "crisis epistemology"), then move on to engage with discussions of presentism and anxieties about relevance in the field of Shakespeare Studies. Taking up these provocations, and considering Imre Szeman's contention that the environmental humanities are "a crisis discipline," the paper will then suggest one way forward: an understanding of Shakespearean drama as an intervention in the crises of the 1590s and after, with implications for our present sense of impending disaster. The paper will focus on Shakespeare as an artist who imagined and represented economic and ecological life in his time as something informed by the dread of future events. As an example of this, the paper will look at the refusal of traditional tragic closure ("the promised end") in *King Lear*, a play that foregrounds the future agency of survivors who must act in a manner that will remediate the damage and forestall a new or deepening future-crisis. The focus of the final scenes is on an ominous future in which reform and repair, motivated by an awareness of past mistakes and injustices, will be necessary. This speaks to our own time of cascading crises: our present and future require a radical left-humanism-in-solidarity in order to heal the metabolic rift, prevent further damage to the non-human, and work toward a better, more just world. The paper concludes by suggesting that the work of forward-thinking ecocritics seeking to address the ecological emergency, even as we look back to early modern drama, will benefit if we engage more seriously and substantially with current eco-Marxist theories, histories, and political interventions.

SEMINAR 15

Hegemonic, Legitimate, Toxic, Queer? – Shakespeare and Masculinity in Time

Convenors:

Imke Lichterfeld
Oana-Alis Zaharia

Participants:
Zsolt Almási
Louis Andre
Dominic Gilani
Jennifer Low
Julie Raby
Gabriella Reuss
Raffaella Sero
Asseline Sel

1. Zsolt Almási - Visky's *Júlia* within the R&Jverse: Resistance and Agency in Toxic Masculine Oppression

This paper builds upon Reynolds and Segal's concept of "R&Jspace" to analyse András Visky's *Júlia – Párbeszéd a szerelemről* [*Juliet – A Dialogue about Love*] (2002). Reynolds and Segal define "R&Jspace" as encompassing the diverse cultural representations generated, inhabited, and influenced by *Romeo and Juliet*, extending from Shakespeare's sources to subsequent theatrical productions, transgeneric rewritings, and scholarly discussions. To broaden their predominantly Anglocentric framework, I introduce the term "R&Jverse," which seeks to incorporate representations of this tragedy across other cultures and languages. Addressing such cross-cultural adaptations in different languages is essential for the nuanced understanding of *Romeo and Juliet*'s influence.

Within "R&Jverse," my focus is a Hungarian-Romanian rewriting of the source text that highlights how female and child agency emerged in the oppressive, toxic masculine and violently male environment of East-Central Europe during the late 1950s and early 1960s, specifically under the Ceausescu regime. In this context, *Júlia* portrays the resilience of its protagonist, a Hungarian woman deported with her seven children to a prison camp run and policed by men after her husband, convicted as an enemy if the state, disappears in the state's prison system. In her liminal existence between life and death, Júlia asserts her resistance and agency, similarly to and diverging from Shakespeare's *Juliet*.

This analysis integrates philological and theatrical perspectives, recognising the significant textual variations across the two versions of Visky's play and examining its stage adaptations. The changes from the first to the second published version of the text include approximately 70 minor changes and a few major ones which all point toward a more systematic linguistic formulation, a more masculine textual presence. Among the five stage adaptations, particular attention is given to István Szabó K.'s 2017 production at the Pesti Magyar Színház, Sinkovits Imre Színpad (*Hungarian Theatre, Imre Sinkovits Stage*), Budapest. This staging underscores the enduring relevance of Juliet's story and the drive to reinterpret Shakespeare's tragedy within a distinct socio-political milieu enriching with an unavoidable item the "R&Jverse."

2. Louis Andre - Fallable men vs. Triumphant women? Hybrid Masculinities in John Webster's Tragedies.

John Webster's *The Duchess of Malfi* (1613-1614) and *The White Devil* (1612) place noblewomen at the center of their tragic narratives, women who must navigate and defy oppressive male authority in a world steeped in corruption and deceit. Although all die (in true tragic fashion) —men and women alike—it could be tempting to read Webster's work as the celebration of a symbolic victory of femininity over masculinity, and as a counter to the Machiavellian advice to princes that "you'll be held in contempt, […] if you're seen as changeable, superficial, *effeminate*, fearful or indecisive".1 However, Webster complicates this apparent understanding of gender roles. His work resists reading as either a celebration of female heroism or a critique of male degeneration. Both the Duchess and

Vittoria Corombona possess courage and agency often associated with traditional masculinity, while the men who oppose them are depicted as cowardly, effeminate, and embroiled in petty schemes. Vittoria, unjustly accused, goes to declare:

And womanhood I tender; but withall
So intangled in a cursed accusation
That my defence of force like *Perseus*,
Must personate masculine virtue. To the point! (III.2.133-136)

In their respective quests for self-assertion, women become manly, or man-like, while the men-rulers turn unmanly. This reversal of roles evokes the *Haec Vir* motif, presenting a topsy-turvy world—a *mundus inversus*—where the virtues of manliness survive only through the women who embody them, echoing the words of the character Bosola (superimposing the words "womanish" and "man-kind"): "In what a shadow, or deepe pit of darknesse / Doth (womanish, and fearefull) mankind live?" (*The Duchess of Malfi*, 5.5.100-101). Is this Webster's way of mocking conventional gender stereotypes? Of showing the reversal of power structures occurring in English society (something which his contemporaries feared)? It seems gender emerges as a fluid and performative construct, detached from biological essentialism. The Duchess and her lover Antonio embody this hybridity: while the Duchess challenges gender boundaries through her defiant actions, Antonio—a Protestant figure of male virtue and love—is paradoxically described as a "hermaphrodite." This blurring of traditional roles (enhanced by the Duchess's superior social status to her male companion) underscores a central tension in Webster's plays: the conflict between rigid gender hierarchies and the possibility of a more flexible, hybrid identity. Webster's ambiguous moral framework—what commentators like J. R. Mulryne call Webster's "moral anarchy"2 —resists easy conclusions, challenges any straightforward interpretation of his characters. While the Duchess appears to embody heroic constancy, her agency is overshadowed by her tragic fate. Similarly, Antonio's portrayal as a virtuous husband is intertwined with his perceived passivity. We will contend that Webster neither promotes nor condemn any reversal of power structures between women and men but seeks to represent a power struggle between gender fixity and gender hybridity. Webster's answer to limiting gender borders is a vision of hybrid masculinity, which can be embodied by both men and women. Through this interplay of fixed and fluid identities, Webster exposes the fragility of societal constructs and power structures, highlighting their deadly consequences. His plays do not offer moral clarity but instead interrogate the boundaries of gender and power, presenting a vision of hybridity that destabilizes the binaries of Jacobean society. In doing so, Webster's tragedies challenge us to reconsider the meaning of identity in a fractured world.

3. Dominic Gilani - Talbot in *Henry VI*

The character of Talbot in *Henry VI Part I* is often understood by critics to be a 'man out of time', an honourable knight who dies valiantly, exemplifying, to quote Phyllis Rackin, 'the virtues of an older world'. In this reading of the play (and of the first tetralogy as a whole), the older, medieval world progressively becomes home to horrific warfare and Machiavellian political manoeuvring, leaving no space for honourable knights like Talbot. I intend to argue that the knightly masculinity which Talbot embodies is not so much an attempt to recapture a lost masculine ideal, but a complex inspection of the temporalities of knightly masculinity and how they were formed in late-sixteenth century England. Chivalry and knighthood were not ancient concepts, foreign to early modern audiences, but socio-historical realities of their world and ones which the play actively interrogates.

I will focus on Talbot's relation to the Order of the Garter, a brotherhood of knights which was always haunted by its origin myth of Edward III picking up (and in some versions wearing) the garter of the Countess of Salisbury. In *1 Henry VI*, Talbot rips off the garter of John Fastolfe, signifying Fastolfe's removal from the order for dishonourable conduct. This action repeats and reverses the Order's medieval origin myth, in an attempt to both connect Talbot to an honourable medieval institution and to overwrite the non-normative masculinity which the story presents. I argue that this scene draws into question the 'innateness' of masculinity and demonstrates the ways in which chivalric forms of masculinity were both constructed and deconstructed.

4. Jennifer Low - Proxemics and Phenomenological Experience in the Tybalt-Mercutio Combat

This paper builds on my previous analysis of the sense of masculine space in the context of early modern fencing and duelling, which I treated in *Manhood and the Duel: Masculinity in Early Modern Drama and Culture* (Palgrave 2002). I examined late sixteenth-century fencing manuals to articulate the assumptions about spatiality that underlay the early modern practices of fencing and duelling. My work defined the sense of gender implicit in those spatial assumptions and showed how those assumptions shaped the depictions of rapier fighting in such dramas as *Twelfth Night*, *Romeo and Juliet*, and Middleton and Dekker's *The Roaring Girl*.

In this paper I compare the phenomenology of fencing to that of wrestling, analyzing the cultural codes of masculinity in both the rapier duel between Tybalt and Mercutio as originally written by Shakespeare and the cage match between the two characters as staged in Rostyslav Dershypilskyi's production of *Romeo and Juliet*. This paper draws on Roland Barthes' article "The World of Wrestling," Cynthia Marshall's scholarly piece "Wrestling as Play and Game in *As You Like It*," and information about the contemporary culture of World Championship Wrestling (WCW). Fencing extends masculine space beyond the body: any time the rapier penetrates the fencer's ward, it has penetrated the boundaries of the self. Wrestling is a far more intimate type of combat in which victory is achieved by manipulation of the opponent's body, inflicting pain or temporarily stopping the opponent's respiration. Both sports feature a model of ideal physical masculinity according to specific class markers. My analysis illuminates how, in his adaptation of Shakespeare's play, Dershypilskyi transforms early modern violence to a more contemporary model and redefines masculinity in the

context of this combat, which brings the first death to a new generation of youth in Shakespeare's Verona.

5. Julie Raby - Shakespeare's Fight Club - *The first rule of Fight Club is that "you don't talk about Fight Club."*

Despite the rules clearly set out in David Fincher's film, *Fight Club* (Fincher, 1999), which is not to talk about Fight Club, my paper will talk about *Fight Club*. The paper will explore ways the film and stage productions has become a lens to project ideas about Shakespeare and masculinity in contemporary Shakespeare performance.

Specifically, my paper will consider ways in which *Fight Club* was utilised by theatre director Maria Åberg to interrogate manifestations of masculinity in her productions for the Royal Shakespeare Company between 2012 and 2018. For example, Åberg exploited images and concepts foregrounded in *Flight Club* in her production of *As You Like It* (Åberg, 2013). For example, in the wrestling match scene between Charles (Mark Holgate) and Orlando (Alex Waldmann), the representation of male bodies-as muscular and toned was spotlighted. Waldmann in an interview with the *Oxford Times* discussed his approach to the role of Orlando. He explains:

> A buffed-up body was required specifically for *As You Like It* in which director Maria Åberg demanded bone-crunching verisimilitude in the wrestling match where Rosalind first takes a fancy to the pugilist Orlando. He lost half a stone, trimming his five-foot-eight-inch frame down to ten-and-a-half-stone, with significant expansion to the upper body. Lots of work at the gym? ,'Some. Though the main thing was not eating too much,' he says. (Gray, 2013).

Waldmann's summary highlights the process he embarked on to transform his body through diet and exercise to achieve the male body required by the Director for her production concept in which to interrogate images of masculinity. What interests me is that the requirements, "bone- crunching verisimilitude," also imply jeopardy and a sense of foreboding early in the production.

Pamela Church Gibson argues:

> Fight Club {…} is structured not only around a depiction of the current 'crisis of masculinity, but a critique of a consumption-obsessed society; the particular 'crisis' within the film is actually precipitated by socio-economic conditions.

Church Gibson's critique of *Fight Club* reminds us that the body image itself is not the only ideology scrutinised in the film, and this point will be an important consideration that can be applied to both Shakespeare comedies and tragedies, as well as other Early Modern texts.

Drawing on the work of gender theorists including the work of Anna Blackwell, on celebrities and Shakespeare, and how the representation of the male body in film can be a tool to read Shakespeare's text in performance, my paper will conclude with a discussion concerning *Fight Club* and the film's influence on Aberg's production of the historical play, *King John (Aberg, 2012).*

6. Gabriella Reuss - The Representation of Hegemonic Masculinities in post-2012 Hungarian Performances of Romeo and Juliet

"Shakespeare is not an empire on which the sun never sets. It is a community of artists, scholars, intellectuals, and publics that occasionally draw on Shakespeare's craft in their own practice" (136), wrote Pavel Drábek recently, seeking to challenge the cultural colonization by Shakespeare that he observed in Central and Eastern Europe. Drábek lamented that "the deployment of the Shakespearean heritage is more or less accidental" and often serves as "a hook to start the discourse proper than the main subject" (135).

This paper engages with *recraftings* of Shakespeare—to use Drábek's own term—that have little to do with Shakespeare's cultic status or poetic-dramatic authority. Instead, these adaptations channel anger and bitterness, ostensibly reflecting contemporary social, mental and war-time issues. Examples include Péter Závada's adaptations (*Letter to Mantua, Kertész Street Shaxpeare Wash, LSD*), which effectively articulate such discontent, as well as Rémusz Szikszai's staging of *Romeo and Juliet* (Csokonai Theatre, Debrecen, 2016) which powerfully conveys the sense of limitation and helplessness.

Szikszai, renowned as both an actor and director, is celebrated for his dark humor, ruthless irony, and uncanny ability to depict toxic masculinity with unnervingly real precision. This paper explores how his work, alongside Závada's, recasts Shakespeare to navigate and critique the post-1989 hegemonic, masculine processes of contemporary society. To frame the social context in the third decade after the fall of the Iron Curtain, I draw on Nadia Urbinati's recent monograph, *Me, the People: How Populism Transforms Democracy* (Harvard UP, 2019). Urbinati's analysis helps to elucidate how and why the private issue of the young protagonists transforms into an overtly public conflict rooted in the power dynamics of drug barons' clan warfare, as depicted in Szikszai's adaptation. Szikszai's interpretation of the drama decisively moves away from the "triumphalist, imperial narrative" (136) of Shakespeare in Central and Eastern Europe. Instead, it embraces Drábek's call to examine what Central and Eastern Europe has made of Shakespeare.

7. Asseline Sel - Between performativity and aggression: Performing *Henry V* on post-Brexit and post-Me Too British stages

In the collective imagination, *Henry V* is Shakespeare's nationalistic play *par excellence*, and dons a heroic main character whose courage, impeccable rhetoric, military feats, and wooing abilities make him both an epitome of traditional masculinity and a model of ideal British character. *Henry V*, like many early modern manifestations of British patriotism, openly conflates the ideals of masculinity and Britishness, opposing them to feminine, elegant and courtly Frenchness, embodied in the character of

Henry's bride-to-be, French princess Katherine. For twenty-first century performers, this jingoistic-masculinist conflation is understandably delicate to stage, especially in a post-Brexit, post-Me-Too context where open instances of nationalism on British stages are hardly acceptable, and where gender stereotypes are increasingly deconstructed. Zooming in on two 2022-23 major British productions of *Henry V* (Donmar Warehouse, dir. Max Webster; Shakespeare's Globe, dir. Holly Race Roughan), this paper explores the ways in which masculinity and national identity are negotiated in contemporary performances of the play, analysing how twentieth-century directors choose to engage with the apparent stereotypes by either playing them up in an emphatically violent, sexually aggressive Henry whose toxic masculinity – traces of which can already be identified in Shakespeare's original play – barely manages to conceal his trauma and repressed homosexuality, or by inverting the gender stereotypes in a fighting Katherine and a watery-eyed Henry, only to re-instate traditional gender roles in the couple's first public appearance at the end of the play. The paper suggests that, in representing masculinity – and Britishness – as fundamentally performative, both productions, in their own way, recuperate the link between gender and national identity of the original play to turn what could be deemed a problematic historical drama into a topical response to contemporary political events.

SEMINAR 17
The Temporal Affordances of Shakespeare's Drama – Time, Space, and the Senses

Convenors:
Isabel Karremann, Univ. of Zurich
Kirsten Sandrock, Univ. of Würzburg

Participants:
Pascale Aebischer
Allison Lemley
Anna Louri
Efterpi Mitsi
Mikkel-Theis Paulsen
Hannah Persson
Steve Rohan-Jones
Katrina Spadaro
Annamária Fábián

1. Katrina Spadaro - Early Modern Collections and 'True Antiquity': Feeling and Losing History in *The Winter's Tale*

The complex poly-temporality of *The Winter's Tale* – nominally set over a contracted seventeen-year period in pagan Europe, yet awash with surprising anachronisms – is all the more intriguing when considered alongside the play's interest in the transmission of oral culture. Scholars have effectively linked this theme to concerns regarding literary production and gender, but fewer treatments have invoked antiquarian perspectives on the gap between oral culture and 'hard' data, despite a number of treatises fretting about how 'old wives tales' might obscure an appreciation of 'true antiquity.' For English humanists, of course, the pursuit of 'true antiquity' was largely the domain of philological study, but the seventeenth-century also saw the rise of new trends placing a premium on the possession, collection and curatorship of material objects, whether genuine antiques or contemporary works styled to replicate them (with many patrons intentionally blurring the distinction between the two). In *The Winter's Tale*, Paulina's gallery of rare 'singularities' (5.3.12) and Autolycus' peddling of mass-produced novelties – including, tellingly, a 'counterfeit stone' (4.4.578) – invite audiences to consider the play alongside contemporary collecting practices and the dynamic market for art and antiques. Likewise, when Leontes and Perdita express a longing for a sensory experience of Hermione's statue – to touch and kiss its still-wet paint – they articulate an empiricist approach to clarifying authenticity and knowing the world. Ultimately, the 'resurrection' of the statue offers comedic resolution and familial restoration, but it also represents a moment of antiquarian loss: the possibility of Sicilia's temporally-remote world being commemorated in stone vanishes, leaving in its place the mutability of legend and folklore. This paper reads *The Winter's Tale* as a drama of antiquarian loss and restitution, and briefly considers the ecological possibilities of artisanship being recuperated into the natural world.

2. Mikkel-Theis Paulsen - The Temporality of Empire in Shakespeare's *Cymbeline* and Cervantes' *La Numancia*

This paper explores the relationship between time and empire in William Shakespeare's late play *Cymbeline* (c. 1611) and Miguel de Cervantes' *La Numancia* (c. 1580). Even though these texts are rarely (if ever) studied together, both dramatists stage their countries' uneven experiences and fantasies of being and becoming an empire by exploring their complicated pasts of subjection and conquest (being both colonized by the Roman Empire and actively emulating the same power in the present to gain imperial legitimacy through *translatio imperii*). While empires have traditionally been studied in terms of their spatiality (geographical exploration, conquest, boundaries, territory etc.), the question of temporality has often been overlooked. However, early modern empires were not only moulded by new geographical conceptualisations but also by temporal notions of succession, rise and decline. Time invested empires with significance, giving historical sense to the present through their emulation of past empires, or divine purpose through eschatological expectations. Shakespearean (and Cervantine) drama's ability to negotiate multiple heterogenous and even conflicting temporalities and spaces makes it a suitable medium for interrogating the imperial desires and anxieties of the early modern world. Here, time is not necessarily linear but can also take the form of a two-headed arrow, pointing towards both past and future. Despite a growing attention to transnational approaches to early modern

literature, English and Spanish dramas are still seldom studied in light of each other, despite their well-documented generic, aesthetic, and political parallels. Following this recent turn to transnationalism, I examine how the question of time is used to interrogate imperial history, albeit within different historical contexts, since England's empire was, much to the embarrassment of its rulers, still *in statu nascendi*, while Spain's global Habsburg Monarchy was beginning to decline.

3. Anna Louri - Utopian Time in William Shakespeare's *The Winter's Tale*

William Shakespeare in T*he Winter's Tale* presents a kingdom in ruins. Driven mad with jealousy, king Leontes expels queen Hermione from the imaginary state of Sicilia, a dramatic gesture through which Hermione remains offstage almost for the entirety of the play. Written at the dusk of Shakespeare's career, this tale of jealousy and madness is characterized by its comical and simultaneously tragical tone, as well as by its elaborate usage of time. The character of Time/Chorus provides not only the interval between Acts Three and Four, but also a rare onstage personification of this natural mechanism, highlighting its viciousness and inescapability.

This article will explore the existence of time in the play and interpret it according to modern theories of utopia. Polixenes in the beginning of the play offers a limiting version of utopia, which is pastoral and exclusive to men. This analysis will feature a different definition of the utopian vision and present it in conjunction with the character of Time, arguing that it serves as a facilitator for the women who are trying to acquire agency and take back their power from the men. The 16-year gap will be viewed as a device of manipulation by the playwright and by the characters, paving the way for their utopian reemergence in dramatic action. The aim of this article is to shed light on novel ways of interpreting Shakespeare and to highlight the adaptability of his work, while also to stretch and widen the limits of the utopian vision in Renaissance literature.

4. Hannah Persson - Space as Time in *King Lear*

As is often the case in Shakespeare's plays characters are the embodied representatives of their sovereign state. In King Lear the suitors France and Burgundy are synonymous with their place names; as are Kent, Gloucester, Albany, and Cornwall. No on, however, is as intricately linked to their spatial surroundings as Lear, by whom the state of the kingdom may be measured. The damage that "infirm and choleric years bring with them" (1.1.297-298) to Lear are likewise evident in the infirmity of his kingdom. This paper examines the ways in which the configurations of time, space, and character are depicted in *King Lear*, and in particular how the passing of time is signalled through spatial markers. Special attention is given to the setting of the heath, a barren and chaotic landscape, which because of its spatial emptiness also makes it particularly void of any sense of temporality. Whereas previous research has tended to view the storm in King Lear as a reflection of Lear's madness, a spatial marker of his unravelling mind, I propose that Lear's madness is as much a product of his spatial surroundings,

viewing the storm and the desolate nature of the heath not as a mirror to Lear but as a facilitator of the further destabilisation of Lear's mind.

5. Pascale Aebischer - Bending the clock in *Titus Andronicus*

Titus Andronicus is a play in which different understandings of time rub against each other: the decorum of tragic time that dictates what action is appropriate at what moment jars with the clock time observed by some characters and that, in turn, is at odds with the 'dramatic time' of the play's double time scheme (Sproule 1976: 217).

Here, I want to focus on the temporality of 'crip time', which Alison Kafer suggests involves a fundamental 'a reorientation to time' to make space for disabled bodies. To remove ableist barriers to participation, 'crip time' involves 'bend[ing] the clock to meet disabled bodies and minds' (2013: 27). Applied to *Titus,* Mel Harrison has recently noted how the scene in which Lavinia has to write her rapists' names into the sand with a stick is an example of such 'crip time' (2024: 112). I want to explore in greater depth the effect of such 'crip time' on the audience's sense of temporal (dis)orientation. In performance, the writing into the sand is often sped up in a manner that disallows the warping of time that is scripted into the back-to-back 'slow motion' of 3.2 (the 'fly' scene) and 4.1 (writing in the sand). In both scenes, the action slows to allow Lavinia the scope to disrupt the forward thrust of tragedy and force into it into an alternative temporality. Lavinia's movements accelerate and decelerate in turn, throwing the pace of tragedy into disarray even as her actions propel it into its next phase.

In this paper, I will report on performance workshops that explore what happens when we allow the temporal and spatial needs of Lavinia's and Titus' disabled bodies to play out at their own pace. How does 'crip time' interfere in and reorient tragic time and/or dramatic time? What is the impact of disability on the use of stage space? What impact do uses of space and warping of time have on the clock time of tragic acceleration and the audience's sense of temporal orientation within the tragedy?

6. Steve Rohan-Jones - "Whereof What's Past is Prologue – Time in The Tempest"

Topic focus: cognitive approaches to Shakespeare and time and space within The Tempest

Of The Tempest, Stephen Greenblatt in The Norton Shakespeare says, 'the whole play is the spectacle of (Prospero's) timing'. Prospero seeks to master time yet often loses track of it, which almost costs him his life. Yet, this raises the question of what is time? How is this understood and applied within The Tempest? Perhaps time operates differently to what we think and feel.

Certainly, David Scott Kastan in Shakespeare and The Shapes of Time acknowledges 'fictions that represent reality in one age are usually inadequate in another' (7). So, too, our understanding of time in one epoch is usually insufficient for another. Current scholarship on time and Shakespeare neglects to encompass contemporary scientific knowledge on time. This lacuna in the critical approach

unnecessarily restricts our understanding of time in Shakespeare and specifically to The Tempest. This paper examines both the modern understanding of time and the application of time in The Tempest across five themes: societal, dramatic schema, emotional, millennials and philosophical. Is there a past, a present, a future? Our understanding of time has changed from Aristotle to Newton to Einstein to quantum gravity. What we think we understand about time has been upended by physics, which has known for over 100 years that there is no present. Time is neither monolithic nor static, there are multiple times all networked affecting each other. Yet, this networking jangles round 'with strange and several noises of roaring, shrieking, howling…and more diversity of sounds' (The Tempest, V.i.232-234). To understand the rhizomatic nature of The Tempest, we must engage with the 'dark backward and abysm of time' (I.ii.49-50) from both a scientific and literary perspective.

7. Efterpi Mitsi - The timeliness of Shakespeare's Trojan ruins

In *Titus Andronicus* 5.1, a Goth soldier announces to Lucius that "from our troops I strayed / To gaze upon a ruinous monastery", blurring the geographies of past and present by placing ruined monasteries in ancient Rome and transforming an invader into a sightseer, "earnestly … fix[ing his] eyes / Upon the wasted building" (5.1.20-23). This ruinscape, confounding ancient past with Shakespeare's present, Rome with England, paganism with Christianity, has been interpreted as an allusion to the abbeys and convents destroyed by Henry VIII's decree of dissolution of monasteries long before Shakespeare's time. As Rose Macaulay has argued in *The Pleasure of Ruins*, Shakespeare and his contemporaries, inhabiting "a ruined and ruinous world" (1953, 21), were obsessed with ruins.

Yet, the Reformation was not the only producer of ruins in the Renaissance, the age that transformed ruins into equivocal symbols of destruction and nostalgia as well as tokens of the obscurity and remoteness of the past. Although Shakespeare often uses the word 'ruin' to denote the violent destruction of humans, a ruination parallelled to that of buildings or cities, the remains of an enduring past sometimes do emerge in his works, as objects to be imagined, seen and interpreted. Focusing on Agamemnon's words to Aeneas in *Troilus and Cressida* 4.2.167-68 "What's past and what's to come is strewed with husks / And formless ruin of oblivion", uttered as Troy is about to become its ruins, I reflect on how the image of the formless ruin conflates the past not only with the present but with the future as well. Functioning as a mise-en-abyme in this play, the anticipatory ruinscape, asks spectators to re-form it and experience the layers of time and their traces on space.

8. Allison Lemley - "Well worth the seeing": Spectacle, Staged Spectators and the Negotiation of Historical Narratives in Henry VIII

William Shakespeare and John Fletcher's King Henry VIII features a striking number of stage directions, which includes remarkable visual spectacles. Henry Wotton's commentary on a 1613 performance of Henry VIII remarks on the play as one "set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage" (Shakespeare Documented). Henry VIII's prioritization of the visual alongside this commentary suggests what is seen and what is

said are at least of equal importance in contrast to assumed early modern stage conventions. In performance, the early modern audience's historical distance was influenced by the ways in which the play's staged spectators comment on the action within the setting of the play (McGavin, Walker). This paper will explore the ways in which staged spectators negotiate the physical and temporal distances of the audience to the onstage action in ways which rely on or provoke memory as a dramatic device. The play's staging of Anne's coronation procession in Act Four, Scene One
exemplifies these negotiations and a range of potential memory effects, which can be usefully discussed in the context of recent scholarship reevaluating the terms locus and platea. The play's use of communicative and cultural memories in this scene works as a part of the way the play's spectacles pose thematic questions of truth in historical narrative.

9. Annamária Fábián - "The Discontent of Age": Changing Views on Transforming Bodies in Two Sequels of Shakespeare's *Romeo and Juliet*

Shakespeare's tragedies and among them, Romeo and Juliet have been reshaped by various prequels and sequels (or "Shaquels") through time, and most sequels have to face the imminent problem of what to do with the bodies, on multiple levels. On the one hand, the two dead lovers at the end of the play posit a significant glitch, as they obviously are in the way, they cannot be heroes of the play any longer. Doing away with those is the task of the sequel: they either stay dead, and the focus is shifted to minor characters (or reincarnation can be a solution, maybe ghosts, as some sequels attempt…), or – and this is our quest here – hijacking the Shakespearean end, they stay alive. In this latter case, not only their fate but their bodies will inevitably carry the rude stamps of time, they necessarily ripen and age, and are objectified in the way they view each other, thus their perceptive gaze and with it their judgement on the potential of their "starcrossed love" affair is also subject to change. In this paper, I will look at how the bodies and the perception of the bodies of the lovers change in two sequel plays of the 21st century, both of which employ strikingly different methods, and still come to remarkably similar solutions concerning the body as objectified by the viewer – as in the eyes of the other lover and the readers/audience as well. The two sequels at hand will be Perry Pontac's parody sequel Fatal Loins – Romeo and Juliet Reconsidered, written for the BBC Radio 4 (broadcast in 2001), and a Hungarian drama sequel from 2023, Erik Novák's Romeo and Juliet 2, or the Palace of Pleasures.

SEMINAR 18

CONVENORS:
Emanuel Stelzer, Univ. of Verona
Evgeniia Ganberg, Trinity College, Univ. of Cambridge

PARTICIPANTS:
Jemma Forster
Chiara Di Dio
Wanjie Feng
Atsuhiko Hirota
Eric Nicholson
Nicholas Luke
Janice Valls-Russell
Yves Peyré
Carla Suthren

1. Chiara Di Dio - The new ancient goddess. The deification of female characters in Shakespeare's romances

The aim of this paper is to investigate the mechanisms of deification of female characters and its relationships with the divine authority represented by the ancient goddesses in Shakespeare's romances (one may think of Juno in both Cymbeline and The Tempest, Diana in Pericles, or Proserpina in The Winter's Tale, just to mention a few). As noted by Suzanne Gossett, in describing the character of female protagonists Shakespeare repeatedly used the term goddess or goddess-like in order to portrait their perfection, grace, and nobility. The objective of this analysis is to highlight the innovative character of the female protagonists, who are essentially portrayed as modern, secular deities while drawing inspiration from their mythical archetype. In this sense, the continuity between the divinities and the female protagonists will be emphasised in order to highlight the semantic continuum between the divine and the earthly, as well as the differences that, while manifesting an antithetical relationship, allow for an evolution and a re-semantisation that is fundamental to the mythopoetic construction. Furthermore, the binomial relationship of dynamism and staticity will be underlined, in both their temporal and spatial meanings, demonstrating how their co-presence is necessary for the purposes of the narrative. In this perspective, I will focus on the one-dimensional space of mythical time in which the gods reside, as well as their descent, real and metaphorical, into the dramatic space-time

2. Wanjie Feng - Between the Visible and the Invisible: Competing Visions of Time in Shakespeare's Roman Plays

The time of the divine, the eternal, and the absolute seduces the mortal mind into a state of oblivion, where the immediacy of temporality is either transcended or evaded. In Shakespeare's Roman plays, Coriolanus, Brutus, and Cleopatra exhibit progressively deeper detachment from reality, slipping into a fantastical dream world where the ideal of self-apotheosis disrupts the temporal reality shaped by concrete self-knowledge. The classical tradition of the divine culminates in the radical conception of the Stoic Sapiens, depicted as omnipotent, undefeatable, and impervious to the changes of fortune, as remote and immovable as he is from anything within the confines of temporal time.

These characters strive to emulate such an abstraction, denying their own limitations in pursuit of what Macbeth calls "jump the life to come." The Roman divinities represent both a glorified past of power that Shakespeare's Roman characters revere and a future of self-ordained empire they struggle to bring into individual existence.

Yet, this evocation of eternity ultimately leads to the characters' annihilation. Coriolanus admits his vulnerabilities before his mother, while Brutus uncovers his weaknesses after Portia's death. In comparison, Cleopatra deliberately escapes her fate through death, retreating into her imagined Elysium, where she reigns ceaselessly as the queen of Egypt. The invisible abstraction emerges in human relations, where love is revealed as characters acknowledge their need for others in the temporal world. In Shakespeare's art, even as such realizations arrive belatedly or are outright denied, it is the time of mortality, straddling the human and divine realms, that comes to the fore.

3. Jemma Forster - Diana and the Temporality of Virginity in *The Two Noble Kinsmen*

This paper considers the temporal boundaries of the virgin state in *The Two Noble Kinsmen,* exemplified in the relationship between Amelia and Diana, with a particular focus on queer temporalities. Through my consideration of Diana's association with Amelia's childhood, I suggest that Shakespeare, like several other early modern dramatists, employs the figure of Diana to divorce chastity from virginity: the latter being an ephemeral state that women must relinquish in favour of a committed, heterosexual, marriage.

As the paradigmatic example of virginity, Diana embodies an imagined interminability of the virgin state, illustrated in Emilia's appeal to the goddess, 'I, a virgin flower, must grow alone, unplucked' (5.1). And yet, I argue that Shakespeare takes pains to situate the relationship between Diana and Amelia – her votary – within the temporal space of childhood, when Amelia recalls her homoerotic friendship with her 'playfellow', Flavinia, with language redolent of contemporary descriptions of the queer behaviours of Diana's nymphs. As such, Diana's forsaking of Amelia at the end of the play, represented by the 'virgin flower' falling from the tree, marks both the end of her virginal state and the *necessary* end of her former queer feeling. In associating his Diana with images of impermanence and childhood, Shakespeare intimates that the virgin body and, in particular, the queer virgin body, is not a permanent state.

4. Atsuhiko Hirota - Past Metamorphosed: Appropriation of Classical Model in *The Merry Wives of Windsor*

This paper aims at examining the utilisation of classical models in *The Merry Wives of Windsor* (as part of a project to analyse the intertextuality of classical, biblical and indigenous elements in this play). In this paper I focus on the wives' third punishment of Falstaff (F 5.5) – where the lecherous knight as Herne the Hunter is tormented by the people of Windsor in disguise of fairies – with reference to William Page's Latin lesson (F 4.1; as this scene lacks in Q, I read the F text for this paper).

Although 5.5 begins with Falstaff's speech comparing himself to Jove engaging in seduction and rape of women in beastly and avian shapes described in the *Metamorphoses* (Books 2 and 6), it is Diana's punishment of Actaeon (in Book 3) that serves as a model for the punishment on the lecherous knight to be staged, blended with indigenous folklores. From the perspective of time, this scene evokes the Graeco-Roman mythical past and transforms it to achieve the result appropriate for a comedy located in contemporary England (unique among Shakespeare's plays and sometimes compared with city comedies).

This paper will argue that this play shows the same inclination throughout it, pointing out particularly that the Latin lesson in 4.1, while able to be seen as a farcical piece not closely related to Falstaff's punishment, can be taken in the same drive to utilise the past when we see Mistress Quickly's meddling comments presenting another example of (mis)interpreting, distorting, and appropriating the Latin past (revived by Humanist education) to fit the Elizabethan present.

5. Nicholas Luke - Resurrection, Time, and the Divine in Late Shakespeare

Shakespeare's late period begins with the resurrection of the medieval poet John Gower, who rises "from ashes" to speak the Prologue to *Pericles*. Gower's second coming kick-starts an intense focus on resurrection that lies at the heart of Shakespeare's movement to the generically mixed modes of the romances. This paper examines how the notion of resurrection bends time. John Donne preaches: "Resurrection … [is] presented to us in all the parts of time". Christ's resurrection was an event in the distant past, but it was continually reactivated by the faithful, who were said to be spiritually resurrected in the present, and who looked forward to the promise of bodily resurrection at the end of time. Anachronism was not seen as an intellectual sin, but as a spiritual necessity. Shakespeare's "resurrections" invoke the Christian God but also draw on various ancient deities, so that his religious allusions are themselves transtemporal, incorporating both past and present while pointing to future eschatological communities. I therefore approach the divine in Shakespeare as a force that opens up non-linear modes of thinking about the past. We can see it operating in the strange temporal folds of Shakespeare's romances, including the dramatic interplay of competing pasts, the resuscitation of seemingly defunct poetic forms, and the interweaving of Christian notions of resurrection and pagan myths of springtime renewal.

6. Eric Nicholson - Gods, Machines, and the Theatrical Time Zones of *The Tempest*

Starting with the title of *The Tempest,* and emphasizing its resonance with time and tempo ("tempus"), my paper responds with a resounding "Yes" to the question posed by the seminar convenors, namely "Is the time of the gods in Shakespeare a metatheatrical time?" Also applying Bakhtin's model of the chronotope, itself a literary critical "time-space" troping of Einstein's proven theory of the inseparability of space and time, I argue that *The Tempest* is as much Ariel's and Caliban's play as it is Prospero's, for the latter character is the sole human inhabitant of the "island"/stage long before and after the two hours' traffic of performance, while the former is the stage

manager/supernatural performer who devises and presents "theophanies" that are revealed to be theatrical illusions, existing only as long as they are played by "spirits" (actors/singers) and witnessed by an audience. The "real time" of *The Tempest* is an "unreal time," since its multiple time zones of past/present/future are insistently theatrical. Amidst the play's observance of the neo-classical "Unities," Caliban accentuates the delightful sounds, sweet airs, twangling instruments and voices that inspire timeless dreams of heavenly riches—bestowed by Setebos, by Jupiter?—and Ariel performs a nightmarish Virgilian harpy, before presenting Iris, Ceres, and Juno in a spectacular "engagement masque" to entertain Miranda and Ferdinand. Whether at Whitehall, The Globe Theatre, or in contemporary playhouses, this space-time world of enacted dreams is, as W. H. Auden's Caliban puts it, one of tautological repetitions. Yet it is also a potentially Ovidian-transformative and transcendent world, where actors can play God as well as gods, in today's and tomorrow's performances of the same script, costumes, music, special effects, etc. Medea's speech from *Metamorphoses* VII is the key source for Prospero's narration-abjuration of his necromantic "rough magic," but it is the sorceress's perfectly timed theatrical exit on a "deus ex machina" flying chariot—a gift from her grandfather Helios—that can be just as revealingly linked to the freed spirit Ariel's soaring off into the elements.

7. Yves Peyré - Time and Tragedy: Ate on the Early Modern English Stage

Shakespeare mentions the goddess Ate four times in his plays: who is she really and what does she represent? This presentation will argue that Shakespeare's use of Ate can be best understood in the cultural context of the reception of that classical figure in Elizabethan and Jacobean England. Ate was first mentioned in Homer's *Iliad* but with the passage of time the goddess that reached early modern England was fraught with medieval and humanist accretions (sometimes diverging, sometimes overlapping) that complexified the original Homeric meanings. Various trends in early modern adaptations and reinterpretations of the goddess – as well as her dissociation from the figure of Nemesis – point to different conceptions of what is constitutive of the tragic on the Elizabethan and Jacobean stages. They reveal anxieties peculiar to the last decade of the sixteenth century as well as shifting theatrical fashions, thus suggesting that the figure is culturally determined by its inscription in a specific time.

8. Carla Suthren - Across the Wide Gap of Time: Apollo's Anachronic Oracle

In *The Winter's Tale*, the voice of divine authority speaks from outside the text, pointing backwards to the play's own origins, first in Greene, and then in the longer history of Greek romance on which Greene himself was drawing. In its peculiar relation to time, Apollo's oracle can helpfully be read as 'anachronic', in the sense put forward by the art historians Alexander Nagel and Christopher Wood in their book, *Anachronic Renaissance*: "[t]he work of art when it is late, when it repeats, when it hesitates, when it remembers, but also when it projects a future or an ideal, is 'anachronic'" (2010, 13). The oracle is presented as a textual artefact, the ability of which to substitute directly for the divine voice of Apollo is somewhat paradoxically guaranteed by its (sealed) material condition. If Shakespeare's

oracle speaks with Greene's voice, it also draws its authority from the shared context of the vogue for Greek prose romance beginning in the 1580s, including Heliodorus' *Aethiopica*, which Shakespeare alludes to in *Twelfth Night*. The anachronic artwork, in Nagel and Wood's words, produces the experience of "time folding over on itself, the doubling of the fabric of experience that creates continuity and flow" (2010, 9); Apollo's oracle, I argue, creates one such fold, and in so doing enables the genre shift from tragedy to (tragi)comedy, in which the future that it projects can be realised. But, despite the metatheatrical operations of Time, the Chorus, we do not enter the abstract adventure-time of Greek romance, which 'leaves no trace', according to Bakhtin (1981, 110); instead, the play's insistence on Hermione's wrinkles reinstates the primacy of the human experience of time, physically inscribed on the body. The oracle of Apollo, speaking across time, texts, and genres, is, inherently and unavoidably, 'late'.

SEMINAR 19
"Shakespeare and Ecological Crisis"

Convenors:
Carolyn Sale (University of Alberta, Canada)
Amy Tigner (University of Texas, Arlington, USA)

Participants:
Claudia Richter
David Goldstein
Stephanie Shirilan
Elizabeth Freestone
Peter A Parolin
Katarzyna Burzyńska
Saraya Haddad
Miriam Jacobson

1. Katarzyna Burzyńska - Post-pandemic Shakespeare and 'active hope' reconsidered in *Station Eleven*

Emily St. John Mandel's *Station Eleven*, a post-apocalyptic novel about a deadly pandemic that brings human civilisation to a sudden and swift end, was released in 2014 to critical acclaim and popular success. However, the novel that capitalizes on the Shakesperean canon as a source of resilience and a revitalising force for the pandemic survivors, has also been criticized for this unsurprising (and possibly opportunistic) choice of an intertextual 'crutch'.

The novel's reliance on Shakespeare's canonicity has been identified by various critics as Eurocentric, neo-colonial, ableist, and even potentially anti-queer and white-supremacist – unreflectively espousing the values of capitalist neo-liberalism. In December 2021, at the height of the

Covid-19 pandemic, a miniseries based on Mandel's novel, bearing the same title, premiered on HBO. In my paper I wish to compare and contrast the novel and the series, by investigating their fundamentally different invocations of Shakespeare's works. Following Judith Butler's reconsiderations of the phenomenological ideas on radical inter-subjectivity found in their newest book *What World Is This? A Pandemic Phenomenology* (2022), I would like to argue that the series offers a corrective to the novel's exclusive (rather than inclusive) ideas about trans-corporeal and communal identity. Rather than a nostalgic placeholder for the gone world of the privileged, Shakespeare in the series enables the characters to confront the trauma of loss, thereby forcing us, the viewers, to face up to modern crises such as the climate emergency and environmental devastation as well as the threat of further zoonotic diseases engulfing humanity. Echoing Butler's key question "What world is this?" I argue that, unlike in the novel, in HBO's *Station Eleven* Shakespeare's works invite us to probe human complicity in the anthropogenic crises of the modern world and fashion 'active hope' in our communal responses to the current ecological crisis.

2. Elizabeth Freestone - Bearing Witness: *Cymbeline* and the biocultural gap

The image of Shakespeare's England as a place of plenty has proved a falsely enduring legacy. Centuries of scholarship laud the supposed Arcadia depicted in his writing, celebrating Nature as a 'bounteous housewife' *Timon of Athens*). By contrast, the unignorable message from conservationists today is of habitat, ecosystem and species decline. The early modern roots of ecological devastation are now widely acknowledged; thus, it becomes increasingly instructive to read Shakespeare as an ecological time capsule, a frontline chronicler of the beginning of the end times. This paper interweaves ecodramaturgy, extinction studies and environmental history to interrogate how contemporary theatre-makers might draw attention to the environmental schism between Shakespeare's lived experience and our own by levering a multi-temporal approach to their dramatisation of what I refer to as this 'biocultural gap'. The paper bears witness to life-forms and life-ways depicted in *Cymbeline* that have subsequently become extinct, focusing in particular on the eagle, interrogating these losses as examples of what Deborah Bird Rose names 'multispecies knots of ethical time' (2012, 74). Through an exploration of a recent production of the play performed and set in contemporary Argentina, the paper pre-empts accusations that paying attention to species loss represents nostalgia for a fictional English Arden and instead argues that a post-colonial ecodramaturgical approach brings Shakespeare into direct conversation with climate justice and the global extinction crisis, in something I articulate as 'embodied bioabundance'. The paper concludes that productions which allow past, present and future to exist concurrently on stage makes layers of environmental time visible simultaneously, something I term 'palimpsestual ecodramaturgy.' It is this understanding of multispecies entanglement, I suggest, that could be a useful theatrical tool in platforming a more hopeful 'social imaginary' (Castoriadis, 1987).

3. David Goldstein, Ecohospitality in crisis: *Timon of Athens*

What humans call "ecological crisis" is mostly a crisis for humans. If we ruin the environment for ourselves, the environment will ruin us. Other creatures are dying and habitats are transforming, but change is the foremost principle of growth. When one life form fades another emerges. This is only concerning if one is oneself the fading life form. We project our own ecological trauma onto ecology in general, enacting the pathetic fallacy in a material, literal sense.

While human-wreaked environmental destruction was not of primary concern in Shakespeare's time, the reciprocity between human and nonhuman ecologies certainly was. In this essay I explore how Shakespeare and Middleton's *Timon of Athens* meditates on a crisis of human ecology—the apparent collapse of Athenian hospitality—by projecting it onto nonhuman ecology. For Timon, embittered at the close of the play, natural ecology is fundamentally rapacious: "Each thing's a thief" (4.3.440). The debased steal from the privileged. Decades later, Milton's Raphael interprets ecology in exactly the opposite way: "The grosser feeds the purer" (PL 5.416)—each creature gives freely to those it exalts. Between those two notions lies what we might call an ecology of belief about the ways that the nonhuman world supports or challenges human notions about ourselves.

Timon of Athens thematizes the question of the pathetic fallacy from an ecological perspective. When human bonds degenerate, (how) does the nonhuman world respond? Does it license such behavior through its own? Does it lend a critique to the humans who would solicit that world for meaning or succor? Ultimately Shakespeare and Middleton's account of the nonhuman world—its gold and roots buried all-too-conveniently below the forest floor, readily available to metaphor—suggests that we rethink human notions of hospitality, friendship, and commensality in light of the fundamental ecological reciprocity that ties together all creatures.

4. Saraya Haddad, Saraya - Shakespeare's Queer Ecological Thinking: Dewilding and Rewilding in *A Midsummer Night's Dream* and *The Tempest*

This chapter posits that the ecosystems Shakespeare represents in *A Midsummer Night's Dream* and *The Tempest* undergo both dewilding and rewilding. The latter is a core tenet of queer ecological thinking, which works to rewild the western world's dewilding of nature, a process which has catalysed a catastrophic human-driven domination of the globe. Anthropocentric practices endanger the biosphere by throwing non-human nature's balance off kilter, as is evident today by mass deforestation, unnatural temperatures, wildfires, and devastation to the Earth's land and oceans. These practices are draining both human and non-human nature of their queerness, a queerness vital to our planet's survival. As Timothy Morton explains, nature is inherently queer: "At the DNA level, the biosphere is permeable and boundaryless . . . . Life-forms are liquid . . . . Queer ecology requires a vocabulary envisioning this liquid life."[4]

[4] Timothy Morton, 'Guest Column: Queer Ecology', *PMLA/Publications of the Modern Language Association of America*, 125 (2010), 273–82 <http://dx.doi.org/10.1632/pmla.2010.125.2.273> [accessed 25 September 2024], p. 275.

It is not just natural, but a necessity that we free our understandings and constructions of Earth from man-made categories and embrace its queerness, which involves "an ever-changing, flexible spectrum" which 'defies the heteronormative binary bias" rooted in, and bound up with, anthropocentrism.[5] To this end, the chapter will read Shakespeare's Puck and Ariel as magical beings that embody queer ecology's wildness through their fluidity in gender, elementality, and identity. It will do this in part by discussing *A Midsummer Night's Dream* and *The Tempest* in relation to the Renaissance pageants to which they allude, such as Kenilworth (1575) and Elvetham (1591), whose displays indulged in hetero-patriarchal fantasies of control over nature, reminiscent of the actions of Theseus, Oberon and Prospero. These pageants displayed dewilded nature in the form of highly cultivated gardens, carefully crafted water displays and the human-controlled enchantment of fantastical nymphs, fairies and classical deities submitting to the monarch. By tracking Shakespeare's queer ecological thinking and his employment of rewilding language as a means of disrupting the dewilding in these environments, I argue that his plays expose the flaws of the Anthropocentric myth of human dominance with Puck and Ariel presenting us with an unruliness that we need to combat the deadly impacts of anthropocentric cultivation, which, if allowed to continue, will force the Earth to become an "insubstantial pageant faded.

5. Miriam Jacobson - Ecological Narcissism in "A Lover's Complaint"

Shakespeare's rarely read poem "A Lover's Complaint" appears at the end of the possibly-unauthorized but only existent 1609 quarto publication of Shakespeare's sonnets in his lifetime. Notoriously ignored, its authorship disputed, and rarely published alongside the sonnets after 1609, the poem, written in an archaic Spenserian style, simultaneously documents the grief of a jilted female lover and reproduces the words and techniques of her seducer, creating a vicious commentary on how the preceding 154 sonnets could be misogynistically misused. It is also, I will argue, Shakespeare's re-telling of Ovid's myth of Narcissus and Echo, a story that in both Ovid's Latin Mediterranean landscape and Shakespeare's English valleys, stages a social and environmental crisis of inwardness. In Ovid's version of the tale, both Narcissus and Echo are destroyed by choosing to shun community in different ways, Echo for being inconsiderately convivial and Narcissus for choosing his own reflection in a pool over the company of others. Their isolation is encoded in the natural landscapes and metamorphoses they inhabit, and Narcissus's shunning of Echo results in her further isolation and transformation into a barren landscape. In Shakespeare's version, the male lover monstrously perverts both community and the natural world by building his seduction of the Echo counterpart out

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[5] Jasmine Isa Qureshi, 'Nature is Queer', in *Gathering: Women of Colour on Nature*, Ed. by Durre Shahwar and Nasia Sarwar-Skuse, (Edinburgh, 404 Ink, 2024), p.11.
Qureshi's argument is reminiscent of a Senecan writing circulating in Shakespeare's lifetime: 'No one man is the same in the morning which he was in the evening, before our bodies are ravished and rouled after the manner of Rivers… nothing is permanent… I my selfe, whilst I say that these things are changed, am changed my selfe', Lucius Annaeus Seneca, *The Workes of Lucius Annæus Seneca, both Morrall and Naturall,* translated by Thomas Lodge (London, 1614), *Early English Books Online*, *ProQuest*, <http://www.proquest.com/books/workes-lucius-annæus-seneca-both-morrall-naturall/docview/2240870420/se->, p. 259.

of the leftover love tokens and emotions of his previous lovers (letters written in blood, semi-precious stones, flowers, and tears—all elements of the natural world). In a sense, he is both Narcissus and Echo. For her part, the maid's retelling the narrative of his infidelity echoes and resounds across a valley, and her tears create a stream that both perpetuates and consumes her grief. Converting Ovid's warning against isolationism into one about emotional manipulation, Shakespeare's poem creates a new metamorphic ecology and landscape out of the cycle of Petrarchan love, and it does this by imagining the entire story from Echo's perspective.

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6. Peter A Parolin - *The Winter's Tale*, the Tyrant, and the Imminence of Climate Disaster

Characters in *The Winter's Tale* aspire to a sustainable world, a world sustainable in political, familial, and social terms, and also in ecological terms. But the underlying logic of the play's political worlds in both Sicilia and Bohemia puts sustainability at serious risk. This is the logic of the autocratic tyrant, the ruler who aspires to rule univocally and to bend truth to his warped worldview and his will.

In Sicilia especially, Leontes' tyrannical behavior allows him to lay waste to the human and natural environments. In Sicilia the guardrails against tyranny fail, leaving Leontes to undertake unilateral actions whose devastating results bring the play's title to life in sinister ways – for readers and playgoers alike, it is not a stretch to imagine that the "winter's tale" refers to an apocalyptically wintry landscape for Leontes' ruined kingdom. While the second half of the play, by contrast, opens into a Bohemian world that represents springtime, summer, and ecological regeneration, it, too, is at risk of collapse because of the tyrannical potential in its ruler Polixenes. The Bohemia scenes are perhaps like a prefiguration of the environment under covid, reminding us that the natural world has the capacity to regenerate if only human populations could manage to suspend our most toxic habits.

My paper will explore the tyrant's ability to threaten ecological health and will try to identify what it is about tyranny that puts ecological stability at risk. At the present political moment, Donald Trump is set to return to the American presidency with all the autocratic impulses he has displayed. One of his goals, to "drill, baby, drill," speaks to the negative environmental impact many fear Trump's second presidency will have, even as it relates many of his followers. I hope that my investigation into the relation between the tyrant and ecological crisis in *The Winter's Tale* will reveal some of the dynamics that allow us to put the health of our planet at risk so repeatedly. In this study, I will endeavor not just to identify risks but also strategies that could allow us to meet the political challenges of the moment and mitigate some of the environmental damage many fear is coming.

The Winter's Tale links ecological health to political health. This linkage is conventional enough in early modern thinking, but perhaps not enough so in our own. I suspect that *The Winter's Tale* links ecological sustainability to political multivocality and mutual respect, two values that the tyrant/ autocrat throws most profoundly into crisis but that the play at least attempts to imagine in practice.

7. Claudia Richter - Pastoral Temporalities

While Christopher Marlowe's passionate shepherds (both in his poem *The Passionate Shepherd to his Love* and *Tamburlaine the Great*) could be accused of "future-faking", much of pastoral literature invokes an idealised past. A fashionable genre with Renaissance literati and alluded to in some of Shakespeare's plays (most prominently, *A Winter's Tale* and *As You Like It*), I would like to take fresh look at the genre from the perspective of the topic of the conference. My paper intends to offer a dialogue on the pastoral between Shakespeare and his contemporaries. Based on close readings, I am going to explore the different attitudes to arcadian fantasies and nature, and whether or not such imaginations might be considered regressive, and what ends or emotional needs they might serve. While my focus will be on the different temporal directions taken in Renaissance pastoral poetry, I am going to include more recent scholarly debates (nature writing and ecological crisis, e.g. Ken Hiltner, *What Else is Pastoral? Renaissance Literature and the Environment,* 2011) with the aim of gaining a deeper understanding of the popularity of the pastoral genre during the English Renaissance, and contributing much needed perspectives on the history of our relationship with nature.

8. Stephanie Shirilan - "Doing Shakespeare" through Practice-Based Performance Research and Pedagogy, in and out of the Archives

This Spring, I will be teaching two courses in tandem as an experiment in practice-based, ecological theater and performance research that my proposed seminar paper will reflect upon in attempt to offer preliminary theoretical and pedagogical insights gained therefrom. One of these courses is a new version of my regularly-taught, "Shakespeare's Natural Worlds." I received a fellowship to spend part of summer 2024 revising this course to be taught in special collections. My residency focused both on reimagining the scope of materials such a course might make use of and on piloting ways to bring its research and discoveries *out* of the archive. The course asks what it means and entails to study Shakespeare and ecology in the thickness of local context – at this University, on these lands, opening up new archives and avenues for investigation that include trails of a "lost" museum of natural history, notes from early 20th century geology department bioprospecting missions, 18th century land surveys, student scrapbooks, playbooks and other memorabilia documenting the history of Shakespeare study and performance. A principal way in which this research will extend out of the archive will be in cross-fertilization and collaboration with the students in my second course, "Doing Shakespeare," an intensely experiential course that studies Shakespeare through production and performance. Students in the archive course will spend a semester imagining alternatives to the figurative and literal violence of writing "on trees" (taking Jacques's critique of Orlando as a toothsome critique of eco-poetics), culminating in an experimental exhibit of a more expansively imagined archive of "Prospero's Books" that will serve as a kind of dramaturgical library for the production of a play that students in "Doing Shakespeare" will choose from among a list of suggested candidates for ecological investigation through performance.

9. Amy L. Tigner & Carolyn Sale - Weather-Makers and the Futures of the Sun: Elemental Ariel and Humanity's Imaginative Horizons

In the wake of the extreme weather events with which Earth is currently being pummelled, how might we read *The Tempest* as both a cautionary tale and a generative narrative for ecological problem-solving? As Kyle Blado and Jennifer Ladino succinctly put it, "The Anthropocene is fundamentally estranging what we thought we know about the continuance of a habitable biosphere for currently evolved creatures has turned out to be a mirage. The knowledge that we have fouled our only form of life support positions humans in an alienated relationship to the Earth."[6] Like the alienated Prospero, our hubris and ambition to push the possibilities of invention and power, drive our own potential downfall—or, if we are optimistic, our possible redemption from the conditions that have been created, knowingly, by fossil fuel companies over the last half century. This chapter will read the weather-makers of *The Tempest*, Prospero and Ariel, in two ways: first, for the play's articulation of the dynamics of power in which everything that Ariel elementally represents is utterly co-opted by Prospero for his program of revenge, one that we see as anticipatory of the regime of 'prosperity' that fossil fuels have created; and then for everything latent in Ariel as a figure for a form of power that might be harnessed not by our contemporary 'meta-enterpreneurs' as they align with Prospero in his hubris in their seeking of technological solutions to our current crises,[7] but instead by those who orient to liberating all of the creative and productive power that we may see as 'captured' in Ariel. We propose to read Ariel as a figure for the new imaginative horizons that humanity might open up if it were to orient itself to the sun as a source not just of 'clean', readily-available energy, but as an energy source orienting us to abundance rather than scarcity, and solidarity rather than exploitation, as well as the sociality of joy to which Ariel in his merriness speaks at play's end.

[6] Blado and Ladino, 25

[7] Imre Szeman, *Futures of the Sun: The Struggle for Renewable Life* (University of Minnesota Press, 2024).

SEMINAR 20
"Trauma, memory, and commemoration in Shakespearean theatre"

Convenors:
Ema Vyroubalová (Trinity College, Dublin)
Natália Pikli (Eötvös Loránd University, Budapest)

Participants:

Irwin Appel
Stephanie Shirilan
Yael Bassan

1. Yael Bassan - Between Peace and Conflict – Israeli Staging of Othello and Macbeth as Mirrors of National Trauma

In recent years, Israeli productions of *Othello* (2018) and *Macbeth* (2013) have served as powerful reflections of national trauma, focusing on the depiction of military society during periods of relative peace. These Shakespearean plays, steeped in themes of power, violence, and moral conflict, resonate with the internal socio-political tensions that continue to shape contemporary Israeli society. By analyzing these productions, this paper explores how the militarized environments portrayed in both works—marked by suspicion, betrayal, and power struggles—echo the ongoing challenges faced by Israel, deeply influenced by its history of conflict and political instability.

The study argues that the Israeli stagings of *Othello* and *Macbeth* function as profound mirrors of national trauma, prompting audiences to reconsider the meaning of peace in a society still grappling with the legacies of war. In this way, the analysis underscores how these Shakespearean plays are adapted to confront the specificities of Israeli national identity, military culture, and the enduring impact of past trauma. Through this exploration, the paper contributes to the broader field of performance studies, shedding light on how Israeli theatre continues to process and reflect upon the complexities of its historical and cultural landscape.

2. Sarah Crover - Appropriating the Bard: The Land Acknowledgement as Vehicle for Processing National Trauma

Cliff Cardinal's *As You Like It*: *A Radical Retelling,* a bait and switch performance that brought in audiences under the guise of offering up the Bard, and then confronted them with a 90 minute one man performance of a land acknowledgement, rocked the Canadian theatre world when it was first performed in 2021. Before the secret leaked out, audiences were not only blindsided, but often deeply adversarial, walking out of performances, or getting in shouting matches with him or each other (see, for instance ColinThomas.ca). What could stir up staid Canadians to such fractious impoliteness? A performance that placed its finger firmly on a national trauma and pressed down hard. One of the ways settler communities are attempting to reckon with Canada's colonial afterlives is by giving formal statements (called land acknowledgements) at

the opening of events acknowledging the state's theft of land from Indigenous communities, along with a recital of whose traditional territories the event is on. While this move is something that Indigenous communities suggested as a pathway towards reconciliation and state reparations (see the Truth and Reconciliation Commission), its reality can fall far short. Cardinal points out, with searing honesty, that there's limited worth to apologizing for taking someone's land if one doesn't intend to give it back. While the performance itself purposely refuses to have anything to do with Shakespeare's plays, Cardinal reminds audiences that the Bard was used as a tool of imperial oppression, yoked by the colonists to a "civilizing" project that violently erased the local indigenous peoples. Usurping Shakespeare with a land acknowledgement enumerating the real and extensive injustices perpetuated by the Canadian state and the British Empire, I argue, offers settler audiences a chance to confront their own culpability, and Indigenous audiences a chance to hear their trauma addressed in a meaningful way. Ultimately, I argue, Cardinal's appropriation of Shakespeare illuminates the wound that is the foundation story of Canada, and offers settler and indigenous communities alike an opportunity to see themselves and each other clearly.

3. Dixon Graham - From Verona to the War on Terror: Examining Contemporary Productions of Shakespeare's Works as a Method of Addressing National Trauma

Wars and their inciting incidents create profound, long-lasting emotional and social rifts, reshaping relationships between peoples—whether across nations or within a single country. These seismic shifts in human connection often inspire artistic responses, with theatre serving as a powerful mirror of society, reflecting and critiquing the aftermath of such events. This paper examines how Shakespeare's works are adapted to engage with themes of national tragedy and trauma, focusing on two distinctive productions: Sulayman Al-Bassam's *The Al Hamlet Summit* (2006) and Tae-Suk Oh's *Romeo and Juliet* (2005/2006).

Both productions reinterpret Shakespeare's narratives within their unique cultural and political contexts, exploring the scars left by conflict while critiquing war's impact on human relationships. Al-Bassam's adaptation uses Hamlet to address the tensions of the post-9/11 world and the War on Terror, exposing the emotional and political toll of global conflict. Similarly, Oh's Romeo and Juliet revisits themes of division and reconciliation, shaped by the lingering national and personal traumas of the Korean War.

By reimagining Shakespeare's characters and stories, these adaptations demonstrate the enduring relevance of his works as tools for political and social commentary, illustrating how theatre and Shakespeare's works continue to engage with the complexities of conflict and its consequences in a deeply human way.

4. Maria-Clara Versiani Galery - Memory and Trauma in Argentine. Post-Dictatorship Shakespearean Adaptations

Trauma is a word that may be applied both to an episode and the response it elicits. Because of its magnitude, which prevents the traumatic event from being fully grasped when it occurs, the experience remains with the subject as an embodied memory, usually related to the senses. Inaccessible to transcodification in language and thought, trauma is distinct from other

forms of memory: it remains deferred, but may be accessed indirectly through signifiers. In this manner, the sensorial experience of theatre provides a means for examining trauma.

Shakespeare has been appropriated as a signifying matrix to represent the traumatic events of the Argentine military dictatorship (1976-1983), when about 30000 people "disappeared". The presence of their memory still haunts Argentina, and this is manifested in works such as Griselda Gambaro's *La señora Macbeth* (2002), an adaptation of *Macbeth,* which responds to the events of the dictatorship and its abuses of power, also focusing on issues of gender and patriarchy. Similarly, Luis Cano's *Hamlet, de William Shakespeare* (2004), a postmodern collage, addresses the trauma of the Malvinas/Falkland War (1982) fought during the dictatorship, focusing on deterritorialization and the trauma of the large number of casualties "fighting for a piece of land not large enough to bury them" (Miguel Montezanti). I propose an examination of these two plays, focusing on the discussion of trauma, memory, and their translation/adaptation of the Shakespeare texts appropriated. I will also refer to the staging of Gambaro's work under the acclaimed direction of Pompeyo Audivert; and that of Cano's play at the Teatro Sarmiento, a Buenos Aires venue dedicated to experimental theatre.

5. Irwin Appel and Stephanie Shirilan, theatre-makers - *The Merchant of Venice* in Prague – a practical approach

Stephanie Shirilan and Irwin Appel worked closely together in preparation for Appel's performance as Shylock at the Prague Shakespeare Company production of *The Merchant of Venice* at the Estates Theatre in Prague in November 2024. A group of students from Kraków, Poland attended the performance, and Professors Shirilan and Appel traveled back with them to lead two days of workshops exploring this material through performance exercises at Jagiellonian University, one hour from Auschwitz, and on the morning of (and day after) the 2024 US presidential election. These exercises aimed to sensitively engage with traumatic history and memory as cultural contexts to investigate the potential for performance as a technique for re-humanizing the other through embodied respiratory representation. Shirilan and Appel will offer an interactive demonstration and invite audiences to both direct Appel in performance and discuss the critical and creative affordances and challenges of such work for both scholars and theater-makers.

6. Ramji Yadav and Nancy Yadav - Dating Ophelia's traumatic wedding-gown. Valentine's Day to Easter Monday, 1605