HRADEC KRÁLOVÉ JOURNAL OF ANGLOPHONE STUDIES

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Anthony R. Guneratne

Introduction

On the days and nights when ice forms over the narrow sound that separates the upper reaches of Denmark from Sweden, spirits are freed to roam the earth, explains the narrator of Isak Dinesen's evocative story, "Elsinore." Hamlet, who disdained the nuptial revelries that all-too-soon followed his father's untimely end, must have encountered his shade on just such a day. When those of us who convened a seminar at the Elsinore Conference (aka Shakespeare 400) arrived, the sun shone pleasantly and soon enough we were basking in the warm fellowship his memory inspires. And few there failed to attend the April 23 celebration that the indefatigable organizers Ronan Patterson and Yilin Chen had, with the generous contribution of the Ministry of Culture, contrived to host in the Great Hall of the majestic castle which now stands on the foundations of the fortress Shakespeare's characters once roamed – an event transformed into a feast for the eyes and ears and not just tongues by the performances of multilingual translators, skilled fencers, and the exquisite dancers of the Royal Ballet.

Only two days later, following a ferry ride to the opposite shore, did a brief flurry of hail overtake those of us who ventured there, the pellets vanishing into thin air almost as soon as they bounced off the neatly arrayed wooden docks. But I like to think that even in the gracious glow of our surroundings on that April night, Mariangela Tempera was among us, having craftily obtained an "ice-free" dispensation for herself and WS on our behalf. She and I both hold doctorates from Indiana University and I, certainly, have had a long acquaintance with her path-breaking work, revelatory in its exploration of Shakespeare's impact on popular culture (scrutinized with an anthropologist's vigilance and without a trace of academic condescension). When, much later we did meet, it was fittingly at Shakespeare 450 in Paris. Right away she volunteered what few other academics would, access to a vast archive of textual references to Shakespeare that she had gathered over many years while forging a noted career at the University of Ferrara. Soon enough I found that I was not alone and that many of us were similarly indebted, not least those who contributed to two series of books she edited tirelessly. Sarah Hatchuel and Nathalie Vienne-Guerrin have brought together excellent collections devoted to adaptations of individual plays, and Mariangela was a frequent, erudite contributor to them, as she was to other collections too numerous to mention. Her ability to find echoes of Shakespeare's lines where few others would spot them remains legendary, and stories about her irrepressible wit abound. Ronan relates this anecdote. They were at a conference just over a year ago, standing in the lunch queue. Mariangela was engaged in quiet conversation, but, all of a sudden, in a stage whisper loud enough to carry to the most distant ear, she let it be known: "so **that** is what a French kiss really means."

Three of the articles included in this issue commemorating her achievements were composed for a seminar at the conference. In a gathering filled with lively, engaging presentations, two papers stood out, one for its extraordinary depth of research, the other for its deft readings of texts (mine, alas, immodestly included, is more of a meditation on methodology and the particular uses we can make of archival clues and traces in reconstructing abridged, damaged, or unrealized Shakespeare films). Ada Ackerman's contribution is singular, consisting primarily of images, secondarily of words. Of all the incontrovertibly profound directors of cinema, Sergei Eisenstein had more of his work suppressed than any other. His career-long engagement with Shakespeare resulted in some of its high points, but also brought him to grief when US border guards, failing to distinguish between illicit pornography

and his allusions to primitive ritual, detained him and impounded his *Macbeth* drawings: the scandal precipitated his hasty recall to the Soviet Union by Stalin, compelling the abandonment of his film *Que Viva Mexico!* Some are reproduced here for the first time in uncropped and un-bowdlerized form, thanks to a scholar who has worked in Eisenstein's surviving personal archive. Kinga Földváry, a specialist in contemporary media, displays a tightrope-walker's skill in treading a fine line in analyzing the recent flurry of adaptations into mid-budget films and other popular aesthetic forms, eschewing the numbing bimodality that appears to have overtaken scholars of our stripe who either automatically treat mass media interpretations as diminutions of Shakespeare's texts or, worse, as redemptive revivifications. What, she wonders, constitutes a Shakespearean canon at this historical juncture?

One of Mariangela's good friends who simply could not make it to the conference owing to an unexpected spate of obligations was Maurizio Calbi, who nevertheless commented fruitfully on the submissions of others. It was Maurizio who informed me that Mariangela was too ill to reply to my email messages when I complained of a cessation of correspondence. By the most poignant of ironies she was the first to respond to my call, and sent this abstract, her last formal proposal, within days – even permitting me to change one word on her behalf.

REDISCOVERING AND ANALYZING SHAKESPEAREAN FRAGMENTS IN
WORLD CINEMA
Mariangela Tempera – University of Ferrara

In recent years, considerable critical attention has been devoted to the presence of Shakespearean fragments (quotations, brief parodies, visual allusions, etc.) in Anglo-American cinema –a task made easier by the staggering amount of materials that can be retrieved on line. With a few notable exceptions, critics have been far more reluctant to tackle the presence of Shakespearean fragments in world cinema. I will highlight some of the problems that researchers face in rediscovering, cataloguing and analyzing Shakespearean references in films that are not Anglo-American.

That having mapped out a new terrain of inquiry the rest was silence was no fault of Mariangela's, for almost to the end she was full of life and good humor. When, at last, we met in Paris she approached stealthily as Kinga and I speculated on whether a certain distinguished Hungarian film director preferred prancing horses or women in states of undress. As only she could, Mariangela cast a sideward glance of mock-disapproval, implying that we were about to undertake something too naughty to be printable, her inimitable way of breaking the ice. Here we are though, scarce two years later, oceans apart but putting our efforts and those of others who respect her work as much as we do, and who will miss her no less, into print.

Prof. Jaroslav Peprník is Ninety

The name of Prof. PhDr. Jaroslav Peprník, CSc., who will celebrate his 90th birthday in February 2017, is known to many generations of students and teachers of English. His career at Palacký University started in 1954 and since then has taught and influenced hundreds of students. When I met Prof. Peprník as my university lecturer he worked at the Department of Applied Linguistics of Palacký University where mostly non-philology students were educated. Even though we were very young at that time we realized that something was wrong with the regime where real experts were shifted to the shade of their field of expertise. Lessons of practical language with Prof. Peprník were refreshing for us but demanding at the same time. Tens of new words for each lesson from our professor's own textbooks tested our vocabulary learning strategies and simultaneously aroused our deep respect for his knowledge of English. Till today the first editions of these textbooks (later on published several times as the well-known *English for Philologists*) are for some topics better than any dictionary. Prof. Peprník's lessons were spiced with his own experiences and materials he had brought from the English speaking countries (unforgettable are lessons about, e.g., the Silver Jubilee of the British Queen, the wedding of Charles, Prince of Wales and Lady Diana Spencer or culture talks about New York theatres where the Czech emigrant Jan Tříska was on the list of actors). Popular were occasional afternoon video sessions with real English to be watched and heard. Prof. Peprník has always been the one who is burning with enthusiasm and love for English studies and he has ignited many of his students with the same passion.

His activities were not limited to Palacký University. Many lecturers from Czech universities like to remember the September fortnight courses he organized for them in cooperation with the British Council and the Cultural Office of the American Embassy from the late 1960s to the early 1990s in Olomouc.

Prof. Peprník also supported English and American Studies at the Department of English Language and Literature, Pedagogical Faculty, University of Hradec Králové. We were lucky we could co-operate with such an icon professionally. I have to say that nothing has changed in the professor's character since my studies – he is still that wise, modest, humble and enlightened man with a spark in his eye.

Long live Professor Jaroslav Peprník! I am proud I could be his student and colleague.

Happy birthday, Professor Peprník and many happy returns of the day!

Olga Vraštilová
in the name of all the staff of the Department of English Language and Literature
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CONTRIBUTIONS

Anthony R. Guneratne

Archiving Rediscoveries, Rediscovering Archives: Shakespearean (Con)texts, or, Two or Three Things We Should Know About Microcinehistory

In Defense of the Epitext: on Textual Convergences and Paratextual Histories

When many of us struggle to keep Renaissance Studies alive in an age of media saturation and in an academic environment in which those disciplinary terrains that do not promise immediate profit or techno-scientific advancement seem to atrophy day by day, it may seem ungrateful of me to criticize the editorial efforts of Helen Smith and Louise Wilson whose 2011 *Renaissance Paratexts* contains many an individual insight. Yet in consistently reducing the term "paratext"–taken explicitly from the definition offered by Gérard Genette in *Seuils* (1987)–to indicate printers' supplements, interleaved translations, and annotations contained in books, the volume seems to me founded on a simplifying and disquieting, though nevertheless increasingly common, misconception. Although Genette devotes a preponderance of pages to his discussion of peritexts attached to the texts, he leaves sufficient room to discuss the free-floating epitexts that result from pertinent correspondence, instruments of publicity, and sundry preparatory materials. In the medium of cinema, to which I will devote the most detailed attention in these pages, the degree of meaning production supplied by posters and lobby cards–even setting aside such substantial metatexts as screenplays–looms as large as any peritextual title or credit sequence.[1]

In so foregrounding what may be the most transparent of transmedial examples, it is my hope to define a pathway to an enlarged terrain for the study of Shakespeare's future in the archive, the very institution that since the founding of the libraries of Nineveh and Alexandria, has been conceived, institutionally, as a repository of the past and a bulwark against the erosions of time. Hence, far from summoning the backward look of terror Walter Benjamin descried in the facial expression in *Angelus Novus* (a monoprint portrait by Paul Klee that he once owned), I do not advocate an abject contemplation of the rise of fascism and the wastelands of human folly, but instead the confident gaze of the *angelus anticus* anticipating history's inclination towards justice and a future that nourishes a fuller measure of disciplinary rapprochement and synthesis.[2]

* * * * *

Perhaps it was the occasion itself, a celebration of the 400 years *since* Shakespeare during which, in Mikhail Bakhtin's phrase he has "grown" to a stature even beyond that which his own age could recognize, transpiring in the now-glowing surroundings of his most famous theatrical setting, Elsinore, that happened to demand a response embedded in history.[3] It is not Klee's painting, after all, but one that celebrates the temporal perspective of the *angelus anticus*, one whose title is a collocation of uncertainties (and which Paul Gaugin happened to consider his masterpiece), that more than a century onwards best defines the multicultural and international future of Shakespeare scholarship: *"Where do we come from? What are we? Where are we going?"* (1897).

* * * * *

Fittingly, it was at another significant anniversary, the 900th of the founding of the University of Bologna, that Yuri Lotman chose fruitfully to misunderstand a question posed by his host, Umberto Eco. "What is the future of semiotics?," asked Eco. "We cannot use semiotics to predict the future, even that of semiotics, for that is historicism," replied Lotman cannily. "Rather, we should consider the revolution that is taking place in the discipline of history, and the methodologies being developed

to address gaps in the historical record. In this endeavor semiotics will play a crucial role. The task of semiotics will be predicting the past."

At that time, in 1987, I was spending the year at the university studying with Alfredo Canziani, Guido Fink, and Carlo Ginzburg, while clandestinely sitting in on Eco's seminar (where he, officially on sabbatical, also sat in clandestinely to the occasional, if intense irritation of those opposed to cigar smoke and the poaching of questions addressed to the official conveners of the seminar). Yet Lotman's description of the role of semiotics in history approximated Ginzburg's formulations more closely than any to be found in *The Name of the Rose*, the example to which Lotman turned as a double proof of our human ability to translate the signs associated with historical distance and our corresponding inability to translate natural languages perfectly. Indeed, Lotman's approach to predicting the past seemed intimately connected to the endeavor that Ginzburg had outlined in a programmatic essay, "Clues: Roots of an Evidential Paradigm," with a nod in the direction of Eco's explanatory *Postscript to The Name of the Rose*. But then, in its elucidation of strategies of detective fiction the *Postscript* seems to offer a summation of the tenets of the Bolognese school of microhistory; for in comparing the approaches of medical diagnosticians, art historians, fictional detectives, and even Paleolithic hunters to those of formal historians, Ginzburg, no less than Eco, had noted that the scrutiny of seemingly insignificant scraps of information and the application of systematic forms of rational conjecture to deciphering them were essential procedures in filling gaps in the historical record, in "predicting the past." In much of my own work I have sought to extend these intuitions to the practice of film and media history, if never with Ginzburg's innate suspicion of aesthetic analysis and theoretical elaboration.

Had the convergence in semiotic sleuthing proposed by Lotman and Ginzburg been generally applied to literary history (as it sometimes is in such works as Richard Altick's *The Scholar Adventurers*), the 1990s may have witnessed the advent of a systematic methodological rapprochement of the humanities and the social and natural sciences, but the veteran Altick proved a rare exception during a period in which the lingering aftermath of New Criticism (with its attendant preoccupation with textual hermeneutics) dominated the scholarly landscape, a disciplinary paradigm that eventually yielded to New Historicism, itself inspired by Ginzburg, Hayden White, and Clifford Geertz.

Altick did have a counterpart among film historians, however, the Shakespeare scholar Robert Hamilton Ball who, under the auspices of the Guggenheim Foundation, embarked on a comprehensive descriptive compilation of all the known films based on Shakespeare's plays, an epic task doomed from its outset to remain unfinished. It seems no coincidence that at this same post-World War II moment, Georges Sadoul was also embarking on the first systematic study of the history of world cinema, which, as with Ball's endeavor, did not achieve even a semblance of completion for two decades.

The majority of the films Ball discusses in his eventual book, *Shakespeare on Silent Film*, had disappeared long before its date of publication in 1968, while some were doomed to disappear even during its gestation.[4] The methodology that Ball developed to compensate for the evanescence of his subject matter anticipated by a generation the post-1978 revival of interest in silent cinema.[5] His approach required an exhaustive quest for surviving material that I regard as metatextual (screenplays, and similar precursors of or alternatives to texts), as well as what Genette had already characterized as textual (prints and negatives of films), peritextual (credit sequences and non-narrative interludes), and epitextual (reviews, posters, studio correspondence, plot synopses). These Ball supplemented with a comprehensive, patient, and at times dogged correspondence with the surviving personnel.[6] In effect, he was the first film historian to transform the archive into the central subject of his research,

and at the risk of dwelling too long on the theoretical underpinnings of his work (and introducing a terminology that he would have found distressingly strange), I will endeavor in this instance to place it in the context of the millennial debate over the epistemology of the archive that took place between Jacques Derrida and Carolyn Steedman.

As I pointed out in a talk given at the Folger Shakespeare Library in 2011, this debate hinged on conceptualist and materialist positions, with Derrida emphasizing the institutionality inherent to sanctioned gatherings of material and Steedman the consequences of the physicality of the contents of archives, material that even in decaying could–as would no doubt have delighted the late Eco–prove toxic to researchers and archivists alike. Responding to Derrida, I noted that archives and archival discovery are often the result of accident rather than an expression of the interests of the state or of the individual; to Steedman that the human repositories of knowledge that supplement the textual traces constitute an indispensable component of the archive. While I may not have agreed with either entirely, the significance of the debate itself was that it seemed to inaugurate a new interest in the material traces of Shakespeare's life, his stage, and his *oeuvre*, to herald a New Materiality that has superimposed itself over the New Historicism.

Absences and Correlations: On the Nature of Documentary Evidence

It stands to reason, then, that the arguments that I advance in this part of my essay are not literary conjectures or "readings" as such, but discussions of forms of evidence. Each component of the three sets of analyses that follow is founded on specific and, in terms of my method of analysis, exemplary, illustrative documents. Indeed, they necessitate certain kinds of readings of the text to which they appertain. Stated simply, the kinds of evidence that such documents yield must be evaluated and accounted for in the case of any film, but especially for those films whose textual status might be compromised by the impact of censorship, the vicissitudes of production, or the erosions of time.

1. The Purloined Letter: In Search of O'Mahony's Addendum to King John

Ball's book begins with a rare instance of fantasy. As I have pointed out, that fantasy happened to be logical though now contradicted by the available evidence.[7] Ball assumed that the first Shakespeare production to be adapted for the screen, Herbert Beerbohm Tree's 1899 *King John* for his own company, consisted of a single episode of the play, one of a series of elaborate, interpolated *tableaux vivants* requiring no speech. Following the publication of *Shakespeare on Silent Film*, however, he received a letter from a Colonel C.C.S. O'Mahony confessing that he was the pseudonymous Charles Sefton, the Arthur of the production. Responding to O'Mahony's detailed description, Ball revised his conjecture and suggested that the filmed episode happened to be that in which John persuades Hubert to dispose of the troublesome Arthur. When a fragment of the film did turn up as the coincidental result of computerizing inventories into a digital database at the Nederlands Filmmuseum (now the Eye Film Institute), that fragment of a series of at least four filmed episodes turned out to be the poisoned monarch's agonizing death scene as witnessed by a select number of his retinue.

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The best-known of Carlo Ginzburg's books, *The Cheese and the Worms*, details the condemnation of the Friulian miller Menocchio for heresy and his execution in 1600 for his relapse into the sin of preaching a doctrine founded on his own incorrect conjectures: having taught himself to read and acquired translations of the Bible, the Koran, John Mandeville's fanciful book of travels, and a number of works of fiction, Menocchio proceeded to imagine a cosmos that emerged from resolving the contradictions in the texts to which he accorded a singular authority. What intrigued me about Ball's

self-correction was, in fact, his reading of O'Mahony's letter in the light of the previous evidence he had accumulated: was it a Menocchioesque "over-reading" that supplanted his initially weak conjecture, even though his correspondent had merely outlined his participation in one of the sequences?; had O'Mahony embroidered his role, diminished that of others, and provoked an unfounded guess?; or had Ball reconsidered the inaugural chapter of his book and concocted a letter that substituted a fresh plausibility for a stale one?

Between 2014 and the present I have undertaken a detailed search for O'Mahony's unsolicited missive. If the letter exists, it is no longer with Ball's other correspondence, numbering in the hundreds of individual documents from both before and after the date Ball attributes to its receipt. Considering its descriptive detail and Ball's rectitude, it seems unlikely that the letter was Ball's version of the Piltdown Man. Quite possibly, Ball enclosed it with his submission of his *Shakespeare Quarterly* self-correction and did not require its return, thereby letting slip one of the most interesting of all the *King John* episodes (fig. 1).

Fig. 1. The missing letter from C. C. S. O'Mahony to R.H. Ball, represented here by a mark of absence (Jacques Derrida's "trace," which he also defines in response to Kant as the "paraergon," as Jan Suk and Olga Neprasova observe (293-94)). Exhaustive searches in the Herbert Beerbohm Tree collection at the Theatre Archive of the University of Bristol and at the Robert Hamilton Ball collection held by the Folger Shakespeare Library have shed no further light on the filmed episode described in this letter. Internal evidence shows that while it may possibly fabricate the cinematic event, the

letter itself is unlikely to be apocryphal, and belongs within a class of many such documents whose rediscovery would shed light on a text known to survive, but whose absence necessitates other forms of reconstruction as detailed in the opening chapter of *Shakespeare, Film Studies, and the Visual Cultures of Modernity* (see 74-93). In terms of evidentiary matter, refer also to my discussion of the crucial "missing" memo in documents held by the Berlin Bundersarchiv pertaining to an unfinished super-production of *The Merchant of Venice*, filmed by Veit Harlan (Guneratne 2016: 400-02).

2. Jealousy in Disguise

In a similar vein, Ball was genuinely puzzled by the seeming disappearance of the 1908 *Othello* produced by the thriving Vitagraph Company as part of a cycle intended for export (to that time, the American market had been dominated by French imports, as Richard Abel illustrates in *The Red Rooster Scare*). A contemporary review by Stephen W. Bush in the December 5 issue of *The Moving Picture World* mentions it as part of a trio of films inaugurating the cycle, praising its narrator (accompanying films was Bush's semi-professional avocation, as evidenced in later editions of the publication). In the undated draft of a letter (c. 1956) to Sewell Stokes, Ball admits (as if in error) that he has just discovered a still photograph that pertains to this lost film.[8] And yet he found no further evidence of its existence, the most obvious source being the copyright deposits (now reposing in the Library of Congress) where the rival companies registered their films in the form of photographic rolls–it was not until 1912 that copyright law allowed images on celluloid to be so registered. We owe the survival of most of D.W. Griffith's Biograph films to the fact that the company submitted entire films in this way and that those films were reconstituted owing to the intercessions of Kemp Niver, the then-Librarian in charge of the motion picture collection. Vitagraph, enjoying the greatest world-wide distribution of any American studio and so fearing piracy, attempted a form of internal copyright by affixing its eagle logo to prominent props caught by the camera; as for paper prints, the studio only submitted portions of the key shots, averting any possibility of duplication.

Yet the historical importance of the copyright fragments emerged at once with attempts to reanimate them. The attractive *Macbeth* (1908), one of the inaugural trilogy in Vitagraph's cycle, could be glimpsed through the efforts of a graduate student working under the supervision of Peter Donaldson at MIT, who developed a process that required the digitization of photographs of the individual images and their projection at the correct speeds. As a result of this innovative technological convergence, I could at last establish that the actors (who also doubled as set designers and decorators) actually did learn Shakespeare's lines in the few days available to them, and that they either spoke or mouthed them in some key scenes.

The fragments of *Othello* were identified as such by archivist Zoran Sinobad during a recent effort by the Library of Congress to transfer the paper print collections onto viewable celluloid formats. In their one- to three-reel condensations of Shakespeare the Vitagraph Company emphasized dramatic action rather than the reading of lines and delivery of soliloquies, functions intended to be undertaken by narrators (or, as they were termed at the time, "lecturers"). The studio apparently intended some films to be shown abroad at initial release (the 1909 *A Midsummer Night's Dream* survives, but like a number of later additions to the cycle appears not to have been placed in US copyright). Unusually, but not illogically, Vitagraph submitted fragments of their *Othello* for copyright under the appellation *Jealousy*, even though less timorous exhibitors reverted to Shakespeare's title, no doubt with his marketability in mind. *Jealousy*, however, was overlooked by Ball and all subsequent historians of film versions of Shakespeare and–thanks to this fortuitous byproduct of copyright law–only came to light over a century after the last recorded screening of the integral film (fig. 2).

Fig. 2. Frame blow-up from *Jealousy* (dir. William Ranous, 1908). Although he does not speak the dialogue, as characters sometimes do in Vitagraph's cycle, Iago illustrates the studio's technique of using precise framing and figure placement to visualize Shakespeare's lines. Here he triumphantly tosses the handkerchief given to Othello by his mother and by him to Desdemona out of the frame ("Trifles, light as air, / Are to the jealous confirmations as strong / As proofs of holy writ." III.3.326-8). Despite a sop to increasingly-vigilant censors in transforming Othello from an African to a "Roman" and amending the title in the direction of "decontroversialization," the surviving copyright sequences–generously transferred to digital media by Mike Mashon of the Library of Congress, and narrated by me during a talk on the Vitagraph Shakespeare Cycle curated by Margaret Parsons (National Gallery of Art, 24 Sept. 2016)–prove conclusively that this adaptation hews more closely to Shakespeare's text than later films in the series directed by Charles Kent and Lawrence Trimble.

3. The Trouble with Richard.

If any Shakespeare play could be said to have caused trouble on American stages, the unmentionable *Macbeth* would take pride of place because of the sanguinary Astor Place riot of 1859 occasioned by concurrent rival performances of the play. In terms of textual contentions, however, the play that has drawn the greatest dispute happens to be *Richard III*.

In 1996 the American Film Institute issued a positive identification that galvanized film historians. Presaging the clamorous 2012 rediscovery of the physical remains of Richard of Gloucester beneath a Leicestershire parking lot, the announcement concerned the remarkable survival of a 1913 print, kept pliant with periodic rewinding by a former projectionist and collector, its donor William Buffam. It proved to be the long-sought *Richard III*, one of the first surviving feature-length films made in the period of transition in which cinema became a full evening's entertainment for American audiences. In short order, scholars began to cast doubt on the attribution–not as *Richard III* per se, but as Shakespeare's *Richard III*–because it contained clear indications of derivations from Colley Cibber's 1700 stage adaptation of the play. The obvious question raised was why a film whose claims to innovation–an enlarged storytelling format and the ability to include narrative detail in an hour-long compass–would revert to a seeming anachronism. After all, since the 1840s such British leading actors as William Charles Macready (one of the causes of the *Macbeth* riot) and Charles Phelps had experimented with Shakespeare's original, which offers a hint as to why the film connects with an American rather than a British stage history, despite the English origins of the principal player around whom the action revolves.[9]

Almost from the start the film's Gloster (in Cibber's spelling), Frederick Warde, seemed destined for stardom because America's leading Shakespearian, Edwin Booth, cemented their connection by selecting the recent immigrant to play alongside him when his company toured the southern states in the 1866-7 season. Alternating such roles as Othello and Iago, the two formed a friendship that Warde continued to value even as he composed his 1920 autobiography. Paradoxically, it had been Booth who, having first trod a Boston stage in 1849 as Cibber's invented character Tressel, pioneered American efforts to revive Shakespeare during his 1866 and 1877 seasons. But neither he nor his rival Henry Irving met with unqualified success in their revivals, and late in his career, in the 1886-7 season, Booth relapsed, mounting an augmented version of Cibber whose influence consequently persisted into the twentieth century (often as a pastiche that melded drastic abridgements of Shakespeare with clarifying Cibberian interpolations).[10]

A colorful lithographic poster to the film contains an inset roundel proclaiming James Keane as the scenarist and director, but Keane's Shakespearean credentials are minuscule, while Warde went on to star three years later in a notable feature of *King Lear* (1916). Warde's connection to Booth appears to have informed the film, even to the extent of its visual language. Booth founded and endowed the Players Club in New York where, fortunately, his promptbooks survive in the manner he intended, open to use by the scholarly community interested in the performance traditions accruing to Shakespeare in the United States: it was here that librarian Raymond Wemmlinger detailed Booth's varied motives for attempting to bring respectability to his profession, an observation amply illustrated with preserved material evidence that pertains even to the study of the history of cinema.

The copiously annotated promptbook for the 1886 reversion to Cibber survives, with the printed play text interleaved into a larger volume of lined pages accommodating stage directions and marginal comments, as well as diagrams illustrating the disposition of actors, arrayed no less impressively than in the film. The 1913 feature shares more with this version, in fact, than with either Shakespeare or Cibber (or, indeed, with previous admixtures of the two). While occasional divergences could be attributable to Keane or even other collaborators, Warde appears not only to have toured with the film on its initial 1912 release, serving as narrator and star attraction, but also to have contributed his theatrical memories to its conception.

The film's narrative soon adopts the scene order suggested by the 1700 adaptation, but Clarence, notoriously omitted by Cibber, presently appears. Whereas a fascinated Lady Anne, whose death

Gloster subsequently instigates, could derive from either Cibber or Booth's reworking, the film reserves its finest effect, requiring multiple exposure, for a scene that departs from Cibber's. Cibber economized on the number of ghosts who on the eve of battle return to denounce their slayer: Lady Anne follows King Henry, and then the princes appear and command Gloster to awaken to his doom. Booth also reduces their number, but has Henry utter the last incrimination; tellingly, a penciled deletion of a printed stage direction indicates that the ghosts must appear simultaneously in the enveloping darkness, illuminated by the ghostly glow of "Green Calcium." Likewise, the film presents the ghosts simultaneously, seen in profile on the right of the frame, the wind-swept tent visible though their diaphanous, pale-blue tinted forms. Those farthest from the camera raise their accusing arms one by one, the princes, Clarence, Henry, and lastly Anne, who is closest to the camera, thus elaborating by cinematic means the supernatural lighting and choric effect of Booth's preferred staging (figs. 3 and 4).
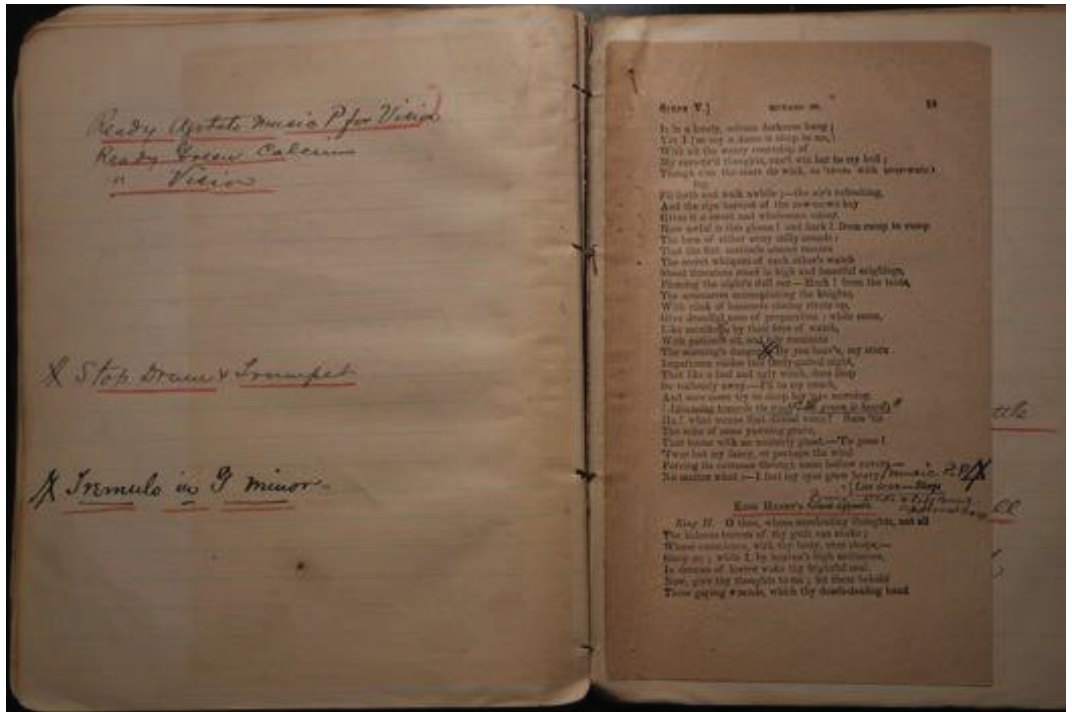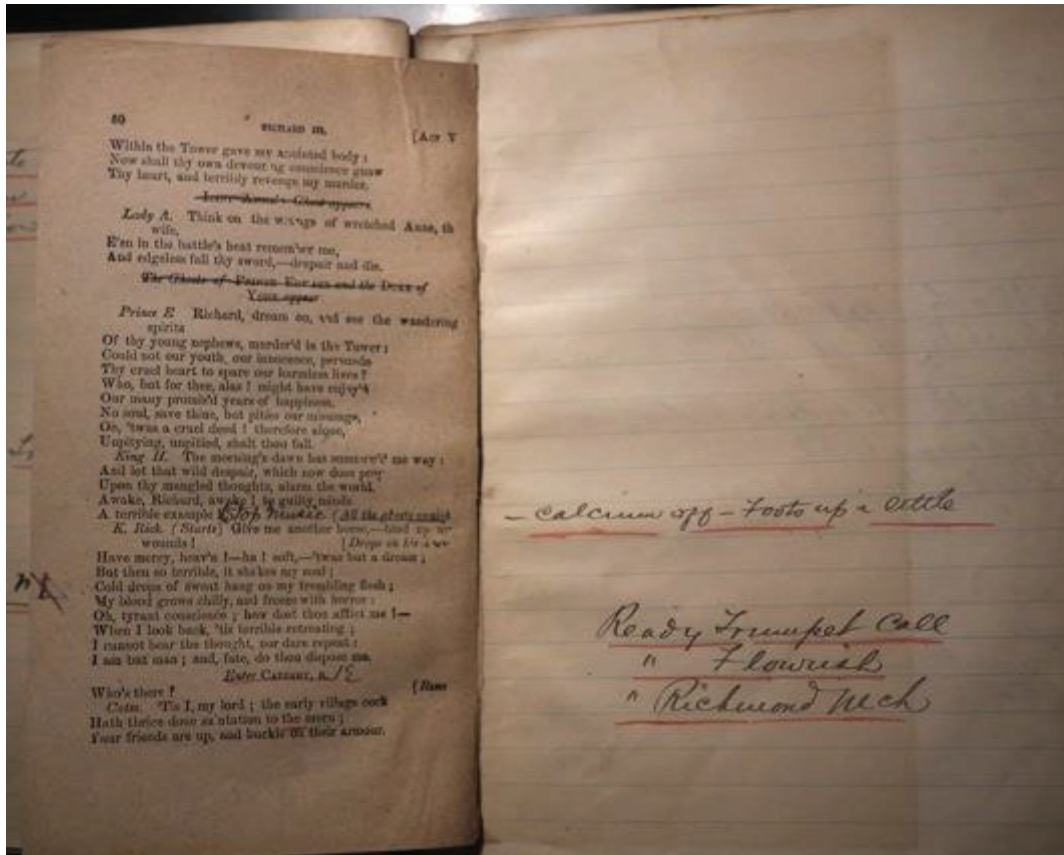
Figs. 3 and 4. Successive pages of Edwin Booth's promptbook (B7254 S79) for *Richard III*, courtesy of the Hampden-Booth Theatre Arts Library of the Player's Foundation. Photo credit: © 2016 Melinda Hall, Willful Pictures.

Adaptation and Archival Research: Versions of *A Midsummer Night's Dream* as a Case Study.

Ginzburg's famous meditation on the approach he pioneered, subtitled "two or three things I know about it," suggests that historical phenomena are best viewed from multiple perspectives, as if through a microscope for the minute details and a telescope that places those minutiae in larger contexts. In the study of film and its history, few phenomena lend themselves to such an approach more readily than adaptation. Adaptation leaves trails of distinct and definitive textual traces. The "adapter" often grapples with the source text by generating an abundance of peritexts and epitexts in defense of such a reworking. As Gregory Semenza points out, adaptation has the power to "attract strong personalities and creative minds . . . precisely because it has the potential to clarify (the adapter's) originality" (365). The phenomenon may also depend on the degree to which a play lends itself to adaptation, which is perhaps why *A Midsummer Night's Dream* has such a varied, imbricated

history of colorful transmutations to celluloid, the most striking of which may be between related texts: a ribald 1925 feature made in Berlin and a Hollywood film made almost a decade later.

Again, Ball's attempts to assess films he assumes to be lost repay scrutiny, especially since one such film he writes about remains the only incontestably German Expressionist Shakespeare film. This 1925 version might well have paid homage to an earlier, 1913 version, as Ball insinuates. Its Nick Bottom was played by a Shakespearian of some renown, Werner Krauss, whose place was taken by James Cagney in the 1935 Warner Bros. cinematization of Max Reinhardt's dance-saturated staging that traveled from Germany and Austria, to the gardens of Italy and England, and thence to the Hollywood Bowl.

1. Lost Films and Scholarly Outrage: Notes on/by Robert Hamilton Ball.

Ball seldom disparages lost films, with two noteworthy exceptions. Both pertain to German versions of *A Midsummer Night's Dream* that appeared to hostile reviews. Since he justly praises a pre-World War I Italian cinematization of the same play directed by one Paolo Azzuri, even without having seen as much of it as is now available, the degree of credence he grants rather simple-minded reviewers seems exceptional.

He says of the 1913 version, "it was a kind of perversion from the pen of a third-rate romancer, Hanns Heinz Ewers, (who . . .) strongly influenced by E.T.A. Hoffman and Poe but without their ability, wrote fantastic, grotesque, sensational and erotic narratives about mirror images, doppelgängers, and abnormal creations; his imagination reveled in sex, horror, and psychological symbolism" (168-69). Its Danish director Stellan Rye, notes Ball, was imprisoned for immorality (although, we can today note that pre-World War I Danish cinema relied on a transgressive appeal to foreign markets, its domestic audience being limited by numbers). "In short, the playful fantasy of Shakespeare must have become a grotesquerie with sensual implications, and quite possibly a gross and nasty distortion, ill met by moonlight or any other time" (176-77).

"There was another German production which . . . must have included Shakespeare in a stranger mixture than almost any other presented in this chronicle . . . *Ein Sommernachtstraum*, produced, directed, and in part produced by Hans Neumann in 1925, carried a secondary title *Ein heiteres Fastnachtsspiel*, which suggests a carnival spirit. . . (but) the casting is strange indeed. (Werner Krauss) turns up as Bottom the Weaver. The Puck was Valeska Gert, a dancer specializing in satiric pantomime, who in the same year played the procuress in G.W. Pabst's *Joyless Street*." Ball pauses on a censor's note: "Forbidden for juveniles" (297-99).

In fact, unknown to him this film produced a tie-in book like no other, lavishly illustrated with avant-garde design elements, and its translated text hints at contemporary political satire.[11] Ball's outrage seems exaggerated. He was perhaps aware that even before his time scholars regarded the play as seething with immorality, and perhaps he pretended to side with the censors in his decades'-long advocacy of Shakespeare's suitability for an all-too-explicit medium (figs. 5 and 6).

Hermia besteht auf ihrem Recht, dem Recht
Des Herzens — und es wird noch offenbar,
Daß einst um eine andere schöne Frau
Demetrius gebuhlt: um Helena,
Die ihn noch heut mit allen Gluten liebt. —
Der Herzog spricht den Spruch: Du
                              folgst dem Vater,
Wenn nicht, so stirbst Du — doch Hippolyta,
Die künftige Gattin, ist voll Mitleid
Mit Hermia und Lysander, und sie flüstert
Dem Mädchen heimlich zu: Flieht in denWald
Für einige Zeit! Zeus, der die Liebe kennt,
Wird Euer Schicksal sicher gnädig wenden!
Gedacht, gesagt, getan. Lysander flieht
Mit Hermia aus dem Tor Athens. Ihr nach
Stürzt sich Demetrius, dem wiederum
Helena jammernd folgt. Es nimmt der Wald
Die Handwerksmeister, Hermia, Lysander,
Demetrius, Helena dunkel auf.

Fig. 5. An introductory page of an illustrated book of the 1925 film *Sommernachtstraum* (dir. Hans Neumann, 1925). Courtesy of the Deutsche Kinemathek Berlin.
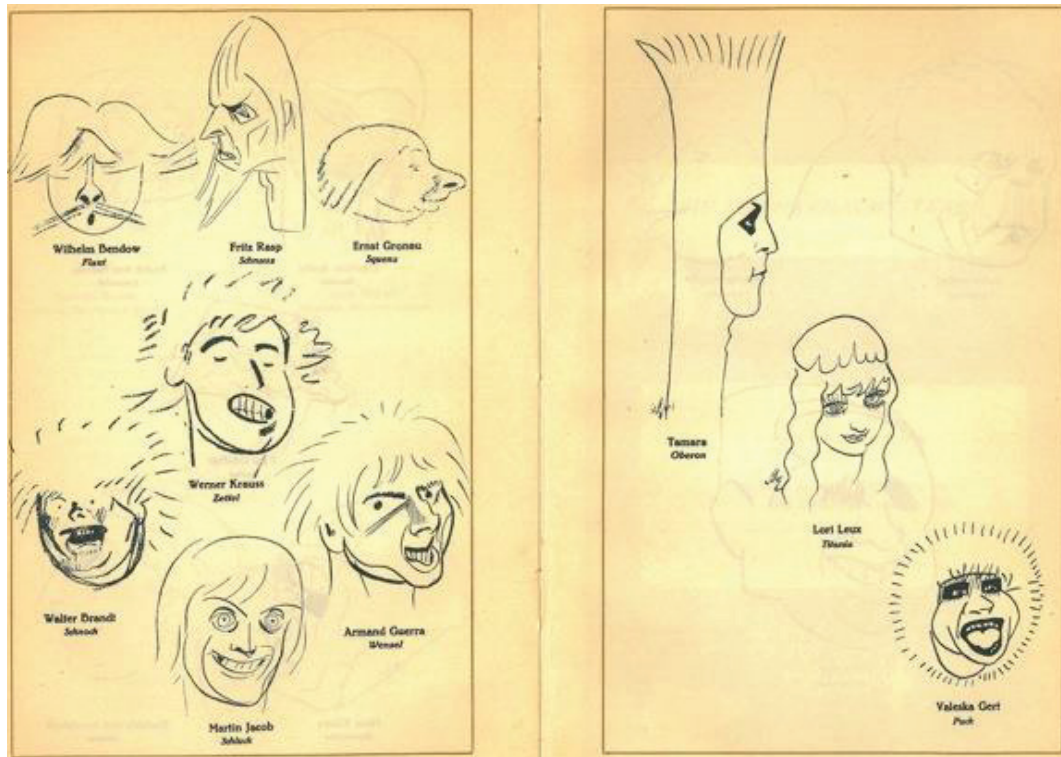
Fig. 6. A page from an illustrated book of the 1925 film *Sommernachtstraum* (dir. Hans Neumann, 1925), introducing the cast in the form of caricatures of the principal actors and dancers. Courtesy of the Deutsche Kinemathek Berlin. Fritz Rasp and Werner Krauss were Reinhardt's protégés, who left his Deutsches Theater to pursue notable film careers.

2. Concordances, Divergences, and the Taming of American Expressionism

Had Ball compared the 1925 "shocker" to Warner Bros. prestige film of 1935 he would have noticed that Max Reinhardt's stage protégés did not reappear in this later version of *A Midsummer Night's Dream* as actors: the film relies on established in-house and borrowed character actors, as well as young stars-in-the-making. Yet, its co-director, William (formerly Wilhelm) Dieterle, had come of age in Reinhardt's company, and despite his own more-established Hollywood credentials guardedly yielded top billing to his mentor. Reinhardt began with the casting, and in a strange reversal of priorities insisted that the studio offer initial contracts not to principal actors but figures associated with the establishment of modern classical dance during the heyday of the Ballets Russes, notably prima ballerina Nini Theilade (to be an added "First Fairy") and principal choreographer Bronislava Nijinska. The daily studio tabulations of the times spent by personnel on the sets (in the studio archive now housed with the collections of the University of Southern California) confirm Reinhardt's ubiquitous presence, although Dieterle undertook much of the actual work of direction.

Soon enough the studio began to rein in the Expressionist visual devices and the explicit depictions of a transgressive sexuality that together Dieterle and Reinhardt envisaged. Head of Production Hal Wallis scrutinized the dailies and summoned them to express his dissatisfactions with the inadequate lighting, the underplaying of actors like budding starlet Olivia de Haviland, and the directors' costly preference for repeated takes. An exquisitely labyrinthine forest constructed to scale by Art Director Anton Grot, a devotee of Expressionism, proved an early casualty, its sinister shadows dispelled by the sawing of branches and reflective spray paint.

Since some of the major scene omissions still present in later shooting scripts, as well as *Dream*'s production history, have been discussed in depth by Russell Jackson (see 12-69), the documents presented here amplify, supplement, and to some extent modify his observations, and can speak for themselves. The most significant modifications may be these:

(1). Jackson treats the evolution of the script and almost all the aesthetic choices as emanating from Reinhardt. A still more authoritative script than the one he treats as a "final draft" exists in the form of a sumptuously bound and carefully annotated shooting script now part of the Wilhelm Dieterle archive that resides in the Deutsche Kinemathek's special collections division, made available for study by archivist Gerrit Thies. It indicates that many of the rejected interpolations, backstories, and scenic bridges were at least partly of his authorship and not Reinhardt's alone (figs. 7 and 8).

(2). Jackson makes the case that by mobilizing the star system as it did and by conforming to the new guidelines imposed by the revitalized Production Code of 1934, Warner Bros. *Dream* epitomized the workings of the studio system, as did MGM's rival *Romeo and Juliet* of 1936. However, neither Warner's nor any other large concern allowed 1930s émigré filmmakers the privileges once granted to the European filmmakers of the 1920s: most had to prove themselves with modest initial projects (as had Dieterle), and none received the capital outlay that lured a "name-brand" stage director with limited filmmaking experience, as was true of Reinhardt. It was anything but a typical production and the studio gambled dangerously (fig. 9).

(3). It also hedged its bets in ways that escape Jackson's purview. From the start Warner Bros. did not feel itself beleaguered by the Hays Office or the Production Code, but intended to coerce Reinhardt and Dieterle into conformity as in a scene from one of its thriving gangster or heist films. The attacks on and eventual diminution of its avant-garde content were actually part of a careful negotiation with the emerging protocols of censorship, and the two publicity-generating tie-in books (one intended for adults and one for children) indicate that the studio's interest in Shakespeare was primarily as a cloak of artistic respectability and a well-crafted mask to conceal profitable acquiescence in the new order (fig. 10).
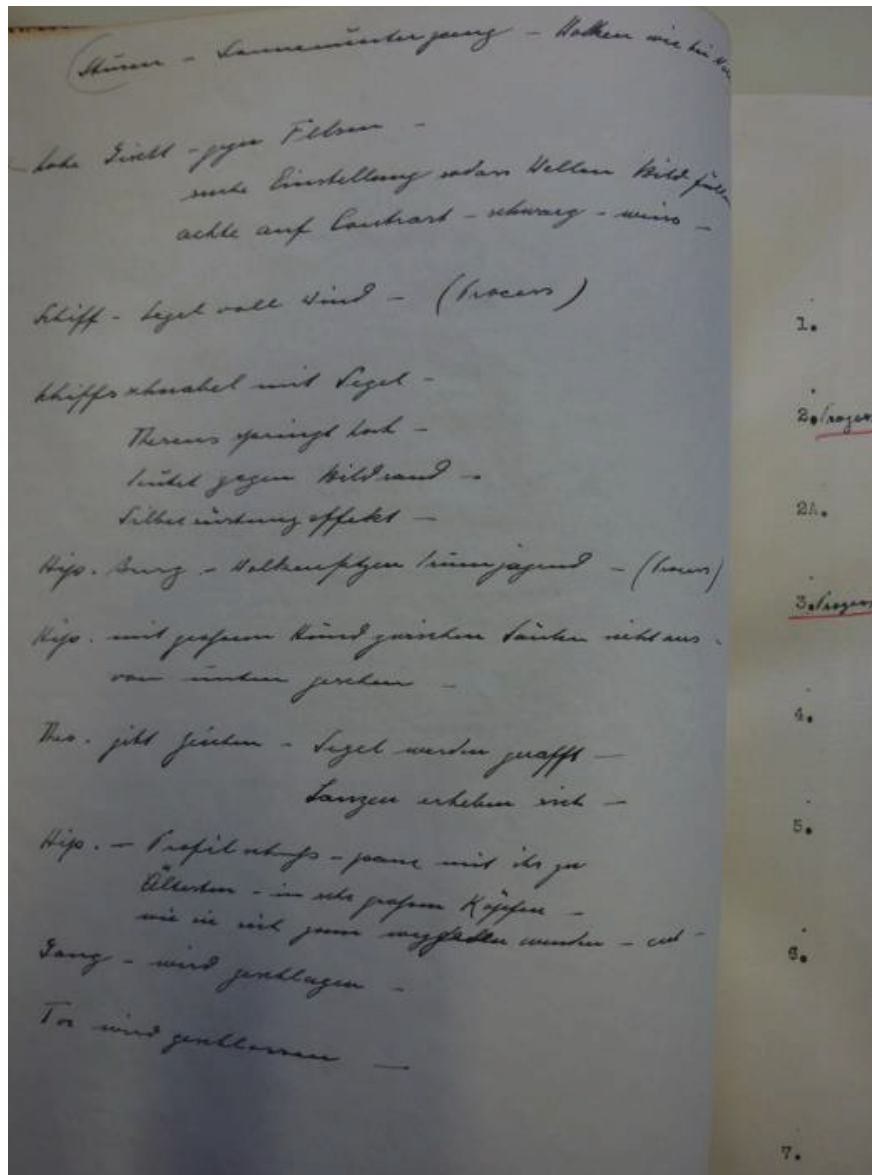
Fig. 7. A page of Wilhelm Dieterle's shooting script for *A Midsummer Night's Dream*. Courtesy of the Deutsche Kinemathek Berlin. Here he initiates a running commentary, in which he annotates the dialogue with cues and shot descriptions pertaining to the screenplay on the facing pages (which he also edits in the process).

(NOTE: The following is a very short suggestion of
        montage shots of the battle of the Amazons with
        Theseus, worked out in such a manner that it
        will be effective, but inexpensive, without a
        great number of soldiers, Amazons or sets.)

1.   A BIG ROCK

        - against which large breakers are whipping.

2.   A CLASSIC SHIP (MINIATURE)   STORMY SKY THROUGHOUT
                                            ENTIRE SEQUENCE
        - silhouetted against the sunset sky.

2A.   CLOSE SHOT ON SHIP

        Theseus against the b. g. of a sail, staring off scene.

3.   THE AMAZON CASTLE ON THE CLIFF (MINIATURE)

        A black mass, seemingly hewn from the rock upon which
        it stands.

4.   A WINDOW IN THE CASTLE TOWER   CLOSE SHOT

        Hippolyta, with a large wild dog at her side, is sternly
        watching the approaching ship.

5.   MED. SHOT   THESEUS STANDING IN THE PROW OF THE SHIP

        - staring off at the fortress. He is a glamorous
        figure in shining armor, against the dark b. g., of the
        sail. The sail is being lowered by sailors.

6.   WINDOW OF CASTLE   CLOSE SHOT

        Hippolyta gives a signal with her arm to others out of
        scene.

                (NOTE: The following scenes now will be
                just short cuts in the manner of
                inserts, and not requiring any
                sets.)

7.   SIGNAL

        is being sounded on a gong.

Fig. 8. The facing page (in relation to fig. 7) of Wilhelm Dieterle's shooting script for *A Midsummer Night's Dream.* Courtesy of the Deutsche Kinemathek Berlin. Visual designs for this montage illustrating the battle in which Theseus subdues the Amazon queen survive as sketches in the Anton Grot collection now at UCLA. Despite the typed-in protestation of production economy, the studio disallowed the depiction of Hippolyta's conquest and subjugation, ostensibly for budgetary reasons.

MEMORANDUM FOR THE FILES

December 4, 1934

RE: Conference on MIDSUMMER NIGHT'S DREAM (Warner Bros.)

Messrs. Shurlock and Auster conferred Friday, November 30, 1934 with Max Reinhardt and Mr. Dieterle about the costumes for the elves and fairies in MIDSUMMER NIGHT'S DREAM. They showed us a sketch in which an apparently nude figure was covered solely with revealing strips of cellophane. We indicated that this would be unsatisfactory, and explained that nudity in fact or silhouette was expressly prohibited under the Production Code.

We realized that in this instance a certain amount of leeway was permissible.

We saw a test of one costume which was definitely bad, and gave our opinion to that effect. We suggested that tests be made and shown to us before costumes are actually okayed for the picture. It is our understanding that this will be done.

Islin Auster

Fig. 9. Legal memorandum delivered to the studio by the firm of Shurlock and Auster, the Warner Bros.' legal team in 1934. Courtesy of the Margaret Herrick Library, Department of Special Collections. Gary Williams notes the cultural context of the moment of the film's release amidst the gloom of the Great Depression and rise of European fascism. He finds yet another (extant) image of sexual conquest disturbing (see 180-185), that of the First Fairy being abducted by a dark, masked dancer representing the forces of the night, a spotlight emphasizing her undulating, receding hands as she is carried off to ravishment. One can understand Reinhardt's eagerness to obtain Theilade's services if she consented to the costume designed by Grot, which clearly delineates the forms beneath the cellophane. The coercive character of the internal censorship can be sensed in the document's closing paragraph, which warns Reinhardt and Dieterle against Modernist excess.

"MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
28 West 44th Street
New York City

September 25, 1935.

Dr. A. S. W. Rosenbach,
The Shakespeare Association of America, Inc.,
15 East 51st Street,
New York, New York.

Dear Dr. Rosenbach:

I note with thanks your letter of September 17th. I be-
lieve, as you do, that the production of "A Midsummer Night's
Dream" marks an outstanding achievement in the progress of the
screen, and, may I add, a new epoch in the popular and uni-
versal appreciation of Shakespeare.

I use the term epochal advisedly. Less than two years
ago, in January 1934, I had occasion to state publicly that
motion picture progress had reached the point wherein it be-
came possible to tap "the treasure house of great comedy and
drama that lies in a possible Shakespearean cycle on the screen ."
While the discussion that followed in the press indicated that
this was a most laudable aspiration, the widespread feeling was
reflected that such a project was beyond the courage of pro-
ducers, and, perhaps, beyond the appreciation of the vast
audiences that must support a popular medium of entertainment.
Today Shakespeare is on the screen in a vivid portrayal of
spectacle, drama and fantasy that is "A Midsummer Night's Dream."

Furthermore, the inclusion of a great musical score in this
work makes the production unforgettable in the history of screen
entertainment. The play, now spread on the illimitable canvas
of the screen, rich in beauty and imagination, brilliant with
ballet and music, faithful to the original in rendition, demon-
strates the fact that talking pictures have reached a new estate.
No better proof is necessary than the fact that members of the
Shakespeare Association of America and Shakespearean scholars of
your own standing can say that the present picture will increase
the study of Shakespeare's works and the appreciation of his
genius.

Finally, the event is a challenge to that public opinion
which has demanded the greatest possible entertainment, the best
possible literature, and the highest artistry from the motion
picture screen. The production of "A Midsummer Night's Dream"
is an event of major importance not only to the motion picture
industry but to all those who have cooperated and are now
helping in the better picture movement in the United States.

With kindest regards, I am

Sincerely yours,

(Signed) Will H. Hays."

Fig. 10. Typed reply to the President of the Shakespeare Association (as forwarded to the studio) by the industry's chief censor, anticipating the legitimation of Shakespeare as a vehicle for the Production Code-inflected *gesamtkunstwerk*. Courtesy of the Margaret Herrick Library, Special Collections. Yet the cycle Hays envisaged in 1934 resulted only in MGM's opulent 1936 *Romeo and Juliet* and eventually gave way to a cycle of less august, vernacular genre adaptations.

Conclusion

Rather than lamenting emerging technologies as harbingers of a past-less future, we should appreciate the extent to which proliferating forms of multimediality grant us unprecedented access to the holdings of archives. The illustrated frame from *Jealousy*, for example, bears witness to a process that transformed a celluloid negative into a photographic duplicate of a positive print, which in turn was reconstituted a century later as a positive film, then subjected to frame-capture as a digital image, which now appears as printed proof that in a 1908 film actors heeded Shakespeare's lines.

Robert Darnton is not alone among those to bemoan the destruction of archival materials in the service of spatial economy (upon the excuse of digitization), as he does in *The Case for Books*. But countervailing forces are at work: the burgeoning archival renaissance due to enhanced cataloguing and of mechanisms of electronic reproduction and retrieval of previously inaccessible works, must contribute to our granting their holdings an enlarged space in our historical consciousness. They are clues, not relics. And while we have every reason to preserve the films themselves, the epitexts and peritexts that enrich their meaning need to be accorded the respect that will lead to their simultaneous restoration and preservation, for they provide an abundant source of the very clues sought and studied so eagerly by Ginzburg's sleuths, Giulio Mancini, Giovanni Morelli, Sherlock Holmes, and even scholars such as ourselves.

Shakespeare's original textual canon, whether augmented by combinations of paleography and statistical analysis, as happened with the manuscript of *The Booke of Sir Thomas More*, or diminished by the identifications of once-accepted passages of plays as products of collaboration (as has happened most recently with *All's Well that Ends Well*), evolves constantly, seeming to expand and contract by the week. In contrast, critical approaches to re-stagings, adaptations, and derivations, seem to have acquired a less rigorous and more uniformly centripetal character, leading to a constant, reflexive augmentation of the terrain that an increasingly figmentary Shakespeare inhabits. That even this penumbral terrain might be reconfigured with a rigor acceptable to a mathematician, historian, indeed, even one of Ginzburg's Paleolithic hunters, could well be the starting point for a lasting inter-disciplinary consensus. Then, as never before, celebrating Shakespeare's future will inextricably be intertwined with our conscientious and systematic efforts to predict the past.

Notes

(1) At the time he wrote, Genette regarded peritexts as neglected, whereas the less easily definable epitexts attracted the attention of critics and literary historians who draw on such external evidence as correspondence and advertisement for textual elucidation (see 344-7). Perhaps the recent "marginalization" of epitexts arises from scholarly compensation.

(2) For Benjamin's formulation, see the ninth of the *Theses on the Philosophy of History* (249).

(3) Bakhtin's seemingly casual response to a question posed by a news reporter on the staff of the journal *Novy Mir*, can be found in the collection *Speech Genres and Other Late Essays* (1-9).

(4) When Ball inquired about the fate of one of two rival versions of *Romeo and Juliet* (star-vehicle feature films of 1916), he did so through a Hollywood insider but still had this response conveyed to him: "This negative was in dead storage in and around New York for over 35 years (and no one has seen it for 28 years). . . If we try to make a print . . . it would be difficult because it is in the old fashioned, small roll system and I am sure the negative would be shrunk to the point where we would have to find someone who

would have a step-printer to handle it because we could not do it in the modern machinery we have as they do not take shrinkage of this kind . . . If after investigation, we find a step-printer that could handle it, somebody would have to take the responsibility of destroying it because when they are shrunk as badly as this one should be, it breaks the perforation holes . . . You will recall our interest in keeping the negative was for proof of ownership of the material that is in it" (363-64). It is one of the rare instances in which Ball abandoned a search.

(5) By common consent the systematic re-investigation of early cinema began with a gathering of film historians, archivists and restorers at the Brighton Conference on Silent Cinema in 1978.

(6) D.W. Griffith, he notes, failed (as did others) to respond to his inquiries; when some of the key stars of the early period did communicate, their recollections were most often too vague to be of use; and film collectors and studio personnel, he admits, hoard their Shakespearean treasures and treat them as revenue streams, supplying information parsimoniously.

(7) Ball's initial conjecture, his subsequent reconstruction, and later corrections (including their own retractions) are summarized in the chapter I devote to *King John* in *Shakespeare,* *Film Studies, and the Visual Cultures of Modernity* (75-93).

(8) Folger manuscript 2.54.305 of the Robert Hamilton Ball collection. He dates Bush's commentary to the Dec. 5 issue of *MPW*.

(9) I have discussed the film in some detail in the second chapter (94-113) of *Shakespeare, Film Studies, and the Visual Cultures of Modernity*, and seize the occasion here to supplement the hypotheses I advanced with fresh evidence.

(10) For a succinct history of performance versions of the play, see Joe Falocco's "So much for Shakespeare."

(11) My heartfelt thanks to Sabine Boerner for a page-by-page translation of the book, as well as to Mathias, Petra, and Laura Maass for their translations of the reviews for the 1913 and 1925 versions of *Sommernachtstraum*. I have tried to bring archivists into these pages as acknowledgement, but I am further indebted to Kinga Földváry for her precise editing, and to the participants in our Shakespeare 400 seminar, Diana Henderson, Ada Ackerman, and Jennifer Barnes, for their encouraging remarks. I am grateful, too, for the assistance and illustrative material provided by Raymond Wemmlinger, Gerrit Thies, Mike Mashon, Lisa Roth, Veronika Weidauer, and Kristine Krueger.

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Ada Ackerman

Sergei Eisenstein's graphic translations of William Shakespeare's *Macbeth*: Excess, Montage, Extasis

Sergei Eisenstein's realizations of William Shakespeare's plays have been discussed mainly in relation to his cinematographic production, especially with respect to *Ivan the Terrible* (1946), which has been viewed as having been conceived by the filmmaker as a Tudor-Jacobean tragedy (Lary), with Shakespeare, but also Ben Jonson, Marlowe, and Webster being potential relevant sources for the cinematic trilogy. In so claiming, Nikita M. Lary notes that a film about a despotic tsar in charge of unifying Russia evolved into the personal tragedy of a monarch doomed to isolation and infamy (143-146). It was an opportunity for Eisenstein to experiment with his theories about tragic *pathos*, that is, as a powerful artistic means to embody and to express the dialectical nature of the world, articulating sensuous thought and conceptual realignments that defamiliarize ordinary norms of perception. Eisenstein himself would claim that Shakespeare's tragedies were part of the literary sources which gave Soviet cinema its peculiar aspect ("Tritsat' let sovetskogo kinematografa" 191).

Considering the enormous volume of critical literature devoted to Eisenstein's filmmaking and theoretical writing, his work as a graphic artist, which extended from his childhood to his premature death, remains surprisingly neglected. Again and again, in these drawings, sketches, and designs for the stage and the camera, he would return to Shakespeare's universe. Just as he would invest his theoretical and autobiographical writings with an impressive array of references, he would take a polyphonic and palimpsestic approach to his depiction of characters taken from various masterpieces of worldwide literature.

In the present work I will focus on his appropriation of *Macbeth,* to which he dedicates repeated cycles of drawings. While some of these works have been reproduced in publications, they have been shorn of their context and even of the textual annotations Eisenstein appended to many of them. In contrast, I will rely on those graphic works preserved in Russian archives: in the abundant Eisenstein collection held in Russian Archives of Art and Literature (RGALI), in Moscow, as well as in the Eisenstein collection of the Bakhrushin State Theatre Museum in Moscow. I will also have occasion to use texts by Eisenstein that have not yet been translated into English from their original Russian.

Eisenstein's architect father is often credited with introducing the French *art nouveau* aesthetic to Riga, and in this cultivated atmosphere of his childhood Sergei learned to speak German, French, and English, becoming extraordinarily well-versed in the classics of world literature. He must have discovered Shakespeare's plays at an early age, judging by the bibliography he compiled about theatre between 1918 and 1919, now preserved in RGALI (Moscow), in which he includes several books about Elizabethan theatre and Shakespeare such as Victor Hugo's wide-ranging *William Shakespeare (1864) and Adolphus William Ward's A History of English dramatic literature to the death of Queen Anne* (1875) (Eisenstein archive, file number 1923-1-883). It is no wonder, then, that references to Shakespeare appear even in his youthful drawings. For instance, during the period spanning the First World War, Eisenstein, an aspiring caricaturist for the local press, who satirized the leading political figures of the day, succeeded in selling some of his satirical drawings to newspapers and journals such as the *Peterburgskaya Gazeta* and *Ogoniok* ("An unremarked date"). In one of them, made in 1915, the seventeen-year old Eisenstein depicts Germany's Kaiser Wilhelm I as "a new Lady Macbeth," identified by a caption (fig. 1).

Fig. 1: Sergei Eisenstein, The New Lady Macbeth, 1915.
Fund 1923/1/1425
Courtesy of RGALI, Moscow

This Lady Macbeth can be recognized thanks to his characteristic, pronged mustache. He tries helplessly, as did Shakespeare's heroine, to wash his blood-stained hands in the water of the "German Press," embodied here by a basin. The drawing suggests, through the reference to Shakespeare, that all the lies that the Kaiser spreads in the chauvinistic German press won't erase his guilt and his responsibility for the massive slaughter. The caption's typographic design echoes the shape of the illegitimate crown worn by the character, as well as his mustache's zigzag. This drawing marks the inception of Eisenstein's lifetime fascination with the murder of King Duncan by the Macbeths, a scene to which he will return compulsively.

Six years later, Eisenstein embarked on a series of sketches about the play, though in a very different context and style. Since 1918, he had been working in the field of theater, as a stage director as well as a costume and stage designer. He was an active and convinced participant in the great post-revolutionary artistic efflorescence that is still best-remembered for its theatrical experimentation. Eisenstein soon worked at the highest levels, initially with Vsevolod Meyerhold, and then with Nikolai Foregger and the FEKS (Factory of the Eccentric Actor). In 1921, the Proletkult troupe's director, Valentin Tikhonovich, approached Eisenstein who was gaining a reputation as a production designer. Tikhonovich was an active advocate of a worker-peasant and amateur (samodeiatelny) theater, calling for a radical form of experimentation which would nevertheless preserve Russia's prerevolutionary theatrical heritage (on Tikhonovich, see Mally 20–24). Eisenstein and his close friend, the FEKS actor (and later director) Sergei Yutkevich, were assigned to design costumes and scenery for his *Macbeth* production. At this moment Shakespeare's plays were especially favored in post-revolutionary Russian theater, benefiting from many stagings as well as from intense discussions in theoretical theatrical publications (Gibian). That Karl Marx, the revered inspiration of the socialist revolution, was a great admirer of Shakespeare evidently contributed to his popularity in the days when experimental productions dominated the Soviet theater world.

As Eisenstein recalls in a lecture about literature to his students at the state-supported centralized film school, VGIK, he was struck at that time by the array of staging options left open by the play's text. For instance, in the surviving First Folio version of the play, Banquo's murder scene requires three murderers, without any description of their physical or psychological characteristics, freeing the director to imagine them. In that respect, Eisenstein explains having been perplexed by an apparent discrepancy in the text: while three murderers are mentioned in the scene, only two come to report the assasination to Macbeth. This led him to a purely "speculative conclusion," that Macbeth himself must have been the third missing murderer ("Lectures on literature" 333). Eisenstein would later label the resulting clash with Tikhonovich a kind of 'negative' theatrical experience that taught him even more than his theatrical training with his revered spiritual father, Meyerhold. He claimed that he thus learned to "drive" stage directors to accept his artistic vision ("Letter to Maxim Strauch" 60).

The preserved sketches by Eisenstein and Yutkevich reveal their approach. They appear to have been inspired by Cubofuturism, one of the major trends at that time in avant-garde theater (as exemplified by Alexandra Exter's celebrated designs for Alexander Tairov's stage productions). As envisioned by Eisenstein and Yutkevich, the action takes place in a castle built entirely out of geometrical forms, with the proscenium fragmented into numerous multi-level stages, thanks to several flights of stairs, in accord with Cubofuturist pictorial compositions that would assemble and combine various points of view of the same object in dynamic, polyfocal arrangments (fig. 2). Conceived as a cage-like closed triangle, devoid of a horizon, the stage is structured by a repeated pattern of columns girded by circular stairs, symbolic of the unescapable fate of the tragic protagonists, while the sharp edges dominating the whole composition convey a feeling of oppression.

According to the sketches, the entire design was to consist of acute angles and sharp contrasts (fig. 3). Costumes for Macbeth and his wife are assemblages of triangles and rectangles, which would interact with each other as the characters would move within an abstract, geometrical, and overtly stylized dynamic composition: it is possible that Eisenstein still retained his memory of the concept when he composed abstract arrangments of battle scenes, nearly twenty years later, in *Alexander Nevsky* (1940). The whole play was to be a drama of angles and straight lines, from which all smooth and circular shapes were excluded: for instance, the only character who did not conform to this pattern was King Duncan, whose rounded silhouette is pierced by the elongated forms and angular forces associated with Macbeth and his spouse in a composition reminiscent of El Lissitsky's famous poster *Beat the Whites with the Red Edge* (1919), in which he represents post-revolutionary civil war as a geometrical conflict between a sharp red triangle and a white circle against a black background. The make-up, too, served to enhance the angular and linear quality of the characters' faces, whose features are reduced to stylized, geometrical masks.

Fig. 2: Sergei Eisenstein, sketch of stage design for Valentin Tikhonovich's staging
of Macbeth, 1921.
Fund 1923/1/789
Courtesy of RGALI, Moscow

Fig. 3: Sergei Eisenstein, sketch of Lady Macbeth at the banquet for Valentin Tikhonovich's staging of Macbeth, 1921.
Fund 1923/1/789
Courtesy of RGALI, Moscow

This is particularly obvious in a sketch for Macbeth's face during the feast scene, when he is terrified by the sight of Banquo's specter: his face is rendered skull-like, composed entirely of sharp, craggy lines (fig. 4). The hollow-cheeked, angular features express the death of a ruthless murderer's soul, an aspect enhanced by the sharp outline of the spiky, stolen crown: Eisenstein notes on the sketch that it must be made more massive in production. Macbeth's features are also used here as a way to suggest his inner conflict, since his face is divided into two distinct parts, expressing his descent into a world of hallucinations and haunting visions. Even the colors were to play a symbolic role in the whole production: for instance, the sketches for the first act depict Macbeth and his wife in blue costumes which turn progressively red as the action unfolds, as they plunge deeper into criminality.

Fig. 4: Sergei Eisenstein, sketch of Macbeth at the banquet for Valentin Tikhonovich's staging of Macbeth, 1921.
Fund 1923/1/789
Courtesy of RGALI, Moscow

More than a decade elapsed before Eisenstein's next sustained engagement with the play. It reveals a more personal investment and commitment with the content of Macbeth, as illustrated by numerous drawings he created during his stay in Mexico from 1931 to 1932, while shooting the eventually aborted *¡Que Viva Mexico!* Indeed, one must bear in mind that it is thanks to this Mexican experience that Eisenstein resumed the practice of drawing that he had given up for some years. Encountering Mexico as a land of psychic liberation and spiritual excess, as so many other visiting intellectuals and artists of that time did (see Salazkina), Eisenstein returned to drawing, which he described as a "Paradise lost and regained" ("How I learnt to draw" 53-54). In fact, he was seized by the urge to draw incessantly, on any type of available material, recording his visual impressions about Mexican culture as well as his inner-most beliefs and fantasies. Executed most often in a trance-like state, described by him as a transcription of his "stream of consciousness" (Charlot, n.p.)—he was instantly smitten by James Joyce's style—his Mexican drawings are driven by pre-conscious and unconscious urges, permitting him to express himself freely, without any interventions by censors or superegoes, serving thereby a cathartic function, and resulting in the visual equivalent of an intimate diary. The climax of this need for graphic self-expression came in July 1931, when in a burst of creativity he returned to the scene of Duncan's assassination by the Macbeths, a theme he had already begun

to explore at the beginning of his Mexican stay in 1930. During eigtheen rainy days, from July 6 to July 24, Eisenstein produced hundreds of drawings of this scene restaged in endless variations redolent of his own preoccupations. These remain extant in the Eisenstein foundation in RGALI.

In marked contrast to Shakespeare's text, in which the scene of Duncan's murder observes the Renaissance prohibition against staging regicide, leaving spectators to recreate it mentally from Macbeth's account, in Eisenstein's series the murder is foregrounded and visualized in intricate detail. Eisenstein, who was fascinated with the ritualized cruelty he would perceive in many aspects of Mexican culture, seems eager to supply as many sadistic details as possible, allowing his fantasy to amplify and subsume Shakespeare's text with imaginings of torture and ritual blood-letting. For instance, in a drawing dated 12 June 1931, we can see the Macbeths bathing in the blood oozing from Duncan's throat, after his decapitation (fig. 5).
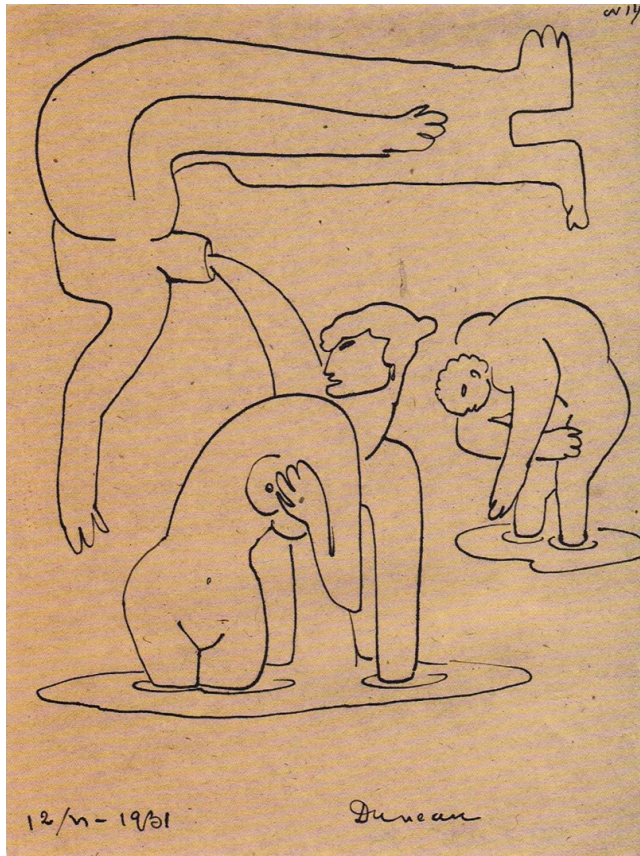

Fig. 5: Sergei Eisenstein, Duncan, 12/6/1931.
Fund 1923/2/1223
Courtesy of RGALI, Moscow.

Eisenstein further alludes to Shakespeare's recurring image of the impossibility, for Macbeth and Lady Macbeth, to cleanse their blood-stained hands: here he inverts the ritual of a purifying baptism, the cleansing water transformed into blood, converting the entire scene into a sadistic ritual. It might also contain an echo of the line Macbeth addresses to Donalbain when he informs him that his father has been killed: "the spring, the head, the fountain of your blood is stopped" (II.iv.95–6, Shakespeare, 154).

In some other drawings, Eisenstein even depicts the Macbeths as anthropophagists. During his Mexican sojourn, Eisenstein grew increasingly interested by interpretations of cannibalistic practices (especially those of Aztec culture), in an endeavor to assimilate the Other's qualities, thus anticipating another avant-garde filmmaker and controversialist, Pier-Paolo Pasolini, by more than a generation. Many of his drawings from that period attest to this fascination. In that respect, his Duncan series encapsulates numerous drawings where the Macbeths are represented dismembering the King's body and eating it, thus literally incorporating his royal status (fig. 6-7). It should be noted that the diminished crown in fig. 6 may also be a figuration of the hunger for violence overriding the thirst for power—a risky allusion to the fate of the original Politburo in Stalin's clutches, while conversely, fig. 7 appears to allude to yet another Shakespeare play, *The Merchant of Venice*. In this drawing Lady Macbeth is even shown devouring Duncan's heart, as ritually prescribed for Aztec priests, who were believed to consume hearts in order to acquire their possessors' virtue. This assimilation of the Other's body is further reinforced by the representation of Lady Macbeth's head fused with Duncan's, both surmounted by the coveted royal crown (fig 8)
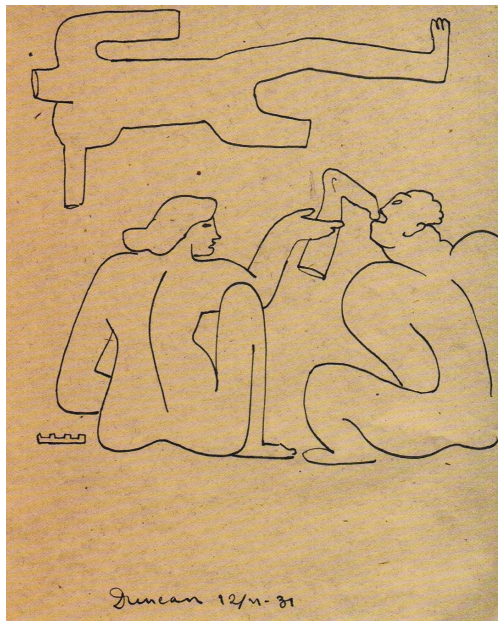

Fig. 6 : Sergei Eisenstein
Duncan, 12/6/1931.
Fund 1923/2/1225
Courtesy of RGALI, Moscow

Fig. 7: Sergei Eisenstein
Duncan †, 12/6/1931.
Fund 1923/2/1225
Courtesy of RGALI, Moscow

Fig. 8: Sergei Eisenstein, D (uncan) †, 15/6/1931.
Fund 1923/2/1226
Courtesy of RGALI, Moscow

From a stylistic point of view, since those linear drawings are reminiscent of the abrupt juxtaposition of foreground and background in early Precolumbian art, allowing figures to "hover" in space as in an "amoebic-plasmatic stage of movement in liquid" ("Notes on drawing" 194), this extremely free interpretation of Shakespeare's text is evidently 'contaminated' by his ethnographic observations about Mexican culture in the 1930s. Even so, the cannibalistic theme derives from the play itself, having been introduced by Shakespeare immediately following Duncan's death, when Rosse and an old man describe the past night as apocalyptic, throwing the order of the world into chaos, leading Duncan's horses to eat each other. Some years later, when Eisenstein encountered Caroline Spurgeon's study, *Shakespeare's Imagery and what It Tells Us* (1935), Eisenstein would append examples from *King John* and other Shakespeare plays that evoke such cannibalistic imagery.

What is perhaps most startling in this Eisensteinian series is his eroticization of the depiction of the Macbeths' anthropophagy. The cannibalistic activities of the Macbeths are systematically associated with sexual intercourse, elaborating on the perverse quality of the Macbeths' sexuality as suggested by the original text. The Macbeths engage in blissful intercourse while slaying and eating the king or just after having killed him (fig. 9), in orgiastic compositions interlacing their living bodies and the dead corpse. These drawings are among the most transgressive in Eisenstein's *œuvre*, delving into the unnatural drives and desires of the protagonists as an embodiment of the intricate connection between Eros and Thanatos that would fascinate and intimidate him during his entire life and career.
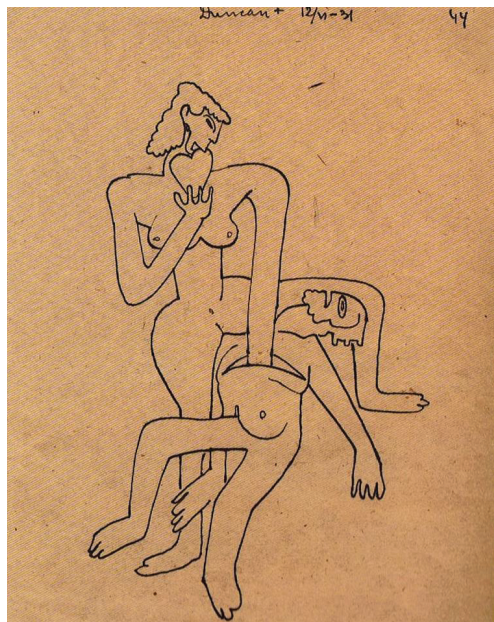

Fig. 9: Sergei Eisenstein, Duncan n° 20, 12/VI/1931
Fund 1923/2/1228
Courtesy of RGALI, Moscow

Fig. 10: Sergei Eisenstein, Duncan, 9/VI/1931.
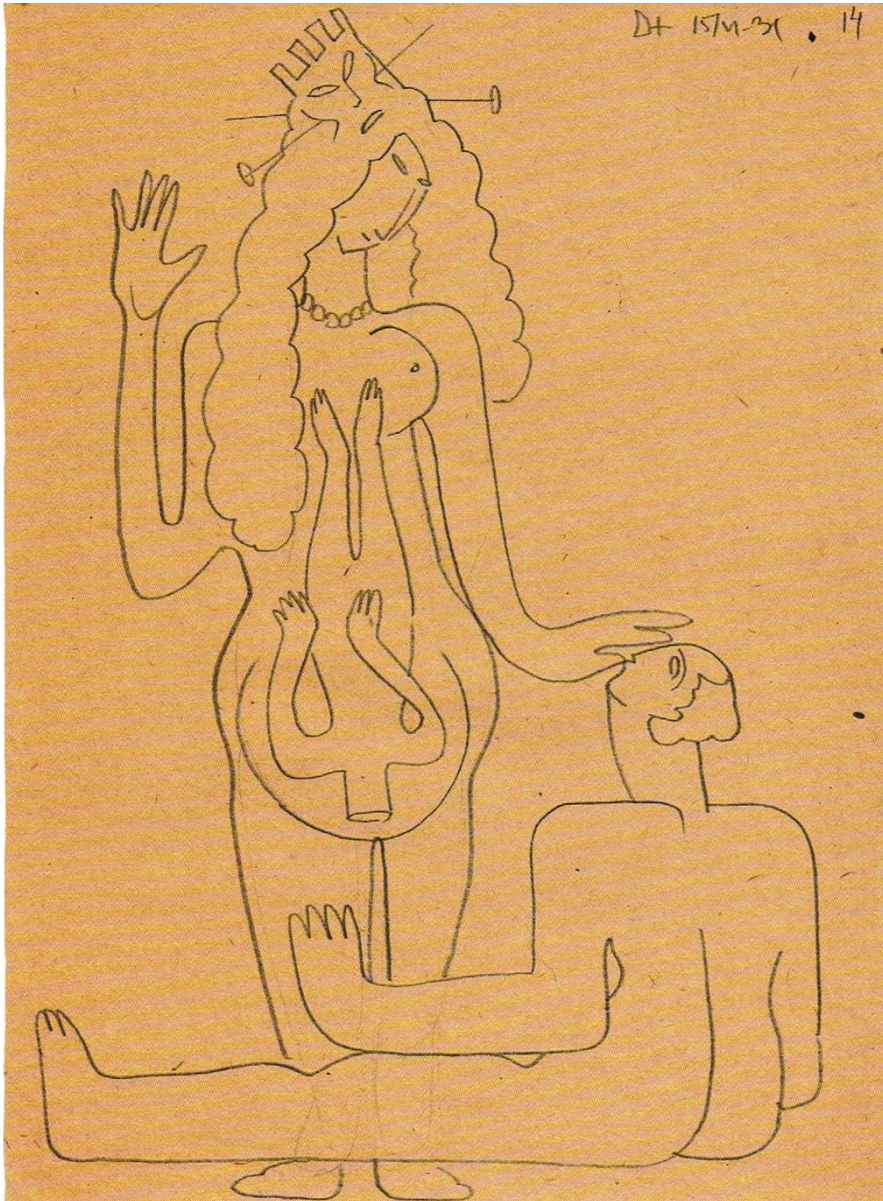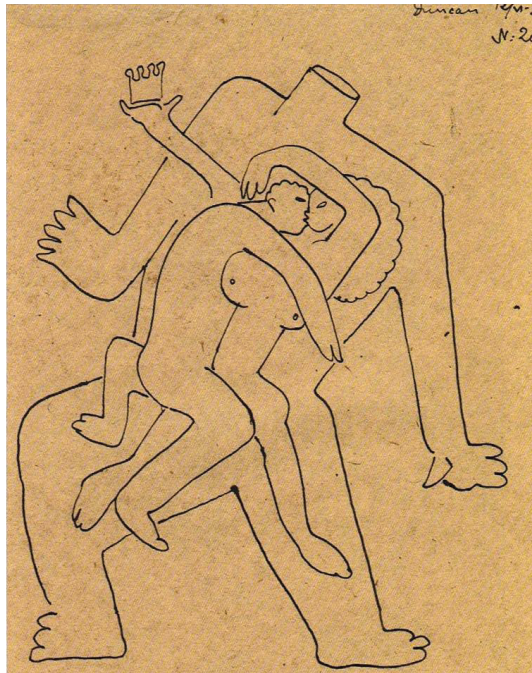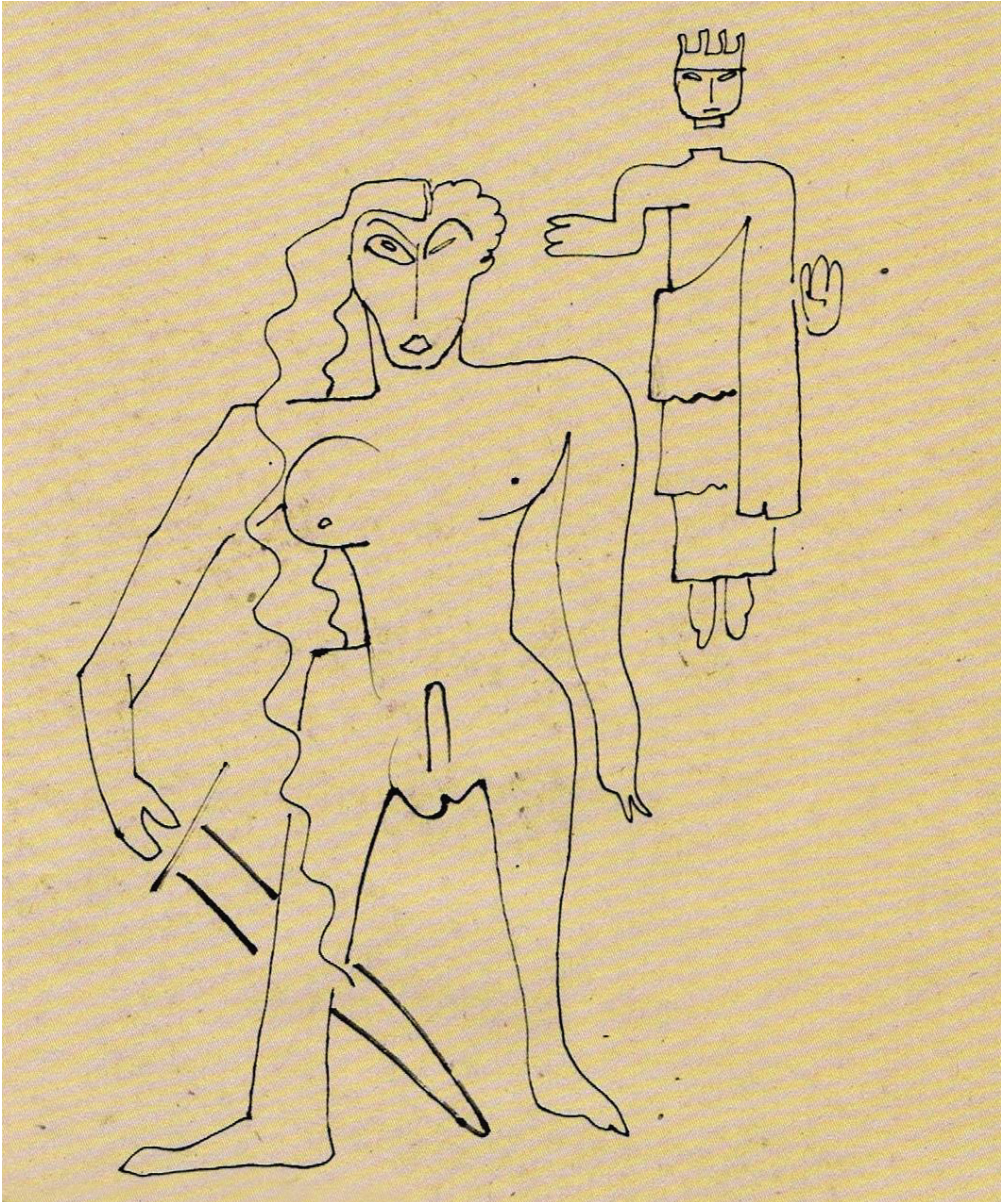*Fund 1923/2/1225.*
Courtesy of RGALI, Moscow

In that respect, in some drawings, the relation between sex and death is made material in the motif of pregnancy: Lady Macbeth is, in fact, depicted as gestating Duncan's decapitated body, as if her womb is a coffin (fig. 8). Eisenstein seems to allude here to Lady Macbeth's determination to kill even her own child if the latter were to become an obstacle to her accession to power ("I would, while it was smiling in my face, have plucked my nipple from his boneless gums and dashed the brains out" I.vii.55–9). In the drawing, Lady Macbeth is pregnant with death, in a monstrous symbolization of a life-consuming femininity. Eisenstein also develops this association between procreative acts and death through the depiction of Lady Macbeth as a castrating figure. In the Folio text Lady Macbeth continually excites her husband's appetite for power and goads him into action, comparing his lack of fortitude to a loss of virility. Soon she dominates him and even imagines herself a man in her famous invocation in I.v.39–41: "unsex me here". . . come to my woman's breasts, And take my milk for gall" (this image echoing Macbeth's previous allusion to the "milk of human kindness" in I.v.15). In his drawings, Eisenstein emphasizes this aspect, showing an intimidating and determined lady Macbeth stepping over her weak husband and holding an imposing, phallic sword, while Macbeth seems supine in his subservience. Some drawings even stage the process by which Lady Macbeth becomes a man, her body being divided between a female part and a male part endowed with an erect phallus, this gender bifurcation possibly alluding precisely to classical Hindu depictions of the bi-gendered, phallic god Shiva, which he was familiar with, as an example of the phenomenon he called B.S. (bisexuality), manifestations and forms of which he was looking for in various cultures and rituals (fig. 10). Eisenstein notes that in this respect, *Macbeth* is unique in Shakespeare's dramaturgy: while the playwright usually creates heroes we perceive as individuals, in Macbeth's case we are bound to associate him automatically to his wife, as if they were a bicephalous entity: "As an image of a man, Macbeth is almost inseparable from Lady Macbeth, because both are mutually dependent on a complex of circumstances. (...) Macbeth is not felt as a separate image, individualized." ("Lectures on literature" 331) Macbeth's "dearest partner of greatness" (Act I, Sc. 5, Shakespeare 123) Lady Macbeth, transforms him into a resolute, real man, masculinizing herself by the same token, an aspect of the psychology of the play visualized in Eisenstein's drawings, which imbricate Macbeth and Lady Macbeth's bodies in the creation of a new organism. Duncan's murder thus becomes a key to reading the entire play, for Shakespeare suggests such an overarching liminality in fulfilling the prediction that Macbeth will not be killed by a man born of a woman.

It is unsurprising that Eisenstein would dwell on hermaphroditism since his stay in Mexico marked a phase of intense theoretical speculation devoted to androgyny and bisexuality, of the originary blurring of genders found in ancient and prehistoric art. He had already showed interest in the mythical androgynous figure when he was attending Rosicrucian meetings in his twenties in Minsk ("Le Bon Dieu")—and in general the XIXth century Russian intelligentsia had engaged in intense debates about the Androgyne, among their esoteric preoccupations (Bershtein), but Eisenstein's interpretation of bisexuality shifted as a result of his encounter with the surviving traces of Mexico's ancient cultures. Influenced by Lucien Lévy-Bruhl's essays, and especially *Primitive Thought*, that he read prior to his departure for America, Eisenstein construed artistic expressions as vestiges of prelogical thinking and a key to investigating primal thought structures, which in turn stimulated artistic creativity (Salazkina 34–36). In an echo of Darwinist thought he pictures bisexuality as vestigial, speculating that "bisexuality recreates the state which is common to all beings in the primive stage of evolution.[1]" (Eisenstein's unpublished diary, Eisenstein archive, RGALI, file number 1923-1-1536). Preoccupied with his own sexuality and with his repressed desires, Eisenstein seems anxious to have regarded himself as polymorphously sexual. His Mexican drawings repeatedly depict hermaphroditism, emasculation,

and transvestism, Lady Macbeth being but one figure in an impressive gallery of liminal characters. In many such drawings her metamorphosis into man corresponds to a depiction of her killing Duncan by emasculating him, a radical departure from Shakespeare's play. She not only pierces his body, with an oversized phallic sword, but also castrates him, as is clearly evidenced in one drawing in which Duncan's missing member is symbolized by a triangular wedge, even as Lady Macbeth places the purloined crown on her husband's erect penis, thus transferring from one man to another the masculine power the play associates with royal prerogative (fig. 11). In one drawing, Eisenstein even pushes this interpretation of the castration of Duncan to the point where he is transformed into a female fertility figure, which is indicated in the title, *Duncan-femme*, inscribed in French as are most of the captions of the Duncan series, French being the common language of the artistic avant-garde and one that Eisenstein would choose for his drawings with explicit sexual content. Duncan turns into a feminized body being mutilated, injured, and violated (fig. 12).
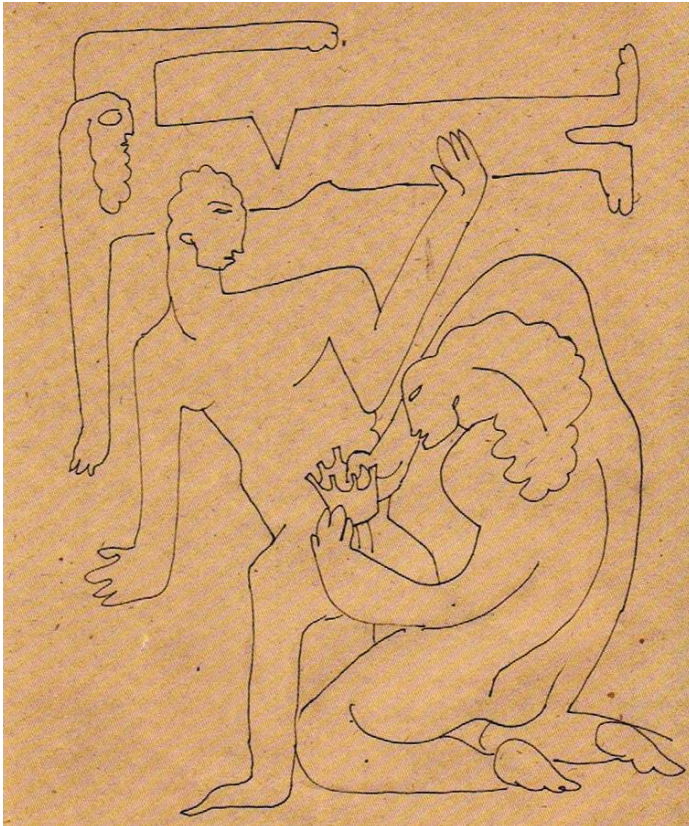

Fig. 11: Sergei Eisenstein, Duncan, 9/VI/1931.
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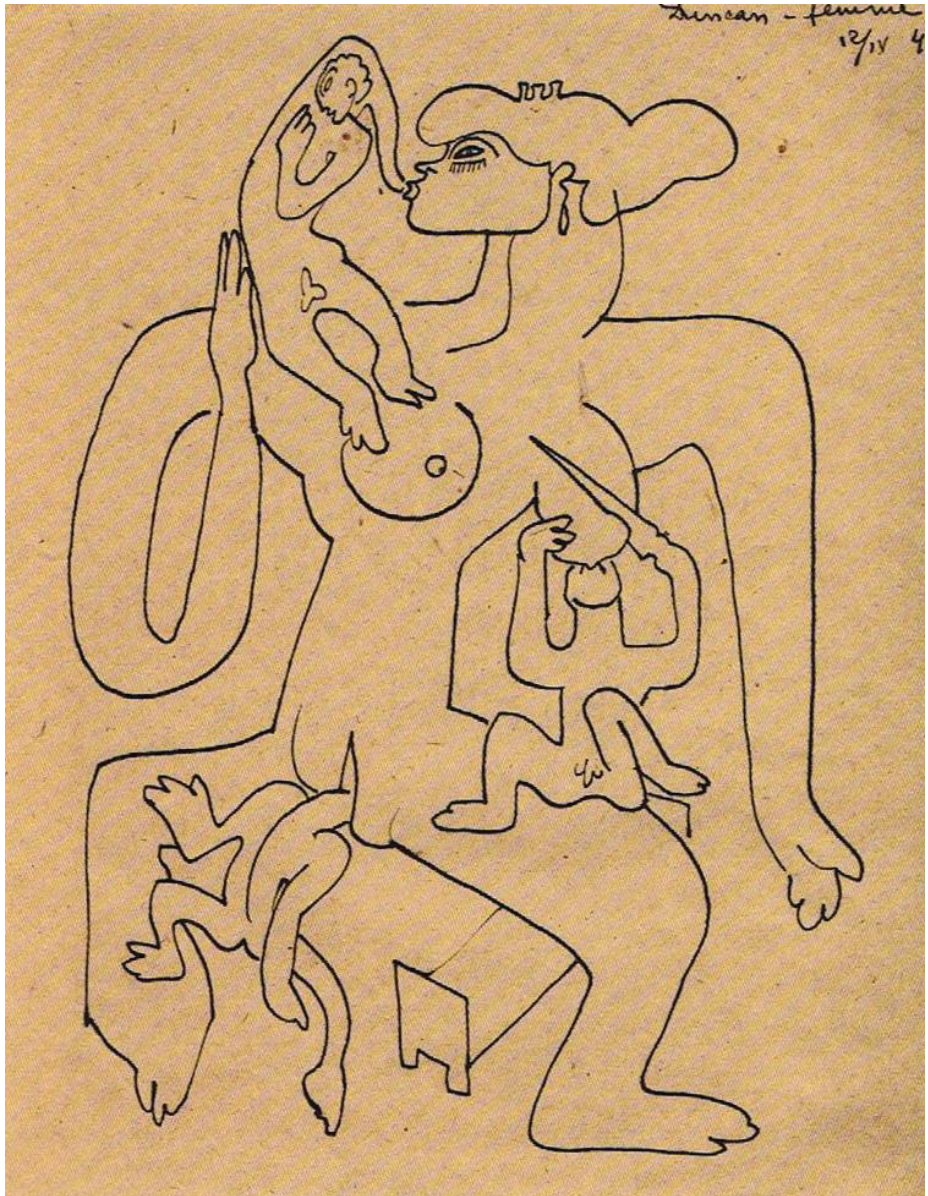*Courtesy of RGALI, Moscow*

Fig. 12: Sergei Eisenstein, Duncan femme (Duncan woman), 12/4 (sic 6) /1931.
Fund 1923/2/1225.
Courtesy of RGALI, Moscow

The transformation of Lady Macbeth into a man therefore mirrors Duncan's transformation into a woman. Through the figure entering Duncan's vagina, Eisenstein introduces one of the paramount themes of his theoretical investigations of the 1930s and 1940s, which he abbreviates as "*MLB*" (*Mutterleibversenkung*), the desire to return to the mother's womb as theorized by Otto Rank in *The Trauma of Birth*, a uterine nostalgia that forges many artistic processes and devices, according to Eisenstein. In his writings, he would discern this insistent desire in aesthetic expressions as varied as Degas's paintings and Dostoevsky's novels (Conio).

The motif of the de-gendering and trans-gendering woman had always obsessed Eisenstein (as evident in the 1927 scene from *October* in which bourgeois women impale a Bolshevik with their umbrellas). In Mexico, Eisenstein would expand it in other related graphic cycles, such as the one dedicated to Samson and Delilah, to Salomé, or to Joseph's resistance to Potiphar's wife**.** In Eisenstein's Mexican drawings, myths often overlap and interact with each other, in accordance with his intense observation of the stratification of Mexico's co-existing cultures that mingled across time and space, guided by his reading of Anita Brenner's *Idols Behind Altars* (1929), in which the overlapping of different cultural strata in Mexico is delineated precisely. An effect of this "montage of myths" (Marcadé and Ackerman 26) can be seen in Eisenstein's propensity for representing Duncan's beard and hair being severed by the Macbeths: this motif derives directly from the Samson and Delilah series, in which Samson loses his strength and virility when Delilah cuts his hair. In the Duncan series, the King's beard becomes an important visual motif: raised (just as Ivan's beard would be in *Ivan the Terrible*, to the critics' bewilderment), Duncan's felled beard serves as a displacement of the motif of castration (fig. 13). The metaphor is further visualized by the formal equivalence between Duncan's wavy beard and the stylized flows of blood spurting from his wounds, creating graphic rhymes within the composition.

Unlike other plays in which beards are a subject of discussion, little in *Macbeth* would favor such an emphasis besides the fact that the three weird sisters are described as bearded, confusing Banquo in the opening scene. The signifying force of beardedness must thus be understood within the frame of the dialogical relation of the myths Eisenstein treats in his Mexican period. That it was a highly personal, even idiosyncratic mechanism of signification is indicated by his resistance to Caroline Spurgeon's argument that in *Macbeth* the prevailing imagery revolves around clothes which do not suit Macbeth. While Eisenstein mentions that possibility in his essay "The movement of color," he doesn't refer at all to this clothing imagery in his drawings since the protagonists are all represented nude (but at times hirsute) in the manner of primitive and classical art (*"Dvizhenie tsveta" 220*).

Eisenstein's *Macbeth* drawings not only allow us to map his imaginative appropriation of Shakespeare's text, but also reflect his theoretical views about cinema and art. He considered the Duncan series as being cinematographic. Taken together, these hundreds of sketches form an equivalent of a filmic version of the murder scene, a graphic montage executed in the Tetlapayac hacienda during rain delays halting the shooting of *¡Que Viva Mexico!* Thus the graphic practice resulted in a private, secret cinema brought to life in parallel with the official one celebrating Mexico's anti-imperial revolution, in a medium that elided—at least temporarily—the constraints associated with such a collective endeavor as filmmaking. He compared this graphic series to a certain kind of movie: "this chain of plans (tsep kadrov) is equivalent to changing sketches. The sketches, from one illustration to another, are exactly like the stages of changing details or of a general movement. And they even can be found as an 'industrialized' fixed form in ... the animation movie!" ("Ubiistvo korolia Duncana" 480)

Furthermore, Eisenstein used the Duncan series as theoretical material to reflect on creative
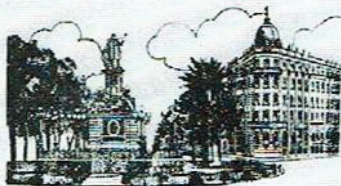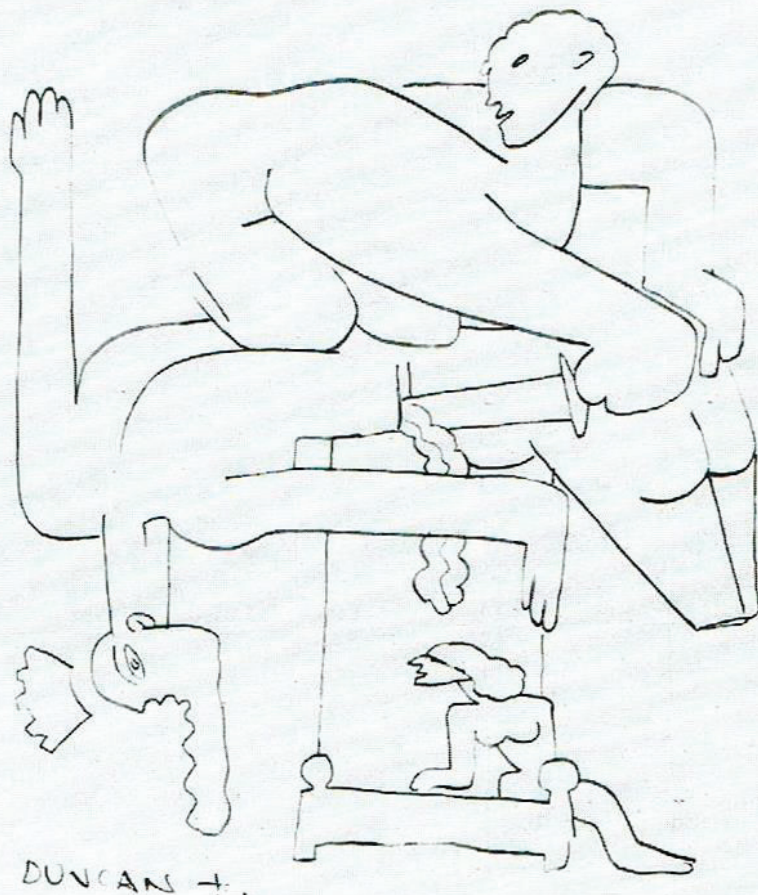
Fig. 13: Sergei Eisenstein, Duncan †, 1931.
Fund 1923/2/1232
Courtesy of RGALI, Moscow

processes—he would frequently indulge in the exercise of the "post-analysis" ("Ubiistvo korolia Duncana" 484) taking his own œuvre as illustrations of his theories about art and cinema, as with his famous retroactive interpretation of the sequence of the yawls sailing to offer the sailors provisions in *The Battleship Potemkin* as having been based on the golden number ("Organic Unity and Pathos"). In an article called "The Murder of King Duncan" written in 1947, Eisenstein explains that he was interested in observing creative processes while executing the series—almost a Freudian self-analysis of how an artistic vision and a specific treatment arise, step by step, leading up to the final aspect of an artistic whole ("Ubiistvo korolia Duncana" 474–84). He reveals that he would make the Duncan sketches in one single feverish outburst, in the manner of automatic drawing as practiced by the Surrealists. He would reduce the depicted scene to its minimal attributes, in order not to restrain the source of the inspiration, the unconscious drives. Just as Shakespeare's Macbeths experience hallucinations and ghostly visions after their crimes, Eisenstein's imagination seems to have been possessed by this assassination scene, which materializes under his eyes into a panoply of images. It fascinated Eisenstein to discover how his unfettered imagination would lead to alternations between naturalistic drawings, detailing actions, and stylized and symbolic drawings verging on complete abstraction (see Neuberger). All the different actions of the slaying scene would be worked out through both tendencies, confirming for him the idea that any work of art is based on a unity of the general and of the particular, and that expressiveness and rhythmic vitality rely on the alternation between them ("Ubiistvo korolia Duncana" 477).

The cyclical pattern that governs the series can also be seen as an oscillation between the action of dismembering bodies and the action of rejoining them. Indeed, some drawings are composed of scattered limbs, of bodies disassembled and recomposed, interwoven in configurations that are sometimes complex and intricate. As such, the series seems not only to echo the importance of the topos of corporeal violence leading to dismemberment that runs through Shakespeare's œuvre (*Titus Andronicus, The Merchant of Venice, Measure for Measure, Cymbeline*), but also to translate into a graphic language Eisenstein's conception of cinematic montage, whose fundamental form he defined as a "method of dismemberment and reassembly" ("Laocoon" 167). It was a method he conceived as embodied in "the myths and mysteries of Dionysus," in which crowds of people took part in rituals reenacting "the legend of the dismembered and reconstituted god":

We are at once reminded of the myths and mysteries of Dionysus, of Dionysus being torn to pieces and the pieces being reconstituted in the transfigured Dionysus. Here we are at the very threshold of the art of theater which in time was to become the art of cinema, that threshold at which religious ritual gradually turned into art, at which the straightforward cult act gradually turned into *symbolic ritual*, then to metamorphose into an *artistic image* (obraz). ("Laocoon" 168)

The myth of the young god Dionysus rent asunder by the Titans and brought back to life by Zeus is construed by Eisenstein as the primordial example of an act of dismemberment, which is then followed by a reunification "in some superior new quality," exactly as in filmic montage the dismantling of an object or a phenomenon has to be succeeded by the reunification of its different parts into a new "image" (*obraz*), new in its physical, symbolic and emotional content (Ibid). Hence even before his Mexican venture Eisenstein was seeking examples of bodies dismembered and reconstituted, and, above all, for symbolic rituals inspired by this primordial narrative that echoes the topos of seasonal change and rebirth. Convinced that such rites convey social, as well as political meanings, he regarded ritual as the enabling force binding collectivity or specific human community in the

attainment of unanimity, "its fusion into a single entity" (Ibid). What is as stake for Eisenstein, then, is the comprehensive demonstration that montage, by its very nature, is a social and a political operation. But ultimately, his goal is to accord the principle of montage, through these acts of dismembering and recomposition, the status of an essential artistic principle. The pierced body of Duncan and his assimilation by the Macbeths serves as a metaphor of the principle which is paramount in Eisenstein's theoretical work. Eisenstein himself would suggest that in a text dedicated to Shakespeare's use of montage in which he quotes Caroline Spurgeon's observations about Shakespeare's images of scattered and reunified bodies, as well as compositional devices, in order to highlight their proximity to the principles of cinematic montage ("Montazh u Shekspira"). Indeed, Eisenstein would describe Shakespeare's devices as forerunners of cinematic montage, which he "mastered with an absolute perfection," ("Montazh u Shekspira" 244) analyzing the Act Five of *Macbeth* as one of the "finest examples of Shakespeare's montage composition" (244) in which scenes taking place in Dunsinane are systematically alternated with scenes taking place outside ("Dickens i Griffit" 42-44). In this close reading Eisenstein was further inspired by his conversations about Shakespeare with his friend Ivan Axionov, whose books on the subject are still to be found in what remains of his library, and whose insights into Shakespeare's creative methods and compositional principles always impressed him ("Esse ob esseiste" 404-405).

The recurrent disjunction and recomposition of the bodies in the Duncan series manifests yet another fundamental principle Eisenstein associated with montage, that is ecstasy, that he would describe as coming out of oneself (*ek-stasis*), a quantum leap into a new state of being. 'Plasmatic' would be a favorite adjective for Eisenstein from the thirties onwards to label such a capacity to move between states of being. Understandably, the principle of ecstasy structures the composition of many of his Mexican drawings (some of them being explicitly dedicated to 'extasis' according to their titles). In the Duncan series, the eye is permanently conveyed from one form to another, from one body to another, from one limb to another, thanks to the continuity and the fluidity of the line that so leads the viewer to experience a perpetual metamorphosis of forms. One drawing, in particular, illustrates perfectly this plasmatic principle: in it Lady Macbeth's body encapsulates Macbeth's, which in turn encapsulates Duncan's, the line guiding the viewer's eye from one body to the next, each seeming to engender a new one (fig. 14). The composition itself may be borrowed from Leonardo da Vinci's *The Virgin and Child with Saint Anne* (now in the Louvre)*,* which Eisenstein greatly admired for its distinctive, ecstatic composition: "An unusually dynamic image of growth: Saint Anne seems to grow without restraint, continuing herself through the Virgin Mary and beyond in another generation." ("The Kangaroo" 198) That Eisenstein would take an ecstatic approach to his illustrations of *Macbeth* is not surprising since he repeatedly noted the labile, "protean" quality of Shakespeare's images ("Soizmerimost izobrazheni i zvuka" 348).

Building on and modifying Caroline Spurgeon's analysis of Shakespeare's stylistic trademarks, Eisenstein focused attention on the ecstatic nature of Shakespeare's imagery, particularly those instances in which he would instill life into inanimate objects thanks to verbs of movement, a process that for Eisenstein typified *ek-stasis* ("Glagolnost metafory" 267). In his eyes, the denouement involving Birnam Wood marching on Macbeth's castle in Dunsinane exemplifies the animistic quality of Shakespeare's style as well as the playwright's mastery at playing with the literal meaning of metaphors ("Lev v starosti" 129).
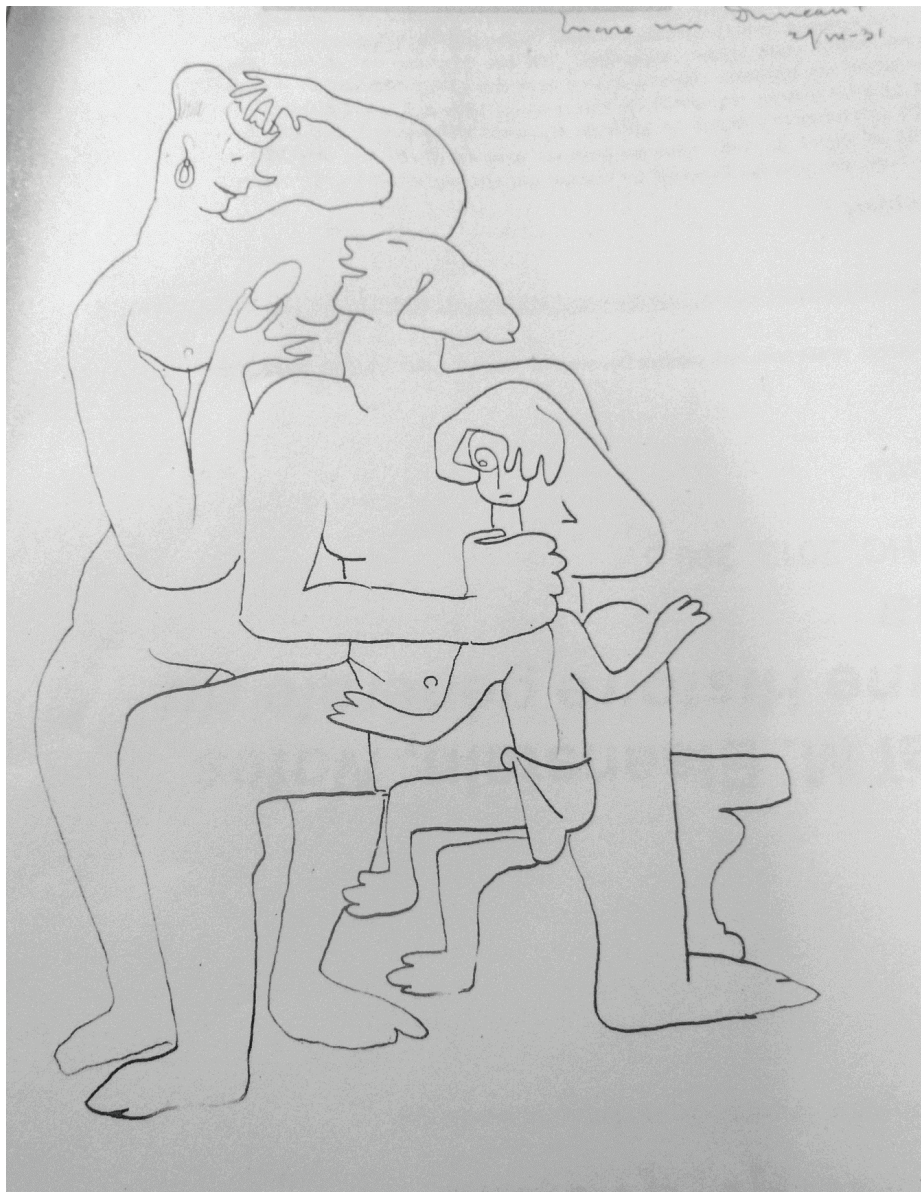
Fig. 14: Sergei Eisenstein, Encore un Duncan (One more Duncan), 29/7/1931.
Fund 1923/2/1231
Courtesy of RGALI, Moscow

Thus, the Duncan series could be seen as the coalescence of Eisenstein's most fundamental aesthetic principles, a crystallization precipitated by his intense encounter with Mexico, where his inner fascination with death and sexuality, and his lifelong interest in Shakespeare's poetics, resonated with his capacity to mix mythic topoi, his approach to graphic art, and his views on cinematic montage. In that respect, this series also helps us to consider Eisenstein's filmic practice in another light, that is as a cine-anthropology constructed organically from a theoretical framework and nurtured by his explorations of primordial myth and its survival in a multitude of cultural forms.

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Kinga Földváry

Popular Media and the Future of the Shakespearean Canon

When considering the future of the Shakespearean canon, even disregarding the inevitable uncertainty of such investigations into a conjectured future, we immediately face an existential question: whether this rather mercurial concept, the Shakespearean canon, has a future at all; whether Shakespeare will remain a tangible presence, recognised, read and listened to, viewed and reviewed at a rate comparable to his present, though continually diminishing, omnipresence in what we might consider our shared cultural life. The answer naturally depends on a number of factors, most of them out of our control, but in at least one area, we who teach Shakespeare may still have a semblance of influence: the institutional presence of Shakespeare and his work. It is true that in the past decades we have witnessed national and international trends in educational policy marginalising the humanities in academia, and the time may come when English studies and their Shakespeare curricula will have to survive by scraping out a meagre existence as archaic peculiarities, deemed no more relevant than the study of Classical Greek, Sanskrit, and even Latin is today.

Still, before we sit down to wallow in despair, "bemoaning the apparent eclipse of Shakespeare by mass culture in the academy," as Denise Albanese characterizes the attitude of certain social critics (96), let us count our blessings and admit that at the moment Shakespeare still looms large as one of the cornerstones of humanities education. His works are not forgotten classics, read only under duress, but generative of a widespread series of phenomena in ever-changing cultural landscapes, which in turn allow us to use Shakespeare as the most bountiful cornucopia of analytical and pedagogical material. We talk about Shakespeare when teaching literature and culture, even history, but he also provides an inexhaustible source of examples in communications and media, adaptation studies, drama and theatre, film and television, visual and popular culture, to name but a few fields. In these areas, however, we often tread on delicate ground: precisely by mixing Shakespeare with popular culture, we exemplify how the traditionally separate domains of high and low culture are no longer readily or properly distinguishable. Nonetheless, I believe that we have to make the most of these mixed blessings; in what follows therefore, I will try to contemplate the role popular media may play in the survival of a Shakespearean canon. One reason why I believe they do have a role is the diversity of responses to cultural artefacts in any media—it seems that neither the dedicated readers and theatre-goers of "authentic Shakespeare", nor the purchasers of cartoons, video games, manga or anime adaptations, respond with unanimity to new versions of Shakespeare, whether these are textual, visual, or performative variants: we can no longer take audience reception for granted, and there is an increasing demand for novelties to which Shakespeare is as susceptible as any figure enjoying such a degree of cultural circulation.

These less institutionalised sectors of cultural production may therefore be precisely the ones whose vigorous health and innovative energies could be used to cross-fertilise the drier fields of traditional Shakespearean representation. This would, however, first and foremost require a more egalitarian approach to new media, to counter the attitude which still places text above performance in the critical hierarchy. Margaret Jane Kidnie refers to this persistent attitude among academics as an "ideology of print" that is apparently "so powerful that to define a Shakespeare play in terms of anything but some combination of extant print, or hypothesized manuscript, documents seems almost inconceivable" (103). While she argues mostly for a reconsideration of Shakespeare not simply as text, or as an object of scholarship, but also as event or even process, I believe that we may take

her argument one step further, accepting Shakespeare as a presence, stated or unstated, in forms associated with both high and popular culture, including the cinema and television, online videos and computer games, cartoons and manga adaptations. As Shakespearians, we have compelling reasons to do so. While these remediated Shakespeares seem at times to undermine textual authority (manifesting the preference of contemporary popular culture for images, or for fragmented and rearranged texts, even random quotations abstracted out of their original contexts), they may also be able to reinvigorate dramas that are rarely performed and no longer parts of the regular educational curriculum. In so doing, they enter into dialogue with institutionalised authorities over the future shape of a constantly changing Shakespeare canon, reminding us of John Guillory's vision of a "culture of (…) universal access" (340), although not necessarily with his ideological backdrop of a Marxist revolution. At the same time, it is useful to bear in mind Peter Kirwan's arguments concerning the Shakespeare Apocrypha, "a deeply problematic group on the fringe of Shakespeare Studies (…) that pollute the purity of the approved canon. Collectively, they highlight the indeterminacy of the canon, posing a threat to Shakespeare's ideological unity." (5) This problematizing of the canon, I believe, seems an unavoidable first step towards an understanding of the ways contemporary popular culture perceives and responds to Shakespeare's changing cultural status.

It is true that the above mentioned transformative agency of popular cultural productions is seldom wholly successful in reviving the Sleeping Beauties of the Shakespeare canon. Michael Almereyda's 2014 *Cymbeline* was probably just such a misguided attempt to popularise an otherwise neglected play by adapting it to a contemporary cinematic genre: based on the reviews and viewers' online comments, the combination of biker gangs and Jacobean dialogue, with a heavily cut dramatic narrative, simply confused audiences, whether they were expecting "a gritty story of a take-no-prisoners war between dirty cops and an outlaw biker gang" (Lionsgate), or a long-awaited cinematic adaptation of the Bard's *Cymbeline*, indeed the first of note since the silent film era. The responsibility of such experiments is clear when reviews show how the failure of the film to become a box-office hit is blamed on Shakespeare, rather than the director:

> To be fair, the basic material itself is not especially hot. Yes, it is Shakespeare but the play itself is little more than a rehash of elements that he has already handled with more insight in previous works ("Romeo & Juliet," "Othello," "Hamlet" and "As You Like It," to name a few) and is so plot-heavy that the characters feel more like traffic cops trying to move the story along than people about whom one is supposed to care. (Sobczynski)

Another interesting implication of several reviews is that in case of the great plays, not even unimaginative directors can depreciate the unassailably great plays and that films based on them will be hits whatever has been done to them, which is clearly not true—as Ronan Paterson and others have pointed out, the combination of Shakespeare and film has produced box office hits only in the rarest cases, and even then, the profit they made is at best moderate when compared to the real blockbusters released at the same time (Paterson 14).

Television operates on an altogether different economic base of production, particularly in countries where state regulations still determine programming decisions, although in this age of media convergence, the lines between cinema and television are increasingly blurred, especially in terms of audience access. It is therefore not insignificant that even the moderate success (mostly visible in critical response, rather than viewing numbers) of *The Hollow Crown*, a 2012 BBC mini-series, based on Shakespeare's second historical tetralogy, was sufficient to convince the producers to bring the first

tetralogy to television screens for the 2016 BBC Shakespeare festival (although, as Ben Lawrence warns in *The Telegraph*, "it's a tougher sell. There is all of *Henry VI* to wade through (...) before you get to the juicy prospect of Benedict Cumberbatch as Richard III"). Looking back on the viewing numbers of the BBC broadcasts, the expectations of the production team seem to have been fulfilled, and Benedict Cumberbatch's Sherlock Holmes-induced and Hamlet-spiced fame managed to attract a satisfactory share of audiences, with the first episode eclipsing Ridley Scott's *Prometheus* with its one million viewers (Sweney), many of whom may otherwise have never inflicted this type of free time activity on themselves were it not for the mass appeal of the star-studded cast. It is telling, though, that most reviews compared the second series of *The Hollow Crown* to the *Game of Thrones*, partly due to the "truly horrific renderings" of bloodthirsty episodes of English medieval history, but even more from the aspect of the target audience, since the "graphic horror" is apparently explained by "a determination to make it appeal to the same audience that goes potty for *Game of Thrones*, the most popular TV series in the world" (Davies). This alignment of *The Hollow Crown*, whose "quintessential 'Englishness'" is emphasised through casting, direction, and shooting locations (see Wray 472–477), with HBO's *Game of Thrones*, confirms the production team's ability to put a Shakespeare adaptation on the radars of an audience otherwise inundated with prestigious high-budget serial productions from all around the globe. Perhaps even modest success must inevitably begin by raising awareness, before in-depth investigation and thorough knowledge can be expected. And if Benedict Cumberbatch is able to put *Richard III* (let alone *Henry VI*) back on the critical horizon of a new generation, in the way Tom Hiddleston brought the *Henry IV* plays back into public consciousness, then the experiment could be deemed worth the risk. Moreover, as the whole of Shakespeare's *oeuvre* has nowhere been part of compulsory education, it would be rather hypocritical to lament the loss of a Golden Age of global Shakespeare appreciation that we know never actually existed. As Diana E. Henderson has pointed out, commenting on an earlier version of this paper, "many more people in the late 1940s (and well after) knew *Henry V* through Olivier's film rather than through reading the playtext," just as certain theatre performances can leave a lasting impression on their audiences, without recourse to the printed text.

We may arrive at similar conclusions by looking at manga, a contemporary medium that often ignites the text vs image debate, and no-less heated discussions concerning whether such mangafied classics are a wonderful educational tool or a pitiful diminution of cultural heritage. If we examine the titles of Shakespearean plays that have been published as part of the currently most popular Manga Shakespeare series (see SelfMadeHero), we encounter no surprises, all fourteen titles belonging to the all-time greatest hits of the Bard's *oeuvre.* The list includes most of the popular tragedies and comedies (*Romeo and Juliet*, *Hamlet*, *Julius Caesar*, *Othello*, *King Lear*, *A Midsummer Night's Dream*, *As You Like It*, *Much Ado about Nothing*, *Twelfth Night*), and the expected assortment of histories, problem plays, and romances (*The Tempest*, *Richard III*, *Henry VIII*, *The Merchant of Venice*)—but no surprising re-discoveries or rarely-encountered plays. True, when browsing through readers' comments, it appears that *Manga Shakespeare* has to cater for just as diverse (and often incompatible) expectations as other popular media productions: some readers criticise it for the excision of even the least amount of original dialogue, while others complain that owing to Shakespeare's language, the final product is not really manga at all. Still, the very thought of teenagers reading and subsequently recognising the plotlines and select quotations from the above listed fourteen Shakespearean texts must provoke smiles of contentment on even the most jaded and sceptical faces.

If consumers are dissatisfied, the enterprise will fold, as it is the case with all areas of popular culture—and then what will convince an increasingly market-driven culture industry to keep producing

Shakespeare? There must be other reasons, though, since from the advent of the talkies Shakespeare has always been said to be "box office poison," a phrase that may have originated with Richard Burton (Levine 53), but that has proved insufficient as a warning to deter culture-conscious producers from investing in Shakespeare films year after year. Ralph Fiennes's *Coriolanus* (2011), a critical success, recouped a mere 1 million dollars of its production budget of 7.7 million, but it added nearly 3 million dollars in DVD and Blu-ray sales in the next few years. In addition to the original cinema audiences and the DVD buyers, there are also the downloaders, streamers, and under-the-table sharers to be considered, of course, whose possible acquaintance with the film and, perhaps, its Shakespearean origins cannot be disregarded. Even though their existence is just as invisible for the cinema industry as their non-existent pecuniary contributions, critical and popular success, even if based on unauthorised access to the films, still appears to counterbalance financial risks.

Times are changing, however, and when Kathleen McLuskie describes "the economic basis of film production in the studio system" by referring to "the profitability of a technology of representation that allowed multiple performances at marginal additional cost" (241), her words only underline the very different economic basis of present-day film production and distribution. The typical formula in the 21st century is based on an exchange economy, whether of content that was created on the basis of shared production costs, on community funding, or on a public domain extending to products beyond copyright restrictions. The apparent invisibility of the online world inspires generosity in individuals with their clandestine goods, and the ever widening gap between the haves and have nots erase the guilt "pirates" may feel for depriving the lucrative film industry of potential profits. Another point where it is useful to elaborate on McLuskie's observations is when she remarks on the "repeatability of the film and the continued existence of copies (...that) allowed the use of familiar historiographical techniques for recovery of lost artifacts" (244), referring to Anthony Guneratne's work on the significance of archival research, contrasting the ephemeral nature of the theatre experience to the more enduring physical qualities of film that allows for more objective critical work (Guneratne 2006). In fact, a more recent study on the ways non-existent, no-longer-extant, or never-actually-produced films may prove enlightening for cinema research (Guneratne 2016) offers us even more fruitful metaphors for investigating the material aspects of our contemporary cinemascape. There can be little doubt that the majority of today's readily-available online cultural artefacts are not only endlessly repeatable, but that they also function as raw material that lends itself readily to countless modifications, revisions, re-editions, and pastiches: in other words, such adaptations are flexible, unfixed, uncertain, and thus inspire, even encourage a competitive spirit of (re)creation. In this way, digital recording technologies have opened up works once belonging to a restrictive canon to ephemeral viewing experiences, an innovation that implies unforeseeable consequences for the material preservation of such cultural commodities.

The creativity of popular culture, however, does not stop at the constant (re)interpretation of content. Producers of all media are struggling to find new ways to reach out to larger audiences, with innovative approaches opening up even the most traditional of performative venues, the theatrical space. One such approach is mixed media access, combining the respectability of the theatre with the mass appeal of screen performance in the form of live or recorded theatre performances broadcast in cinema spaces. Based on a few years' experience, this experiment has indeed brought about dramatic changes, as *The Guardian* theatre blog's reviewer remarks concerning the rapturous reception of the National Theatre Live broadcasts:

The play may be the thing but in the era of NT Live, it's the cinema that is king. More people will

probably have seen Benedict Cumberbatch as Hamlet last night on screens across the UK (where 87 per cent" of cinemas were showing the live screening), and around the world, than during its entire run of 80 sold-out performances at the Barbican, where it was the fastest-selling show in London theatre history. (Gardner)

But it is the final passage of this review that points out the significance of the direction the performances are taking, with the clear implication that England's national poet must be exposed to a global appreciation unless we wish to give him up for dead, and this phenomenon, too, may require a realignment of critical attitudes:

If this was performed in Japanese and directed by Ninagawa, nobody would be sniping about the textual interventions, or asking why in the second half Elsinore seems to have suffered a bad case of subsidence and is covered in rubble. I reckon we should be celebrating a rare production by a British director who knows that embalmed Shakespeare is dead Shakespeare, that Hamlet needs to be seen and not just heard, and that it must be reinvented for every generation. (Gardner)

Gardner's words not only echo many commonplaces of performance and adaptation studies scholarship, but they also imply that the exaggerated reverence in which Shakespeare's words are held by the Anglo-Saxon world is what actually embalms Shakespeare, the proof being that critics appear to be much more tolerant in assessing foreign-language productions. At the same time, Gardner also underscores the need for every generation to reinvent its Shakespeare, with the clear implication that what works now is a predominantly audio-visual variant rather than some editorial revision of printed matter.

Another reason why I suspect "critics sniping about the textual interventions" may have lost touch with the real world is that the majority of today's media consumers display a rapidly diminishing level of textual awareness of all classics in general, including Shakespeare's dramatic *oeuvre*. Surely, we would be deluding ourselves in imagining that general audiences would notice any but the most profound textual interventions in the case of any Shakespeare drama, including the best known and most iconic, popular pieces, as long as the proverbial snatches—the start of "To be or not to be", and the first words of "O Romeo, Romeo, wherefore art thou Romeo"—remain intact, as no other line would ring bells with emerging generations of theatre- or cinemagoers whose bells Hollywood and other culture industries have proved so adept at ringing. (The reason why the 2015 Barbican production of *Hamlet* made such a stir was precisely because the directors dared to displace the single most recognisable passage in the play: "To be or not to be"—it is a measure of the boldness of the production that after the scathing initial reviews, they decided to reinstate the grand soliloquy to its original spot). It is true that the situation is somewhat different outside the Anglo-American world, where audiences are increasingly aware of the multiplicity of modern-language translations that may facilitate audience identification with the plot, but that often undermine, if not fully erase, textual memories connected with earlier readings familiar to generations of readers who once encountered the dramatic text in nineteenth- or early twentieth-century variants, that are now being supplanted by new, typically performance-oriented translations. What is more, as we have already mentioned above, a Golden Age in which everyone would regularly read and flawlessly quote Shakespeare has never actually existed beyond a very exclusive sphere. Nonetheless, changes in educational methods, leading to fewer compulsory readings and text memorization, together with the diminishing cultural prestige of an education in the humanities, seem to be squeezing Shakespeare out of the

mainstream, minimising the chances of his work cropping up in light social conversation that was still characteristic of the post-war era among so-called intellectuals. We have never lived in an age which fostered a citizenry as intellectually capable as one of Castiglione's courtiers; we may no longer even live in an age that aspires to an educational model designed to produce citizens with a common base of cultural literacy, as was true even a generation ago.

While Shakespeare as a shared reading experience and textual background may be on the wane, Shakespeare as an icon and a household name still haunts contemporary culture, although in a manner considerably different from his earlier cultural presence, and perhaps it is this altered consciousness of what constitutes Shakespeare that most demands attention. Before we dismiss contemporary popular culture's knowledge of Shakespeare as diminished or even non-existent, on the basis of general readers' and viewers' questionable ability to recognise, let alone recite his lines, it may be worthwhile to ponder the implications of the changed cultural context in which short quotations, snatches of text randomly "poached"—as Douglas Lanier (52) describes the phenomenon using Michel de Certeau's term—or even inspirational fridge-magnet wisdoms with kitschy images and made-up quotations endorsed by Shakespeare's name all find a natural place. John Drakakis argues that

> This invocation of Shakespeare as a touchstone of education, as well as a perennial source of universal truths, presupposes what Michel Foucault has called, in another context, particular 'relations of meaning', and we would do well to bear in mind the various historical and cultural connections which inhere in such relations. Indeed, the erasure of context from individual quotations, or from those works as a whole that we designate 'literary', is an irreducibly ideological operation which the larger study of culture and its internal structures is concerned to elucidate. (165)

In many ways I believe this phenomenon of "erasure of context from individual quotations" is similar to the tendency of popular culture to ignore traditionally reverential attitudes towards Shakespeare's texts, and to pick and choose tastier morsels from the *oeuvre*, whether of plot (even those bits inherited by Shakespeare himself), groupings of characters, or a few delectable phrases (as the case of the recent television series *Star-Crossed* illustrates, with Shakespeare's *Romeo and Juliet* present in nothing more than the series and episode titles). At the same time, these irreverent allusions also align themselves with the Shakespeare cult, and in their own way evidence the residual presence of Shakespeare in contemporary popular culture. Moreover, this fragmented experience, fed by a variety of visual and performative sources, defines our overall appreciation of the Shakespearean text today, as Stephen Purcell argues:

> A *Romeo and Juliet* today is a post-Zeffirelli *Romeo and Juliet*, a post-Baz Luhrmann one, post-Dire Straits, post-*West Side Story*, post-*Shakespeare In Love*. It's one which has been splintered into pieces by images of finger-clicking gang members, of cartoon animals re-enacting the balcony scene, of quotations and misquotations in commercials, sketches, textbooks, and sitcoms. (206)

Nonetheless, neither the film industry, nor such creative enterprises as NT Live can aspire to keep Shakespeare "alive" on their own, without some awareness in general audiences that Shakespeare still functions as an actively exchanged cultural commodity worth an investment of time or money. With the rapid emergence of internet search engines, digital archives, and increasingly web-

dependent (re)search methods, I believe the emerging canon relies more than ever on placing flags and markers—i.e. Shakespeare's name and the values it indexes—at appropriate junctures, as if to suggest that the product thus labelled has been measured against the new canon (used here in the original meaning of 'measuring rod'), and passed the name-recognition and product-labelling tests. Tagging products in a way that such searches bring them up may turn out to augment our otherwise impoverished textual knowledge and drop hints for future (re)searchers about the Shakespearean backgrounds that appertain to certain popular cultural artefacts.

My tentative conclusions may seem like a retreat from the audacious claims with which I initially set forth, but I cannot hide a certain confidence that the texts, whether printed, digitised, audio-recorded or hypertextually enhanced—will remain with us—since their preservation, too, has been deeply institutionalized. Yet Shakespeare's fate teaches us all that we need to appreciate the non-textual or even quasi-textual manifestations that mark both tradition and innovation in our shared cultural heritage. Shakespeare will continue to inspire films, comic books, manga, and video games, but only as long as their production remains commercially viable—that is, either if the Shakespeare label remains a readily circulating form of cultural capital, or if we absorb those features that make him relevant to our day and age into our pedagogies. Shakespeare's unquestioned cultural authority is clearly on the wane, but we may find it advantageous to return to his texts and set out on a journey of rediscovery, to resuscitate them for our own age and for future generations, even as artefacts. At the same time, we must also learn not to take any response or reception for granted, as a position of respect for Shakespeare as a cultural icon may be impossible to achieve in the same way as in the past. That is why we must not allow some misguided nostalgia to fossilise our work, turning us into petrified guardians watching over a secret hoard of past treasures, or even to function as priests of ancient Egypt, mummifying Shakespeare in the hope of a favourable rebirth. Donning our superhero capes, we should keep our textual scholarship at hand and be on the alert for the first signs of reawakening. We have no alternative, other than oblivion, except to redirect Shakespeare's numbing celebrity into a productive nostalgia for his words, capitalizing on them by considering, discussing, or simply labelling his work by positioning it in fruitful contexts, and in so doing preserving its presence in forms that future generations may stumble upon and rediscover at a propitious moment.

As Margaret Jane Kidnie argues, "The fortunes of Shakespeare's plays over the past four hundred years suggest that their ontological boundaries, in terms both of text and performance, are as elastic as critical opinion and popular estimation will allow." (115) What is certain, however, is that nothing can be expected to stay unchanged, least of all the canon itself. To quote Kidnie again: "We lack a measuring yard—or perhaps it is more accurate to say that the measuring yard we use shrinks and extends over time. Shakespeare's play is whatever a dominant consensus of voices agrees to recognise as Shakespeare's play." (115–16) And if in the twenty-first century the ingredients in our cauldron include film, television, video games, manga, and anime, then so it must be. Shakespeare's precise future may be uncertain, but what is certain is that we cannot afford not to join in the conversation and to add appropriate voices to the voices of appropriation.

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Jaroslav Peprník

WILLIAM SHAKESPEARE (400 YEARS SINCE HIS DEPARTURE).

Abstract: *On the occasion of Shakespeare Anniversary, the Annual Conference on English Studies held at the University of Hradec Králové in March 2016, was opened by the following keynote speech delivered by Prof. Jaroslav Peprník, doyen of Czech British and American Studies from Palacký University in Olomouc. In the keynote speech he addressed the questions concerning Shakespeare's biography and works, as well as the range of Czech and international Shakespearean studies, adding his personal experience.*

It has been an English tradition that in the United Kingdom the Minister of Defence is not a soldier, the Minister of Health is not a physician, etc. Continuing in this tradition, the present keynote speaker is not a Shakespearologist. But Shakespeare will be Shakespeare and so he will approach the theme with due humility because several bookcases have already been filled with learned books on the Bard, more illuminating than this talk of his is going to be.

As an ordinary reader, I became curious about Shakespeare as a person. E.g. was "Shakespeare" a common name? Did William have any brothers and sisters? Was he very much in love with his wife? Was he religious? What did he look like? How did he prosper in the theatre? Was he liked by fellow dramatists? Is any event he witnessed in his young days reflected in his work? What are the conspiracy theories about? Are there any direct descendants of Shakespeare?[1]

Then as a linguist I cannot help asking: How did Shakespeare, the young provincial from Warwickshire, attain his command of such a large vocabulary (ca 25 000 words) and of the elegant form of language, the use of which was so closely associated with courtly cultivation? Being interested in Cultural Studies, I wondered: When did the Czechs first hear of him? Is his name still remembered by man-in-the-street and how often is his work or a line of his text quoted in Czech fiction?[2] And finally some reminiscing: When and where did I see a Shakespeare play for the first time? And which was the first play that stuck in my memory and why?

Let me address myself to the first block of questions first. The name of Shakespeare was fairly common in Warwickshire. Even now, I know of three people: a well-known British manufacturer of the fishing tackle, a member of an American counterspy agency, and the third one, Nicholas S., who rang up Professor Hilský in Prague. When the Professor said "Hilský", the response was "Shakespeare speaking". Naturally, Hilský at first thought it was a silly joke. But the man turned out to be a British journalist asking for an interview with the famous translator of his namesake. (Shakespeare 2011, 2016[2]) By the way, the earliest record of the name is that of William Sakspeer in 1248, a man who lived not far from Stratford. The dramatist may have obtained his first name after his godfather.

The name "Shakespeare" (the dramatist himself signed himself as Shakspere) of course refers to spear shaking but in the days (fortunately now long gone) when English was neglected and even frowned upon in this country, an article about the dramatist in a popular Czech magazine was headlined "Vilém Třeshruška"(Kufnerová et al., 121). While a pear tree may be shaken, the spear can even get broken. In the 12th century Nicholas Breakspear adopted the name of Adrian IV, the only Englishman to become a Pope (Mackie).

The Shakespeare family was one of the about two hundred residents in Stratford. The family history reveals that Shakespeare's mother had eight children, three of which died in childhood. William was born eight years after the marriage of his parents. The surviving brothers were Gilbert, born in 1566,

about whom it is only known that he died single, aged 46. Even less is known about Richard (by ten years William's junior, and named after his grandfather), who died at 38, one year later than Gilbert. Edmund died the youngest, at twenty seven. The names of William's two sisters are Joan and Anne (born in 1569 and 1571). Shakespeare himself became parent at the age of eighteen, when his daughter Susan was born. Two years later the twins Hamnet (who died aged eleven) and Judith arrived. Here too, the children obtained their names after their godparents, Mr and Mrs Sadler. But there was a person named Hamlet in Stratford. In 1579, before Christmas, a young woman, Katherine Hamlet, was drowned in the Avon. It was probably a suicide, but in order to make possible a Christian funeral for her, the verdict was: Hamlet slipped and was drowned. Her fate brings to mind the fate of Hamlet's Ophelia. Another reflection of reality may be found in a line spoken by Gloucester in *King Lear*: "These late eclipses in the sun and moon portend no good to us" (Shakespeare 2005, 1158; *King Lear* I.2.101)–an eclipse of the Sun took place on 27 September and of the Moon on 2 October 1605. And finally, a contemporary of Shakespeare, Sir Brian Annesley, became known when the eldest of his three daughters attempted to put him into a lunatic asylum in order to seize his property, and the youngest daughter prevented it. Her name was Cordell (Bullough).

Now let me continue with the early years in Shakespeare's life. William's bride, Anne Hathaway, was eight years older than him. Was the marriage only due to the fact that a child was on the way? Would William otherwise have not married Anne? And how was this fact reflected in the later relation between the two? Can that be an explanation why Shakespeare did not return from London very often to Henley Street in Stratford? Modern feminist woman writers wrote a pseudo-biographical play and a novel about Mrs Shakespeare (Rowlands, Ryan) and naturally took her side, saying that Mrs Shakespeare ran the Stratford household for him and was working hard while he was enjoying himself in the big world. In addition, she also wrote his plays. On the other hand, Robert Nye wrote *Mrs Shakespeare: The Complete Works* (1993), in which Mrs Shakespeare does not think much of his sonnets and other poetry, reveals the intimate details of their mismatched marriage, saying "he was no great shakes when it came to lovemaking." As early as 1940 František Kožík wrote a play named *Shakespeare*. The setting for the eight scenes are the Mermaid Tavern, the prison in the Tower, the palace of Elizabeth I, the dressing room in the Globe Theatre and Shakespeare's rooms in London. The characters are Francis Bacon, who supplies Shakespeare with Holinshed's Chronicle, dramatists Ben Jonson and Christopher Marlowe, two fellow actors, Mary Fitton, a Queen's maid of honour (the Dark Lady?) and Mrs Shakespeare, who arrives in London to tell her husband of the death of their son Hamnet. Later Mrs Shakespeare comes again in order to take him back to Stratford because his daughter Susan is getting married. Here Kožík is wrong, Shakespeare since 1612 lived already in Stratford (so that he did not see the fire which destroyed the Globe theatre one year later, on 29 June 1613, during the performance of Henry VIII). By the way, at this wedding in 1616 (the bride was already thirty years old, the bridegroom was 23) Shakespeare caught a cold and died ten weeks later, aged fifty-two.

The issue of Shakespeare's language and style is linked with the issue of education. Neither his father nor mother, it appears, were able to write, although his father in 1567 aspired to be elected the mayor of Stratford (he was turned down 3:16) but in the next year he did become justice of peace, though later, when he got heavily into debt, he lost this office. But book learning of the time when Shakespeare was a schoolboy was attained from the excellent grammar school of Stratford. Its teacher Simon Hunt was a graduate of Oxford. In the Stratford school Shakespeare acquired a knowledge of the classical languages, "small Latin and less Greek" as the better-educated Ben Jonson rated it. The character of the schoolmasters introduced in Shakespeare's plays and the frequent allusions to schoolboy life do not indicate any enthusiasm on Shakespeare's part for school training. But the

knowledge of classical authors and of the art of rhetoric gained at school definitely contributed toward the mastery of expression in his writings (Miola). The school life, however, was interrupted probably at the age of fourteen. Moreover, the early marriage at eighteen and the rapidly expanding family did not help in the pursuit of learning.

Unfortunately, a complete obscurity surrounds the early manhood of Shakespeare. Little is known with certainty about this formative period. It has been conjectured that he served for a time as a lawyer's clerk, a theory which would explain his familiarity with terms of law. Another explanation: he lived for a time as page in the household of erudite Sir Henry Goodere at Polesworth. Or, his familiarity with courtly speech may have come from his association with women or perhaps he served for a few years as schoolmaster. There is no real evidence in support of any of these theories.

About 1590 he came to London. There he was connected with a theatrical company in the double capacity as actor and playwright. He quickly rose in the profession from "hireling" to a "full shareholder" in the company. That he distinguished himself in the theatre can be seen from the spiteful words of the dying fellow-dramatist Robert Greene. Early in his career Shakespeare wrote courtly poetry. In 1593 the press of Richard Field, a fellow townsman of Stratford settled in London, produced a quarto volume containing *Venus and Adonis*, dedicated to the Earl of Southampton, a man with no university association, a man from the provinces. And Shakespeare soon won recognition as a literary artist: Francis Mere, scholar and critic, in 1598 praised Shakespeare saying that if Muses spoke English, they would speak with Shakespeare's phrases. It is remarkable how William dropped his Warwickshire dialect. Language, like manners, was gained from social contact. Maybe the contact was provided by the gatherings at the Mermaid Tavern said to have been inaugurated by Sir Walter Raleigh and by actors and literary men of high social rank. By the way, King James I himself came to see the premiere of *The Tempest* in November 1611.

In language Shakespeare soon surpassed his masters. He was acquainted with Ovid (in Golding's translation). The Bodleian Library preserves a copy of Ovid with Shakespeare's initials inscribed. In the play *Titus Andronicus* Lavinia is interested whether the boy Lucius knows the *Metamorphoses*. Maybe Shakespeare knew Cicero, had heard of him at school, see the oration delivered by Brutus over the body of Caesar. Shakespeare is aware of the Latin meanings of derivative words, makes bilingual puns, and sees the absurdity in the malapropisms or mishandlings of the "hard" words in the speech of the illiterates. And he is able to adapt speech to character: low, middle, grand, stilted style. Romeo and Juliet, in their passion, speak in a simple, natural way. Shakespeare is a master of indirect description. Where a modern man would ask "Who's that gorgeous lady?" In *Romeo and Juliet* the question is "What lady's that which doth enrich the hand / of yonder knight?" (Shakespeare 2005, 377; *Romeo and Juliet,* I.5.41-42).

Another issue is: how religious was Shakespeare? It's hard to say because e.g. *King Lear* is more pagan than Christian. And it is agreed that whatever his true beliefs, he played safe, avoiding the subject in his plays. Literary historians point out that his mother, Mary Arden, probably had Catholic roots and that William's teacher at school, Simon Hunt, and later became a Jesuit. In 1757, under the roof of the house in Henley Street, was discovered the hidden testament of Shakespeare's father with the Catholic confession (Schoenbaum 51) The fact is that in the Elizabethan days religion was a risky subject, and while talking about the Good Queen Bess, we tend to forget that she had some 150 people executed for their religious (Catholic) beliefs, including three former residents of Prague and Olomouc, the Jesuits Ogilvie, Campion and Throckmorton. That Shakespeare was not superstitious can be seen from Edmund's replica to Gloucester: "When we are sick in fortune–often the surfeits of our own behaviour–we make guilty of our disasters the sun, the moon, and stars" (Shakespeare 2005,

158; *King Lear* I.2.117-118). Shakespeare's attitude to Jews in *The Merchant of Venice* has become controversial in this age of political correctness and is sometimes solved by omission of a line or two. Shakespeare is not to blame, the stereotyped Jew has been common in literature since the Middle Ages, see Chaucer's *Prioress' Tale*, and in Shakespeare's day the *Jew of Malta* by Marlowe.

Each little detail in Shakespeare's life has been scrutinized by ambitious scholars, eager to make a discovery. Let me mention two of these. It was noticed that the price of the New Place in Stratford which Shakespeare had bought in order to live there when in retirement, was unnaturally low. Sixty pounds. To make a comparison: The only surviving letter addressed to Shakespeare is the one written by Mr. Richard Quinney, who is asking in it for a loan of 30 pounds. A probable explanation was found why only 60 pounds was paid for the second best house in the town, with five gables: there was a sort of curse on the house. Thirty years before, a Mr Underhill had bought it from a man named Botta and two months later was poisoned by his demented son. And Mr Botta allegedly had murdered his son in the house. The curse seems to continue. The New Place no longer exists. The owner in the mid-18th century, Reverend Francis Gastrell, in a conflict over paying town tax demolished the house in 1759. This fact outraged public opinion in Stratford so much that the man was eventually forced to leave town. The ground has remained empty to this day.

Another observant eye registered that in his Testament Shakespeare bequeathed his daughter Susan, who had married a prosperous local physician, Dr Hall, the large house, while his second daughter Judith, who married an innkeeper, was bequeathed only 100 pounds: besides, the Testament contains a strange note saying that if Judith is still alive three years later, she would receive another 150 pounds. The observant scholar noticed one more thing: the page with this particular bequest was written in a slightly different ink. The ensuing conclusion: Shakespeare had changed his will. This of course led to the question why? What was wrong with the daughter Judith? This mystery has been solved, too. Actually it was her husband who was being punished by the lower bequest. Thomas Quinney, five weeks after marrying Judith, was denounced by a young woman in Stratford, Margaret Wheeler, while giving birth to a child (and dying in the process like the child), was his own. Quinney admitted it and had to do a public penance. It looks that Shakespeare had expected the worst from his son-in-law, even being capable of killing his wife in the near future, that is why the note, "if she is still alive three years later".

What did Shakespeare look like? Droeshout's engraving in the frontispiece of the First Folio was produced seven years after Shakespeare's death. Droeshout was fifteen when Shakespeare died so it's more likely that the engraved portrait is not based on a boy's memory but like the bust on Shakespeare's tomb in St Trinity Church in Stratford is based on a death mask, now long lost. The accepted image of Shakespeare is: a pointed beard, a bald pate. In 2001 a portrait was put on display in the Art Gallery of Ontario, a tempera on an oak panel. A genuine Elizabethan portrait, as was proved by analyses of wood and pigment. On the back of the painting was the inscription: "This likeness of Shakspere taken in 1503, age at that time 39 ys." The man has auburn hair, blue-green eyes, all in accord with the contemporary description of the dramatist. Allegedly he was painted by Shakespeare's scene painter John Sanders and the picture was kept in the family for 400 years, until it finally reached Canada. The final verdict is: In spite of the chemical analysis being OK, it cannot be W. Shakespeare: the label is over-informative and there is no quill or inkpot to indicate his writing profession. On the other hand, those who saw the portrait agree that the man in the picture looks more like an artist and bohemian than the man in the two surviving portraits.

Are there any direct descendants of Shakespeare? Only from his sister Joan. The daughter Susan had only one child, the daughter Elizabeth, who died childless. The daughter Susan had three sons, of whom one died as in infant, the other two died without progeny.

But let's go back to Shakespeare's work. It is impressive in size, which may be attested, among other facts, that only two Czechs have managed to translate the complete work. Josef Václav Sládek (1845-1912) (Shakespeare 1959-1964) nearly kept his promise to finish the translation of 33 plays by the 300th anniversary of the dramatist's death. Martin Hilský succeeded in translating the plays plus the poems in time for the 400th anniversary. The amateur admirer of Shakespeare, František Nevrla (1898-1982), managed to translate the complete oeuvre in the 1950s and 1960s, but most of his texts have remained in manuscripts (Drábek 217-227). Erik Adolf Saudek (1904-1963), active in the 1940s and 1950s, before translating the last part of the work, *The Histories*, drowned in 1963 while holidaying at the seaside in Sozopol in Bulgaria.

You can buy Shakespeare. In a single volume with miniature print or you can buy a shelf of books. The Arden edition consisting of 34 hardback volumes costs a total of 1 020 pounds and the CD- Rom 2 500 pounds plus VAT. By the way, *The Compact Oxford English Dictionary*, with the whole of the English vocabulary and with 2.4 million quotations (but with 9 pages micrographically reproduced on one page), when it came out in 1991, cost only 150 pounds. The CD edition of the *Arden Shakespeare*, besides profuse commentary notes, contains both the Quarto and the Folio texts, the "bad" and the "good" texts. The issue, however, is less simple. Originally it was claimed that the Quarto is a pirated text, obtained in a secretive way by someone in the audience, while the Folio is the correct Shakespeare. Recently three interpretations emerged: one, the Quarto was obtained from actors, who sold the text at a profit, and because actors in those days had excellent memory, it is the version performed at the Globe. Two: the Folio text is the outcome of the professional zeal of the scribe, identified as Ralph Crane, who was responsible for preparing the printer's copy, and his substitutions are highly characteristic of himself and are not the words written by Shakespeare. Three: it cannot be ruled out that most of the changes were made by the dramatist himself. The First Quartos were published while he was still alive but they include only 18 plays, while the First Folio 36 plays. Besides, in the Quarto the text is not divided into acts and scenes, only the arrivals and departures of the characters are indicated. The third difference is: 115 lines absent in the Quarto and present in the Folio, 285 lines absent in the Folio and present in the Quarto. The different versions are best seen in the mirror-like edition *The Norton Shakespeare* (1997). It is up to the director to choose one or the other or use a conflated version as optimal.

There are three indicators of the cultural level of a nation. One, the number of translators: in this country there have been nearly fifty, between 1786, when *Macbeth* was translated by Karel Hynek Thám, and now. Two: How early did the first monograph on *Shakespeare* appear? In Bohemia it was in 1873. Jakub Malý (1811-1885) published *Shakespeare a jeho dílo* (Shakespeare and his Works) thirty years after his first translation of a play by Shakespeare. And three: The frequency of Shakespeare staging in the country. The Czechs in this respect occupy one of the front places. E.g. *Shakespeare Survey* 1956 mentions 40 Shakespeare premieres in Czechoslovakia, while in Switzerland and in Greece there were 4, in Norway 3. On the other hand, one should not forget that in the Communist era the showing of the English film *Hamlet* was banned in Prague, though its screening was hesitatingly allowed in the provinces (with the result that the Prague people travelled there in mass).

Shakespeare studies include encyclopedic books, such as concordances to Shakespeare (the first complete one, by John Bartlett, was published in 1874, a century later *The Harvard Concordance to Shakespeare* in nine volumes appeared, edited by Marvin Spevack). There is *Who's Who in Shakespeare* by Hamish Johnson and Peter Quennell with entries from Antonio to Yorick (2001). In Geoffrey Bullogh, *Narrative and Dramatic Sources of Shakespeare* (1957-76 in eight volumes), whole texts or extracts are provided. There are books on grammar (Abbot), language (Kermode), on areas

of vocabulary (Partridge; Dent), even on gestures in his plays (Bevington). In Czech, the first major work of scholarship was the wartime *Kniha o Shakespearovi* ((A Book on Shakespeare) 1941, 1943), two bulky volumes by the Brno university professor František Chudoba. In the second half of the 20th century, various specialized Czech monographs or studies appeared (e.g. Vočadlo 1954; Pokorný 1955; Stříbrný 1959, 1964, 2000; Hodek 1971; Bejblík 1979; Procházka 1988). The most recent contributions are Martin Hilský's studies accompanying his translations of complete Shakespeare's oeuvre (*Dílo*, 2011) and his book *Shakespeare a jeviště svět* (Shakespeare and the Stage of the World) (2010). The bibliography of Shakespeare's plays, poems and adaptations in Czech and Slovak before 1964 is found in Shakespeare (1964, 754-787). There are scores of monographs devoted to a single play. One on *Hamlet*, by David Bevington (2011) tries to attract the general reader by its title, *Murder Most Foul*, *Hamlet through the Ages*, a quotation from the play.

Shakespeare's plays have been re-appraised in the 20th century both through the interpretation of the text and in the stage version. Contemporary Shakespeare Studies introduced alienation, gender politics, feminism, Marxism, psychoanalysis, semiotics of drama, poststructuralism, and what not else. Various revolutionary novelties in interpretation may be seen from time to time on the stage. As early as 1936, Orson Welles set Macbeth in Haiti of the mid-19th century, with an all-Negro cast and with voodoo magic replacing the three witches. In 1968 in a Washington performance of *Romeo and Juliet,* the Montagues were a white clan, while the Capulets were a black family in Louisiana of the 19th century. A better known example of Shakespeare's drama being transposed to a different culture or ethnic is Kurosawa's version of Macbeth, *The Throne of Blood,* a transposition into the era of the samurai. The same director produced a version of *King Lear*, named *Ran* (Hilský 2015). The Royal Shakespeare Company in 1997 performed *Henry V* in the uniforms of WWII to emphasize the universality of the theme. Peter Hall in 1960 conceived *Troilus and Cressida* as an allegory of the Cold War and the sexual revolution. In the Czech musical *Hamlet* (2013) by Janek Ledecký, Ophelia wears jean shorts and Laertes a black shirt with a silver guitar. In a British production (by scriptwriter Andrew Davies) Othello was the first Black commissioner of the Metropolitan Police in London and the play included riots between the North London black communities and police (based on the 1980s riots in Brixton). Some scholars concentrate on one or two points only, e.g. Christopher Kay (a one-time lecturer in Plzeň) finds it wholly implausible that the military force in Venice would be given under the command of an African. Also, he believes that Othello originally was a Muslim and his violence is seen as evidence of Shakespeare's racism. No wonder that there are critical voices saying that this drama now serves political purposes. By the way, in Britain it is an established practice that a Black can play an English king but a white actor cannot play Othello. Finally, one Shakespeare play may lead to its modern variety; e.g. G. B. Shaw had objections against Shakespeare's Cleopatra in *Antonius and Cleopatra* and so he wrote *Cesar and Cleopatra* (1898). *Romeo and Juliet* has a counterpart in a play by Peter Ustinov in which Romeo / Igor Romanoff is the son of the Russian ambassador and Juliet is the daughter of an American diplomat in a mythical Central-European country, named Concordia.

The issue of Shakespeare's collaborators can never solved to full satisfaction. E.g. among the 36 plays in the First Folio, two plays are missing: *Pericles* and *The Two Noble Kinsmen*. In the latter play, some share of the younger dramatist John Fletcher is assumed. The answer to the everlasting question whether Shakespeare wrote all the 38 plays is difficult because, as Hilský pointed out, Shakespeare is different at the beginning of his career, in the middle of his life, and at the end.

Conspiracy theories emerged already in the late 19th century and the early 20th century (Shapiro 2011). Mark Twain believed that the real author was the philosopher Francis Bacon. Another candidate has been the 17th Earl of Oxford. I like best the Christopher Marlowe theory. Woody Allen said: "If

Marlowe wrote Shakespeare, who then wrote Marlowe?" Now let me go into some detail here: in 1593 Marlowe was arrested in Cambridge for breaches of the peace and for atheism and yet, twelve days later was released. Soon afterwards while meeting two men in a pub at Gravesend, he was stabbed to death, allegedly in a dispute over the bill. Nobody was found guilty. One of the men involved was someone who worked as a spy for the government. So much the facts. And now the speculative interpretation: Marlowe had been released from prison after promising to become a spy. At Gravesend his death was faked so that he could be sent over to France as a secret agent. But Marlowe was unable to give up writing dramas and he had Shakespeare engaged to publish them under the latter's name. That is why Shakespeare until Marlowe's death / disappearance wrote only histories and comedies, but from 1593 he turned out tragedies. A Virginia Fellows (2006)[3] claims that Francis Bacon wrote the plays of Shakespeare, Marlowe and Greene and the poetry of Spenser. She does not stop at this staggering revelation and claims that Bacon was an illegitimate son of Elizabeth I and the Earl of Leicester, born to her when Shakespeare was 28.

Besides believers in conspiracy, Shakespeare's plays have been a great magnet for filmmakers. *The Cambridge Companion to Shakespeare on Film* (2007) lists all the film versions of *Hamlet*, *Macbeth*, *King Lear* etc., and registers the directors Laurence Olivier, Orson Welles, Franco Zefirelli, Kenneth Branagh, Peter Brook, Grigori Kozintsev, Roman Polanski, Akiro Kurosawa, to name just the few best known. The latest *Macbeth* (2015) is by the Australian director Justin Kurzel. In the 19th century the conception of the play was determined by the star actor, in the 20th century this role was taken by the director. *The Guinness Book of Records* lists 410 feature-length film and TV versions of Shakespeare's plays as having been produced, making Shakespeare the most filmed author ever in any language. Some films are faithful to the original story while others are adaptations that only use the plot rather than the dialogue.

Shakespeare has also provided an unrivalled opportunity for composers of music. The list may start with Henry Purcell's *The Fairy Queen* (Covent Garden 1692), based on *Midsummer Night's Dream*, and continue with the opera *Falstaff, or The Three Jokes* by Antonio Salieri (1798). *Much Ado about Nothing* inspired Hector Berlioz for an opera named *Béatrice et Bénédict* (1862). *Hamlet* was composed by Ambroise Thomas six years later, in 1868 (by the way, it is a Hamlet with a happy ending), *Othello* has inspired Giuseppe Verdi's and Gioacchino Rossini's operas and a ballet by Jan Hanuš, *Romeo and Juliet* inspired an opera by Vincenzo Bellini (under the title *I Capuletti e i Montecci*), and *The Merry Wives of Windsor* was made into an opera by Otto Nikolai. The main character of a play also gave the name to *Falstaff* by G. Verdi and to *Sir John in Love* by Ralph Vaughan Williams. Other operas include *The Midsummer Night's Dream* by Benjamin Britten and *Antony and Cleopatra* by the American composer Samuel Barber. Shakespeare's *Sonnets* were recently set to music by Canadian songwriter and composer Rufus Wainwright (*Take All My Loves*, 2016), in this country by Zdeněk Merta as *Shakespeare's RAPsody* (Prague premiere in 2015), a composition combining rap, symphonic music and the sonnets, and by Daniel Dobiáš, who with Martin Hilský produced a literary-musical programme named *Shakespeare's Sonnets or All Shapes of Love* (for more see Pfister and Gutsch).

Due to the project *National Theatre Live*, launched in 2009, Czechs for a fee of 250-300 Kč could watch Shakespeare's plays in three cinemas in Prague but also in Brno, Plzeň and a few more places. So far seven plays have been released, with English and Czech captions (*Comedy of Errors*, *Othello*, *King Lear*, *Timon of Athens*, *Coriolanus*, *Winter's Tale* and *Hamlet* with Benedict Cumberbatch, better known as Sherlock Holmes). In 2008 an American with Czech ancestors, Guy Roberts, founded Prague Shakespeare Company, which presents productions in English (with an emphasis on the plays of Shakespeare), workshops and lectures, with a multinational ensemble at the Kolowrat Theatre.

Shakespeare has naturally attracted writers of fiction, too. There is the mysterious Dark Lady of *The Sonnets.* G. B. Shaw wrote a Shakespeare comedy in 1910, *The Dark Lady of the Sonnets*, in which Shakespeare intending to meet the Dark Lady, accidentally encounters Queen Elizabeth and attempts to persuade her to establish a national theatre. In the preface he identified the Dark Lady as Mary Fitton (1578-1647), the Queen's chambermaid, later dismissed from the court because of a scandal. On the other hand, Anthony Burgess in *Nothing Like the Sun: A Story of Shakespeare's Love-Life* (1964) and Michael Baldwin in *Dark Lady* (1998) identify the lady as Emilia Lanier, neé Bassano, daughter of an Italian musician at the royal court. The first scholar who came forward with this suggestion was A. L. Rowse in *Shakespeare the Man* (1973). The film *Shakespeare in Love* (1898), based on a libretto by the dramatist Tom Stoppard, tells about Shakespeare looking for inspiration for a new play and finding it in the attractive Lady Viola, who loves theatre. This leads to a real love between the two and results in the writing of *Rome and Juliet*, but in the end the lovers must part because Viola (Gwyneth Paltrow) is married against her will to someone else and Shakespeare (Joseph Fiennes) is married. There are several novels which combine speculation and fact. In addition to the novel *Mrs Shakespeare: The Complete Works* (1993), Robert Nye wrote *The Late Mr Shakespeare* (1998): an old actor remembers his days as a boy in Shakespeare's troupe when he played the greatest female roles, from Cleopatra to Portia. Now he deliberates whether Shakespeare ever was in love and what he did in the so-called lost years, that is before coming to London or whether he died a Catholic, etc.

Shakespeare wrote in 16th-century English, a language different from modern English in more ways than the pronouns thou, thee, thy and the verbs hath, doth: "Thou art a scholar, speak to it, Horatio", "If thou didst ever thy dear father love" (Shakespeare 2005, 683, 689; *Hamlet*, I.1.40; I.5.23, respectively), "who doth ambition shun" (I Shakespeare 2005, 664; *As You Like It*, II.5.35)–two examples from *Hamlet* and one from *As You Like It*. His vocabulary contains many words and phrases (not to speak of allusions) that are not understood by modern audiences. Three examples from *King Lear*: "with a sigh like Tom o'Bedlam" (Shakespeare 2005, 1158; *King Lear* I.2.132) – in Hilský's translation "vzdychat jako žebrák z útulku pro mentálně choré"; (Shakespeare 2011, 1171; *Král Lear* I.2.132-133) "poor Turlygod, Poor Tom" (Shakespeare 2005, 1165; *King Lear* II.2.183) – "ubohý blázen boží" (Shakespeare 2011, 1181; *Král Lear* II.3.20) (only Shakespeare's contemporaries knew that Turlygod was a name given to Bedlam beggars); "Goose, if I had you upon Sarum Plain / I'd drive you cackling home to Camelot" (Shakespeare 2005, 1164; *King Lear* II.2.83-84) – "Potkat tě na louce huso, zahnal bych tě do kurníku" (Shakespeare 2011, 1180; II.2.83-84) (today no one knows that Sarum is on Salisbury plain near Winchester, often associated with Camelot, the home of King Arthur). So non-English audiences are actually fortunate that Shakespeare's English is modernized in translations to other languages and the texts are better understood on foreign than on domestic stages. This brings me to the final, personal note.

I believe that most of you remember their first exposure to Shakespeare on the stage. My first Shakespeare was seen at the Memorial Theatre in Stratford. I was a third-year student of English and I admit that the language of the play *Measure for Measure* was still beyond me though I was considerably better off in understanding the play than Zdeněk Brtnický of Valdštejn, who visited the Globe theatre in 1600 (Stříbrný 1964, 71; *The Diary*) and since he could not understand a word of English, his only comment in his travel itinerary was: "The spectators can see the stage very well from all sides". He even failed to register which play he had seen. Fifteen years later (so long was the period when I was unable to travel to the West), I was back at the Stratford Theatre, but I remember better *Midsummer Night's Dream* performed in the open-air theatre in Regent's park in London on a lovely midsummer late evening, where shrubs and trees made part of the stage.

Now, fifty-three years later, let me compare the inventiveness of Czech translators in four different

versions of an extract from the *Midsummer Night's Dream*. Act 2, Scene 1 contains a dialogue between Puck and a Fairy, which begins:

Puck: How now, spirit! whither wander you?

Sládek: Hej, hola, duchu! Kam to pospícháš?

Saudek: Povídám, duchu! Kudy kam?–

Bejblík: Pohleďme, duch! Kam, duchu, pospícháš?

Hilský: Pohleďme, duch! A kampak pospícháš?

Fairy: Over hill, over dale, / Thorough bush, thorough brier, / Over park, over pale, / Thorough flood, thorough fire: / I do wander everywhere, / Swifter than the moonës sphere (Shakespeare 2005, 406; *A Midsummer Night's Dream* II.1.1-7).

Sládek: Přes hory a doly, / skrz houšť a les, / oborou i v poli, / přes plot a mez, / ohněm, vodou těkám svěží, / rychleji než měsíc běží (Shakespeare 1959, 18; *Sen noci svatojanské* II.1.5-11).

Saudek: Přes doly, přes hory, / luhy a les, / potoky, obory / hlohy, vřes, / kráčím a tančím a hbitější jsem / než měsíček v kole nebeském (Shakespeare 1955, 143-144; *Sen noci svatojanské* II.1.1-7.).

Bejblík: Přes hory a přes doly, / přes trní a hloží, / přes háje i obory, / všude elfi běží, / přes ohně a pláně vod, / s bledou lůnou o závod (Shakespeare 1980, 168; *Sen noci svatojanské* II.1.1-7).

Hilský: Přes hory, přes doly, / přes trní hlohů, / po lukách, po polích / toulat se mohu, / přes oheň, přes vodu / tancovat dovedu (Shakespeare 2011, 194; *Sen noci svatojanské* II.1.1-7).

In the introduction to this talk I promised to say something about how often Shakespeare is mentioned in Czech prose and poetry. In this, however, let me refer you to the book *Anglie očima české literatury* (England in the Eyes of Czech Literature, 2001), where nearly fifty pages are devoted to that topic, with quotations from 85 Czech writers, starting with Josef Kajetán Tyl in the 1830s. In these texts, also 43 characters from 15 of his plays make their appearance. By the way, a reference to Marlowe was found in five Czech texts only. The next most often quoted dramatists are Oscar Wilde (26 authors) and G. B. Shaw (23) (Peprník 2001, 271-319.).

In 1864, Shakespeare's 300th jubilee was celebrated in Prague on April 23 with a patriotic procession of masks, theatre performances and other festivities in order to show that Czech society increasingly lives by art and that Shakespeare offers a powerful impulse in this respect. In the concluding poetic address there was cited the verse: "Národ, jenž cizí velikány ctí, / hoden, by u cizích i v úctě byl." (The nation which holds foreign great men in esteem is worthy of esteem on the part of the foreign people.) (Züngel 126) The dramatist's anniversary was remembered over the next few years in various places. E.g. in the American Club of Ladies, founded by Vojtěch Náprstek (Šole), the writer and actor Josef Jiří Kolár in 1867-68 delivered three lectures on the "Characters of Women in Shakespeare."

Besides being an incentive, Shakespeare can become a source of comfort. When Professor Vočadlo was expelled by the Communist regime from Charles University, he took up a labour of love, a new commented edition of Sládek's translation of Shakespeare. (Shakespeare 1959-1964)

Finally we may ask: which of Shakespeare's play was the first to influence you in some way? In my case, it was not a play watched on the stage but a film. When I passed the final exams in English in 1949, my friend Jan Firbas, in order to celebrate this achievement, bought tickets for me and himself for *Henry V*, the Laurence Olivier film. Among the lines that became permanently impressed on my memory were those spoken by King Henry at Agincourt before the battle: "We few, we happy few, we band of brothers." (Shakespeare 2005; *Henry V* IV.3.60.) This phrase became appropriate for the new situation in which I and a few thousand more young men found ourselves one year later. I quoted the phrase to my fellows in the forced labour camp, known in Czechoslovakia as P.T.P. Why "happy few"? Because we did not have to make compromises. The borderline was clear-cut. On one side they, the

promoters of the dictatorship of the proletariat, on the opposite side us, who rejected that philosophy. So when Professor Hilský says, summing up, Shakespeare is topical in everything: in human relations, the will for power, friendship, love, hate, in courting, marriage and infidelity, when speaking about truth, I will add: he is relevant even in any struggle between the good and the bad.

The subtitle to this talk on Shakespeare was "400 years since his departure". By now you may agree with me that he has never departed. Shakespeare is still with us.

Notes

(1) The keynote speech is not a standard research paper, but a personal general survey and summarizes and discusses mostly well-known data which are available in numerous publications; answers and facts mentioned can be nevertheless found in the books listed in the References; specific data are shown in footnotes.

(2) See Chudoba 1941, 1943; Stříbrný 1964; Schoenbaum 1987; Bate 2008; Hiscock and Longstaffe 2009; Edmondson and Wells 2015; Peprník 2001.

(3) http://www.sirbacon.org/links/fellows.html

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Bohuslav Mánek

From Chapbooks to Blank Verse: the Earliest Czech Reception of Shakespeare in 1782-1839

Abstract: *The paper outlines the earliest Czech reception of Shakespeare from the 1780s to the 1830s and discusses the development of the qualities of the individual texts. The first ones were two chapbooks by an anonymous author summarizing the plots of Macbeth and The Merchant of Venice printed in 1782 without stating the name of the author. The first mention of Shakespeare in the Czech language is most likely found in Karel Bulla's Preface to Gottlieb Stephanie Jr.'s play Odběhlec z lásky synovské (A Fugitive because of Filial Love) translated from German and printed in 1785. The first Czech version bearing the playwright's name is the simplified dramatic prose version of Macbeth translated by K. H. Thám and published and staged in 1786. Hamlet, whose text is lost, was staged in 1791, followed by King Lear translated in prose by P. Šedivý, preserved in a manuscript dated 1792. The Comedy of Errors, translated as Omylové by Antonín Marek, was published in 1823. After several minor contributions by various authors in magazines, the first blank verse translation was King Lear by J. K. Tyl staged in 1835, followed by J. J. Kolár's version of Macbeth in 1838 and The Merchant of Venice in 1839. The analyses of the above mentioned texts demonstrate that this series of translations parallels the development of the Czech language and Czech literature in the early stage of the Czech National Revival.*

The earliest reception of Shakespeare's works in the Czech language took place in the Czech National Revival spreading from the 1780s to the 1850s, the period of formative influence on the modern Czech society, culture and literature. (Goldstücker; Macura). Due to the social and political conditions after the defeat of Czech aspirations in the Thirty Years' War, Czech politics, culture, language and literature suffered. Cut off from its richly developed medieval and Renaissance past, Czech literature was lagging behind in comparison with contemporary German, French and other literatures. In particular during the eighteenth century German became the language of higher education and of the country's upper classes and intelligentsia, but attempts at large-scale Germanization were unsuccessful. Therefore throughout the Revival, German publications were often more easily available sources of information about English literature than the original English works themselves. However, the reforms of the Enlightenment Era such as the abolishment of serfdom, *corvée* and other feudal limitations paved the way to better economic conditions and opened new cultural horizons. The emerging Czech middle class, reading public and theatre goers gradually developed from the lower orders of peasants, artisans and servants anxious to be educated. There was a very small number of well-educated Czech intellectuals–patriotic Revivalists who were proud of the history of the nation and strove to develop the neglected Czech language and to restore the full range of its functions in society so that it might be able to express the latest scientific knowledge and the finest contemporary and classic works of literature. Translations and theatre performances were therefore important means of achieving these goals and played a role of enormous cultural significance. It took nearly a century to develop the full range of genres, styles, narrative and verse techniques, verse forms, etc. and to elaborate and establish the appropriate standards. The "restoration" was complete at around the turn of the 19th century when Czech literature began to keep pace with the contemporary trends in European literatures again.

Besides the dramas of Schiller, Grillparzer and Molière, the introduction and further reception of Shakespeare's works greatly contributed to the process.

Due to the different development of the social conditions, the reception of literatures in English was delayed by a few decades (Štěpánek 17-49), but the first half of the 19th century saw the publications of many genres of English (and other) literature in translation – Shakespeare's plays, religious prose by J. Bunyan, travel literature by J. Smith, poetry from medieval ballads, Ossian, J. Milton and A. Pope to Lord Byron and other Romantic and Victorian poets, robinsonades, 18th-century essays by J. Addison, J. Swift and pseudo-Sterne, Caribbean fairy tales, columbiads, novels by O. Goldsmith, W. Scott, Bulwer Lytton, W. Harrison Ainsworth and F. Marryat, tales by W. Irving, J. W. Polidori and P. Meadows Taylor, and sketches, tales and novels by Charles Dickens (Kunzová; Mánek 1997).

Fig. 1. Title page of the chapbook Makbet, 1782

It should be also noted that Shakespeare's and other contemporary English dramatists' plays were most probably already being performed in Bohemia, Moravia and Silesia in English or German during the playwright's lifetime, as well as later in the seventeenth and eighteenth centuries, by touring companies of English players who travelled through continental Europe and staged productions, mainly at royal courts and the palaces of aristocrats. For example, Robert Browne's troupe may have visited Prague in 1596. In 1617, John Green's troupe appeared in Moravian towns and in Prague, and Robert Browne's company performed at the Prague court of Frederick of the Palatinate, the "Winter King", in 1619–1620 (Limon 107-116; Stříbrný 10-12 59-61)). Later in 1650, the Czech magistrates warned the aldermen of Prague against Protestant actors, English or German, and asked the aldermen to keep watch over them (Vlček 2:57-58). Nevertheless, *Romeo and Juliet* was performed in Prague in 1658 at a high-society banquet (Stříbrný 21). There is also evidence that an extant baroque German adaptation of *Romeo and Juliet* was staged in Český Krumlov in 1688 (Scherl 2001). These troupes of "English players"[1] consisted mostly of Germans and sometimes included some Englishmen, and performed many English plays in German translations. The character of *Pickleherring* was particularly attractive and praised by the audiences. Since the mid-eighteenth century, when the cult of Shakespeare began to flourish in European theatres and literatures, his plays have become an important component of the repertory of German theatres in Prague, where a permanent German theatre was established in 1738, and other Czech and Moravian towns (Stříbrný 8-13, 21; Limon 107-116; Černý and Procházka 151). It should be also noted that Czech theatre goers could also see Shakespeare's plays staged in German theatres in Prague and in other towns throughout the nineteenth and early twentieth centuries.

The first mention, as well as high praise, of Shakespeare in the Czech language is found in the *Foreword* on the importance of theatre in *Odběhlec z lásky synovské* (A Deserter because of Filial Love), the printed Czech translation of the play German play *Deserteur aus Kindesliebe* by the German dramatists Gottlieb Stephanie Jr. (1741-1800). The play was printed and staged in 1785. Its translator Karel Ferdinand Bulla (1752-after 1803, see Scherl 2015) ranked him with the great poets as follows:

When I move throughout the vast field in which poets perform their wit, I see that with father **Homer** they sing the praise of heroes who performed gallant deeds for their lands, and their language approaches that used by the immortals; with **Pindar** they attempt to soar boldly on the wings of their wit to supernatural regions; with **Petrarch** they describe with words sweeter than honey the delights of love, along with the sweet torments of this enchanting passion; and with **Shakespeare** they reveal before our very eyes human manners, humours, virtues, follies, and passions.[2]

However, the first Czech texts based on Shakespeare's plays had already appeared in 1782. It is typical of the then economic and cultural situation of Czech society that they were published, without the names of the author of the original or the translator/editor, in the form of chapbooks. These were simplified prose narratives based on *The Merchant of Venice,* titled *Kupec z Venedyku nebo Láska a přátelstvo* (The Merchant of Venice, or Love and Friendship) and *Macbeth* as *Makbet, vůdce šotského vojska* (Macbeth, Head of the Scottish Army) intended for the simplest book market.[3] Both texts were most likely based on the German translations of the plays translated, published and staged by Franz Joseph Fischer (1738-after 1799) in Prague in 1777/78 (Fischer; Jakubcová 174-175).[4] With regard to the cultural conditions mentioned above, it is not surprising that this and other first translations were rendered from German versions of Shakespeare's plays. The chapbook *Kupec z Venedyku nebo Láska a přátelstvo*, with some stylistic changes, was reprinted again in 1809, 1822 and 1864 (Kunzová

416). After 1811, the story was transformed into the drama *Komedye o dvouch kupcích a židoj Šajlokoj* (A Comedy about Two Merchants and Shylock the Jew) for folk amateur productions performed in north-east Bohemia. It is the first known Shakespearean dramatization for Czech folk amateur theatre. (Sochorová 349-390, 454-456).
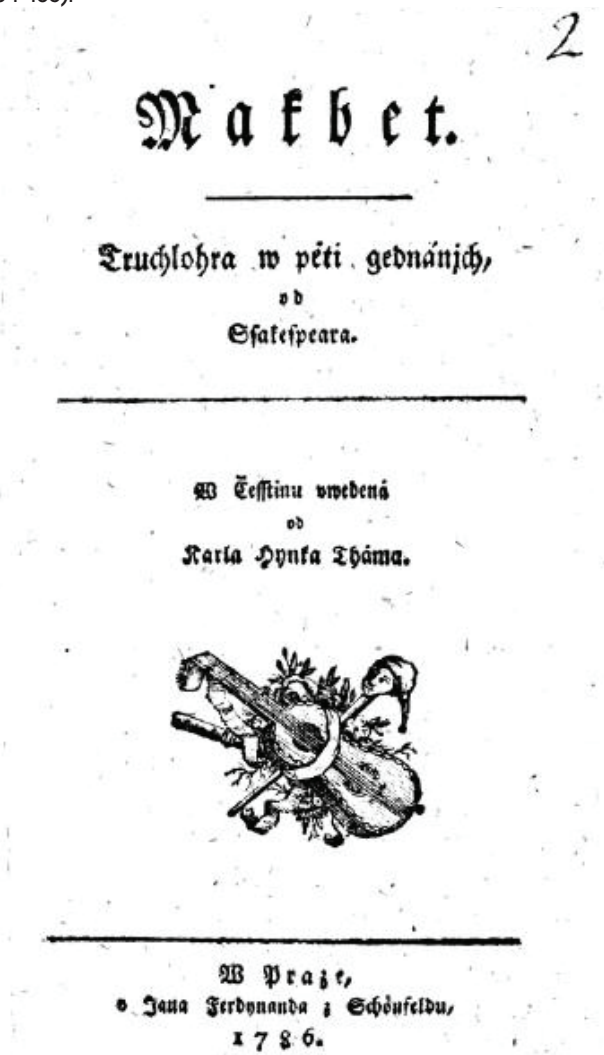

Fig. 2. Title page of K. H. Thám's translation of Makbet, 1786.

Only a few extant documents from the period, i.e. translations, theatre posters and mentions in the press, give evidence of Czech translations and performances of Shakespeare's plays. Thus *Macbeth*,

translated by Karel Ignác Thám (1763-1816) was probably staged in 1786 and certainly in 1792. In the *Foreword* Thám introduces and praises Shakespeare:

"This tragedy was composed by Shakespeare the Englishman in the English tongue, who excelled at the composition of sorrowful heroic plays above all playwrights and surpassed them, gaining immortal fame in the posterity; the tragedy then being rendered by many from English into German and also staged at German theatres, now in Czech into the light of the world comes."[5]

Other translations and performances followed: *Hamlet*, translated by Josef Jakub Tandler (1765-1826) in 1791-1792, *King Lear*, translated by Prokop Šedivý (1764-before 1811) in 1792, *Romeo and Juliet*, translated by Ignác Jan Schiessler (1782-1826) in 1805. The texts of *Macbeth* and *King Lear* have survived, others are lost (Šormová 2:894-895, 998-1000, 1089-1090). The first comedy, *Omylové* (*The Comedy of Errors*), was published in 1823, translated by Antonín Marek (1785-1877), using the pen name Bolemír Izborský, but no data about possible performances of his translation are available (Otruba; Laiske).[6] These plays were rendered in prose, their plots were simplified, and the dialogues of the characters shortened. At the beginning of the Czech National Revival, there were only a few writers who were fluent in English and therefore various texts by English writers were often adapted from German translations and the Czech versions were then (sometimes) collated with the English originals. Thus the results were, in modern terminology, either free translations or adaptations showing the translator's struggle with form as well as with the re-emerging Czech language.

The process of gradual improvement of translations towards better renderings of the sense and metre can be seen in the following versions of *Macbeth* of 1782, 1786, 1790-1810, and 1838 (Müller 1954; Mánek 2015). The passages are quoted from critical editions (Drábek) preserving the specific features of orthographic usage of the respective periods.

Macbeth 1623 (1.3, 87-104)
Ross The King hath happily received, Macbeth,
The news of thy success, and when he reads
Thy personal venture in the rebels' sight
His wonders and his praises do contend
Which should be thine or his; silenced with that,
In viewing o'er the rest o'th' self-same day
He finds thee in the stout Norwegian ranks,
Nothing afeared of what thyself didst make,
Strange images of death. As thick as hail
Came post with post, and every one did bear
Thy praises in his kingdom's great defence,
And poured them down before him.
Angus (to Macbeth)   We are sent
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.
Ross And, for an earnest of a greater honour,
He bade me from him call thee Thane of Cawdor,
In which addition, hail, most worthy thane,
For it is thine.[7]

Anonymous translator and compiler, *Makbet Vůdce šottského vojska*, the chapbook of 1782

V krátkým Čase na to, přišel Mentet a Katnes od Dvora královského k Makbetovi, a řka jemu: Makbete! Král a Pán náš obdržel štiastnou Pověst o tvém udatném Bojování, a o tvých velkých Činech, které jsy v Potykání jak s Rebellenským, tak Norvegitským Lidem sobě zejskal: y protož odeslal nás, abychom na místě Krále tobě se poděkovali, a tebe Svobodným Pánem z Kavdor nazývali; protož v tomto novém Tytulu, Sláva tobě, Statečný a Svobodný Pane![8]

Karel Hynek Thám, *Makbet*, 1786 (1.3, 1-6)

Mentet Makbete! král šťastnou onu zprávu o tvých vítězstvích již obdržel. Zveličenost udatných činů tvých, které sy s buřiči se potýkaje, nahromáždil, v obdivujících očích jeho

vrch lidské slávy býti se zdála. Však ledva, tvou jsa unavilý chválou, ústa svá zavřel, slyše, žes proti neskroceným zástupům Norveyským s tisícerým smrti nebezpečenstvím bojoval zmužile. Hustě jako krupobití stíhala novina novinu, každá slavnými skutky tvými k mocné tohoto království ochraně stížena jsoucí; a tak před ním tvou vystřela chválu.

Katnes My tedy jsme vysláni, bychom ti přinesli díky krále našeho.

Mentet A na důkaz větších poctivostí, kterými tě obmyslil, velel mi, bych tě jménem svobodného pána z Kavdor pozdravil; tedy sláva tobě pane nejdůstojnější![9]

Thám's translation was some time later adapted by an unknown writer using the pen name H. Kukla:[10]

H. Kukla, *Makbet*, 1790-1810 ? (1. 3, 1-10)

Mentet Makbete! král šťastnou zprávu o tvém vítězství již obdržel. Zveličenost udatných činů tvých, které si s buřiči se potýkaje, nahromáždil, v obdivujících očích jeho nejvyšší stupeň lidské slávy býti se zdála. Však ledva, tvou jsa unavilý chválou, ústa zavřel, slyše, žes proti neskrocenim Norvejským zástupům s tisícerym smrti nebezpečenstvím bojoval zmužile. Hustě jako krupobití stíhala novina novinu, každá slavnými skutky tvými k mocné tohoto království ochraně stížena jsoucí; a tak před ním tvou vystřela chválu.

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Mentet A na důkaz větších poctivostí, kterými tě obmyslil, velel mi, bych tě jménem svobodného pána z Kavdor pozdravil; tedy sláva tobě pane nejdůstojnější![11]

The 1830s and 1840s saw the first attempts at metrical translations. The first translator to use blank verse to translate Shakespeare was the distinguished dramatist and writer Josef Kajetán Tyl (1808-1856). His *Král Lear aneb Nevděčnost dětenská* (King Lear or Children's Ungratefulness)), was staged in 1835 and 1838, but the manuscript was first printed as late as 1966. In 1836, Tyl also adapted, translated and staged several scenes with Falstaff from *The First Part of King Henry the Fourth* (Vočadlo 1954; Drábek 491-497; Pokorný 1964).

The History of King Lear, 1608/1623 (3.2, Scene 9, ll. 1-9)

Blow, wind, and crack your cheeks! Rage, blow,
You cataracts and hurricanoes, spout
Till you have drenched the steeples, drowned the cocks!
You sulphurous and thought-executing fires
Vaunt-couriers to oak-cleaving thunderbolts,
Singe my white head; and thou all-shaking thunder,
Smite flat the thick rotundity of the world,

Crack nature's mould, all germens spill at once
That make ingrateful man.[12]

Josef Kajetán Tyl, *Král Lear*, 1835 (3.2, 1-9)
Lear Větrové, dujte! tváře vaše pukni!
O dujte, hučte! Nebes proudové
Se lijte, až se věže zatopí!
Vy sírovité blesky, střelohbití
Předchůdci klínů duby rozštěpujících,
Opalte tuto lebku šedivou,
A zničte símě, z něhož rodí se
Ten člověk nevděčný![13]

The following attempts at metrical translation were Josef Jiří Kolár's *Macbeth* of 1836 and *Kupec benátský* (The Merchant of Venice) of 1839, both printed from manuscripts as late as 2012 (Drábek 499-536; 537-567, respectively). The reception of Shakespeare intensified in the 1840s and has continued to the present (Vočadlo 1959).

Josef Jiří Kolár, *Macbeth*, 1838 (1.6, 1-20)
Macduff   Veleslavný Makbethe!
Radostné došlo krále poselství
O vítězných tvých činech, kterak zdrtils
Odbujství hrozivé, a strašlivého
Porazils Makdonalda. Z toho již
Přehojné slávy tvé mu vzešel zjev.
Pokuď mu přetýkala ústa chválou tvou
Tu přišla zpráva mu většího rekovství
Že přemohls Norvegův zpupný voj
A říš zachránils mrzké poroby,
Ba jako krupobití pošta za poštou
Jej stíhala, tvých skutku slavný děj
Před ním rozkládajíc.
Lenox My jsme posláni vznešeného pána
Dík tobě projevit a k jeho trunu
Co hlasatelové tě zprovodiť.
Macduff A v rukojemství vyšších hodností
On tobě uděluje thánství z Kawdoru,
A tak tě vítáme! Zdráv budiž, slavný tháne!
Tys v pravdu ním![14]

Tyl's and Kolár's translations testify to the increasing ambitions of Czech theatre and literature. They reflect the strong penchant of the period for using the metre and rhyme scheme of the original despite potential difficulties due to differences in the structures of the source and target languages. This tendency to use the mimetic form for Czech translations has continued since. Though there are some research papers demonstrating how Shakespeare's works served as inspiration and models for

original Czech drama in the Revival and later, a larger comprehensive study is needed; an example can be Tyl's play *Čestmír* (1835) (Císař; Levý).

The well-received introduction of Shakespeare's plays was underpinned by literary critics as well. The distinguished reviewer Josef Krasoslav Chmelenský (1800-1839) highly praised the dramatist and the contribution of his works to the revival of Czech culture: "I wish the time would come soon in which a dramatic poet would arise as Shakespeare did once in England, and depict with a bold paint-brush the heroes of the Czech past before our eyes."[15] And later, after praising Tyl's translation of *King Lear*, "Shakespeare's plays, in particular Romeo and Juliet, Macbeth and The Merchant of Venice, for our theatre goers, as I know them, would be of greatest interest."[16]

The magazines also published informative biographical articles with portraits of Shakespeare, sometimes with factual errors. An anonymous article, most probably written by Tyl, is found in *Jindy a nyní* (The Past and Present)[17] in 1830, and another one, signed F., in *Světozor* in 1835.[18] The most extensive pieces of information were provided by Bohuslav Tablic (1769-1832) in his *Anglické múzy v československém oděvu* (English Muses in Czechoslovak Apparel) in 1831.[19]
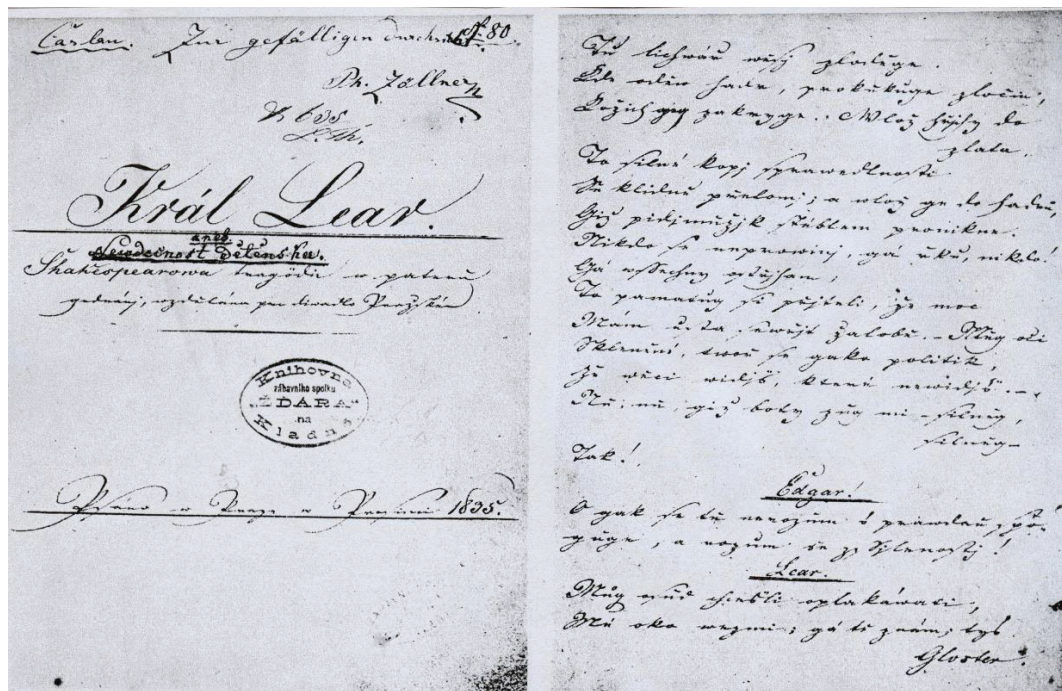
Fig. 3. Title page and a specimen page of the manuscript of J. K. Tyl's translation of King Lear, 1835.

As far as Shakespeare' poetry is concerned, its reception was delayed even more, though the early reception of Shakespeare's plays coincided with the first translations of English poetry. The very first poem translated from English was a formally loose rendering of the ode *Umírající k své duši* (*The dying Christian to his Soul*) by Alexander Pope, translated by Václav Stach (1754-1831)

and published in 1785 in the almanac *Básně v řeči vázané* (Metrical Compositions), the milestone marking the beginning of the Revival. As shown in the statements above, Shakespeare was ranked among the most distinguished poets even when mentioning his plays. Czech readers of the time thus encountered passages from his plays on the pages of literary magazines and anthologies–certain monologues and songs were isolated as poems that could stand alone. In 1806, Tablic translated and published *Býti aneb nebýt, otázka jest vážná,* i.e. Hamlet's famous monologue *To be or not to be*, in trochaic alexandrine.[20] Other early translators of such extracts were distinguished writers of the period, for example Josef Linda (1792-1834), who in the 1820s quoted various extracts from plays in literary magazines, Josef Jungmann (1773-1847), Michal Bosý (1780-1847), and František Ladislav Čelakovský (1799-1852), who published various extracts in magazines and anthologies (Mánek 1984).

Probably the very first Czech mention and interpretation of the *Sonnets* is found as a passage within the long article entitled *Duševní život západní Evropy v posledních stoletích* (The Intellectual Life of Western Europe in Recent Centuries), published in the magazine *Květy* (Flowers) in 1838.[21] In a general discussion of the exchange and borrowing of ideas among European literatures its translator and probable compiler Antonín Jaroslav Vrťátko (1815-1892) presented mainly their autobiographical and psychological reading from the viewpoint of Romantic aesthetics. The article includes various factual errors and is probably a compilation from some unidentified German source (or sources), as it also deals with the reception of Shakespeare in Germany. The article contains the paraphrase of a few lines of Sonnet 73, but the first metrical translations of 15 numbers were published as late as 1860 by Edmund Břetislav Kaizl (1836-1900) (Mánek 2008).[22]

In conclusion, the reception reveals that from its very beginning Shakespeare strongly established his fame, and since then he has been regarded as a figure exerting profound positive influence on both the reviving and the mature Czech culture.

Notes

(1) In Czech usually called "angličtí komedianti".

(2) "Neb když veškeré pole, v němž veršovci vtip svůj provozují, sobě rozjímám, tak spatřuji, že oni s otcem **Homerem** chválu o vlast svou velmi zasloužilých hrdinů prozpěvují, a řečí svou řeči mezi nesmrtedlnými panujicí se přibližují : buď s **Pindarem** na křídlách své ostrovtipnosti smělým letem do nadpřirozených krajin se pokušují : buď s **Petrarkou** rozkoše lásky, a líbezná muka té lahodné náruživosti právě nad med sladčími slovmi vypisují : a nebo s **Šekspýrem** mravy, povahy, ctnosti, pošetilosti, a náruživosti lidské nám před oči přítomný představují." Karel Bulla, "Předmluva (Foreward)." In Gottlieb Stephanie Jr., *Odběhlec z lásky synovské* (A Deserter because of Filial Love). (U Rosenmüllerských dědiců, za Jana Beránka faktora, Praha, 1785), 3-4.

(3) *Kupec z Venedyku nebo Láska a přátelstvo* (The Merchant of Venice, or Love and Friendship). (Jindřichův Hradec: I. V. Hilgartner, 1782). *Makbet, vůdce šotského vojska* (Macbeth, Head of the Scottish Army). (Jindřichův Hradec: I. V. Hilgartner, 1782). Reprinted in *Dvě rokokové povídky ze Shakespeara* (Two Rococo Tales from Shakespeare). (ČDLJ, Praha, 1954.) Drábek 2012, 309-337.

(4) *Macbeth, ein Trauerspiel in Fünf Aufzügen von Shakespear.* Fürs hiesige Theater adaptiert von F. J. Fischer. Wolfgang Gerle, Prag, 1777); *Der Kauffmann von Venedig oder Liebe und Freudschaft*, ein Lustspiel von Shakespear in dreyen Aufzügen. Fürs Prager Theater eingerichtet von F.J. Fischer (Wolfgang Gerle: Prag, 1777); Jakubcová 174-175 ; Drábek 87-92.

(5) "Tuto smutnohru složil Šakespear Angličan v řeči Englické, an v skládání činoher smutných rekovných nade všecky skladatele vynikl a je převýšil, nesmrtedlnou sobě u potomstva

způsobiv slávu; pak byvši tato smutnohra od mnohých z Englického v Němčinu přeložena, též na Německá se uváděla divadla; nyní i v čeština na světlo vychází." *Makbet. Truchlohra v pěti jednáních, od Šakespeara* (Macbeth, aTragedy in Five Acts, by Shakespeare). V Praze, u Jana Ferdynanda z Schönfeldu, 1786, V-VI, reprinted in Pavel Drábek 339-363, quotation, 340.

(6) The extant manuscripts of *King Lear* are reprinted in Rudolf Havel, Miroslav Heřman and Mojmír Otruba (eds.). "Shakespearův Král Lear v překladech z doby národního obrození (Shakespeare's King Lear in the Translations form the Period of National Revival)" in *Literární archív 1, Sborník Památníku národního písemnictví* (Praha: Památník národního písemnictví, 1966), 7-120). *Omylové* (The Comedy of Errors). Dle Shakespeara vzdělaná veselohra Bolemírem Izborským. (Praha: U vdovy Josefy Fetterlové, 1823). Reprinted in Drábek 401-431, 433-456.

(7) William Shakespeare. *The Complete Works*, ed. by Stanley Wells and Gary Taylor. (Oxford: Clarendon Press, 2005), 972-973.

(8) *Makbet vůdce šottského vojska* (Macbeth, Head of the Scottish Army). V Jindřicho=Hradcy, vytištěný u Ignácya Vojtěcha Hilgartnera, 1782, 8, reprinted in Pavel Drábek, České pokusy o Shakespeara (Czech Attempts at Shakespeare). Brno, Větrné mlýny, 2012, quotation 327.

(9) *Makbet. Truchlohra v pěti jednáních, od Šakespeara* (Tragedy in Five Acts, by Shakespeare). V Praze, u Jana Ferdynanda z Schönfeldu, 1786, 4-5, reprinted in Pavel Drábek, *České pokusy o Shakespeara* (Czech Attempts at Shakespeare). (Brno: Větrné mlýny, 2012), 365-399, quotation 343.

(10) For details see Přidalová, 94-106; Drábek 99.

(11) *Makbet, dle Šekspíra zčeštěná truchlohra v 5ti jednáních H Kuklou* (Macbeth, a Tragedy by Shakespeare in 5 Acts, Czechisized by H. Kukla). Divadelní oddělení Národního muzea v Praze (Theatre Department, National Museum, Prague), no. 2504, printed in Pavel Drábek,

České pokusy o Shakespeara (Czech Attempts at Shakespeare).(Brno: Větrné mlýny, 2012), 365-399, quotation 368.

(12) William Shakespeare. *The Complete Works*, ed. by Stanley Wells and Gary Taylor. (Oxford: Clarendon Press, 2005², 925.

(13) *Král Lear, aneb Nevděčnost dětěnská. Shakespearova tragödie v pateru jednání, vzdělána pro divadlo Pražské* (King Lear, or Children's Ungratefulness), MS. Okresní archiv (District Archives), Rychnov nad Kněžnou. First printing in *Literární archív* 1, 1966 (Praha: Památník národního písemnictví, 1966), 52-118. Reprinted in Drábek, 457-490, quotation 473.

(14) *Macbeth. Tragedie o pateru dějství od Shakespeara*. Překlad od Josefa Jiřího Kolára. (Macbeth, a Tragedy in Five Acts by Shakespeare. Translation by Josef Jiří Kolár). Divadelní oddělení Národního muzea v Praze (Theatre Department, National Museum, Prague), no. 1108, printed in Pavel Drábek, České pokusy o Shakespeara (Czech Attempts at Shakespeare). Brno, Větrné mlýny, 2012, 499-536, quotation 504.

(15) "Kéž by přišel brzy ten čas, v němž by některý dramatický básník tak u nás povstal jako druhdy Shakespeare v Anglii, hrdiny v dávnověkosti české nám smělým štětcem před oči stavě!" Chmelenský 1834, 383.

(16) "Shakespearovy kusy, a mezi nimi zvláště Romeo a Julie, Makbet a Kupec z Benátek, by naše publikum, jak je znám, nejvíce zanímaly." Chmelenský 1836, 198.

(17) *Jindy a nyní* 3, 1830, II , number 22, 85.

(18) *Světozor* 2, 1835, 333-334.

(19) Tablic, Bohuslav. *Anglické múzy v československém oděvu* (English Muses in Czechoslovak Apparel) (Budín: V Královské universické tiskárně, 183l), 86-87.

(20) Tablic, Bohuslav. *Poezye I.* (Antonín Gotlíb, Vácov, 1806), 16-17.

(21) *Květy* 5, 1838, Příloha (Supplement) number 10, 37-40.

(22) *Obrazy života* (Pictures of Life) 2, 1860, 184. For details see Mánek.

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Eva Bilská

The Politics behind the Conspiracy in Julius Caesar

Abstract: *Rather than on the characters themselves Shakespeare's play Julius Caesar concentrates on political success and the way private and public spheres intertwine. Incorporating ideas existing in England at the time the play was written, the play deals with the idea of tyranny and political ambition. Questioning Brutus' attitude towards the assassination, it reveals the way the conspiracy was understood in Shakespeare's time and to what extent it was relevant to the English Renaissance politics.*

This paper explores the clash of different philosophies that lead to the downfall of the conspirators. Paying attention to the theme of Machiavellianism that Shakespeare inserts into the play, it concentrates on manipulation that there exists among the conspirators and on the character of Brutus in particular.

Concentrating on psychology and emotions of the conspirators, Shakespeare's *Julius Caesar* is an in-depth study of personal feelings for Rome and the republic. However, it is also a play dealing with political ideas that existed in England at the time the play was written. Machiavellianism and the themes of tyranny and honour that Shakespeare incorporates and highlights are significant and push the events to the inevitable tragic end. Centred round the conspiracy, the play deals with the idea of liberty and poses a question to what extent can adherence to principles and virtue on the part of the conspirators ensure political stability and success.

Although Dante's Divine Comedy portrays Caesar's assassins, Brutus and Cassius, being eternally eaten by Lucifer's three mouths (Alighieri 393), mixed reactions were more than common among the educated men both in the Middle Ages and the Renaissance (Schanzer 11). Florentine Republican theorists around Guicciardini condemned Julius Caesar as ‚the destroyer of Rome's freedom' while at the same time praising him as a hero (Skinner 161). Plutarch himself, the most important source for Shakespeare, describes Caesar on one hand as a natural leader who ‚honourably behave(d) himself that there was no fault to be found in him,' (Spencer, *Shakespeare's Plutarch* 78) on the other as an over-ambitious general with ‚insatiable desire to reign, with a senseless covetousness to be the best man in the world' (Plutarch 6). This divided response to Julius Caesar as a historical character also found its way into Elizabethan works.

Sir Thomas Elyot's *The Governour* may be seen as one of the examples as Caesar ‚unto whom in eloquence, doctrine, martiall prowesse, and gentilnesse, no prince may be comparid' turns out to be ‚radicate in pride (...), sturdy in langage, and straunge in countenance' which inevitably leads others to perceive him as a ‚monstre or commune enemie' (Elyot 101,-134). As T. J. B. Spencer shows in his essay ‚Shakespeare and the Elizabethan Romans,' Caesar's tyranny is likewise highlighted in William Fulbecke's historical accounts published in 1601 where this historian, playwright and lawyer asks himself: ‚But did Brutus look for peace by bloodshed? Did he think to avoid tyrannie by tumult? Was there no way to wound Caesar, but by stabbing his own conscience?' (Spencer, *Shakespeare and the Elizabethan Romans* 89). The thin line between monarchy and tyranny in Julius Caesar's case is also of interest to Sir Walter Raleigh who discusses it in his *History of the World* (Spencer, *Shakespeare and the Elizabethan Romans* 85).

Analyzing the different Elizabethan responses to Caesar, Irving Ribner distinguishes between

dramatic convention and statesman whose character was the subject of political writings. As he points out in his book *Patterns in Shakespearian Tragedy*, while Caesar, the future tyrant, ‚puffed up with pride and ambition' became typical for Renaissance plays, many Elizabethan tracts presented him as a hero pre-destined to establish monarchy whose efforts had unfortunately been thwarted (Ribner 54-55).

Ribner considers thus Shakespeare's *Julius Caesar* just another play written in the vein of plays interpreting Caesar as an ambitious man (Ribner 55). Although Caesar's ambition is for Brutus the main reason to join the conspiracy, the treatment of it seems to be more complex as Shakespeare modifies the behaviour of the main characters dramatizing both points of view. Both the statesman popular with people and the ruthless politician are present in the play.

Even though Caesar is not in the spot light as much as the conspirators are, his greatness is interpreted as a matter of fact and the impact he has on other men, Antonius and Brutus in particular, makes of him a man of great authority (Dorsch 29). His value as a leader can be seen in his ability to see people for what they are, as his comment on Cassius proves: ‚Let me have men about me that are fat; / Sleek-headed men, and such as sleep o' nights. / Yond Cassius has a lean hungry look; / he thinks too much: such men are dangerous' (*Julius Caesar*, I, ii, 191-194). This estimation of Cassius spiced with the allusion to the theatre business shows a man who knows how to judge people. His generous character and love of people is reflected later in his will which becomes one of the tools Anthony uses to manipulate the crowd.

Yet Shakespeare does not obscure Caesar's ruthless ambition and makes his desire for the crown seem slightly Machiavellian. On one hand Caesar repeatedly refuses the crown, on the other he lets Flavius and Marullus be sentenced to death for ‚disrobing' the statues that people decorated in order to celebrate him (I, iii, 283-284). As Casca points out in his conversation with Cassius and Brutus, Caesar desires the crown: ‚I saw Mark Antony offer him a crown (...) / but, to my thinking, he was very loath to lay his fingers off it' (I, iii, 234-237). His repeated refusals endear him even more to the people who eventually do not protest against his coronation on the day of the senate: ‚Indeed, they say the senators tomorrow / Mean to establish Caesar as a king' (I, iii, 85-86). Caesar reaches his objective in a way that resembles the performance staged by Richard III when he seeks support of the citizens (*Richard III*, III, vii) to be crowned a king.

However, as Irving Ribner rightly points out, Caesar is not a king, he is only a general aspiring to a king, usurping power that would turn him into a tyrant:

> Tudor theorists justified the absolutism of a lawful king on the grounds that, as an agent of God, he executed God's purposes. But an absolute ruler without God's sanction and thus without the check of responsibility to God – as Caesar would be if he were crowned – would be a tyrant. An ordinary man, no matter how great, could not aspire to kingship; he could only aspire to tyranny (...) (Ribner 55-56)

It is therefore no coincidence that the words ‚tyranny' and ‚tyrant' appear more than often throughout the play. Yet, although all conspirators share the interest to prevent Caesar from being crowned, their attitudes towards his usurpation of power are different and it is this disunity that creates discord and eventually also failure of the conspiracy.

Portraying Cassius at the beginning of the play as a Machiavel that bears Caesar a personal grudge, Shakespeare departs from Plutarch (Schanzer 41) and creates a modern man that defies the natural order and the doctrine of degree. His bold assertion ‚The fault, dear Brutus, is not in our stars, /

But in ourselves, that we are underlings' (I, ii, 139-140) reminds of Edmund from *King Lear*. Yet, Cassius' so-called seduction speech is successful not so much due to his Machiavellian persuasion as due to the common ground he shares with Brutus.

This common ground is the existence of the republic whose laws and traditions Brutus feels obliged to defend. Whereas Cassius despises Caesar the tyrant who he depicts in his speech as someone too physically weak to measure with him, Brutus is against tyranny as such (Bloom 93). Both men thus have different motivations but they share the same political goal - the need to save the republic. Even though it could seem that this difference presents no obstacle, it proves to be the main hurdle preventing the ultimate success of the conspiracy. Conflicts, tension and the ultimate defeat may namely be traced back to different philosophies that Cassius and Brutus, two main leaders of the conspiracy, subscribe to.

Cassius' approach to the assassination is relatively simple as he perceives Caesar as a tyrant who unlawfully usurped power and now wants to proclaim himself a king. The only remedy that Cassius sees as possible is Caesar's assassination and he does his best to establish a group of men to make this happen: he disperses anonymous letters to spur Brutus against Caesar, he tries to awaken others to the injustice that is to take place assuring himself and others that the extraordinary portents are all signs of the danger that Caesar presents for the republic. With such abilities, Cassius would be able to lead the conspiracy himself but he does not do so. Instead, he tries to win Brutus.

The reason for this is not only Caesar's love for Brutus but also Brutus' reputation for virtue which is to draw other important men into the conspiracy and make the assassination seem just. The sake of public opinion is at stake and Cassius knows that Brutus would guarantee respectability of the whole undertaking. The political success he plans thus stands on virtue that Brutus represents and this turns the much sought-after virtue into a weapon (Bloom 93).

What, unfortunately, Cassius never realizes is the fact that this weapon is double-edged.

It does not work only for him, it also works against him and makes him surrender his power completely to Brutus (Bloom 97). This is particularly apparent when a crucial decision is to be made, be it to accept Cicero into the plot, to kill Antony, to allow Antony to speak at Caesar's funeral or to delay the final battle. In each of these instances, it is Brutus who has the last word and who eventually, thanks to his superior virtue, overrules Cassius.

It is very likely that the conspiracy would have succeeded if Cicero the orator had been accepted and if he, instead of Brutus, had spoken to the people on behalf of the conspiracy. To let Antony live turns out to be even a bigger mistake. Morality, as embodied by Brutus, may therefore be regarded as a real force intimidating Cassius to the extent that he becomes dependent on Brutus.

Brutus' virtue and principles bring him popularity but they become obstacles to success in political life. Consequently, all decisions that Brutus makes turn out to be wrong. His adherence to ideals blurs his vision and strips him of the possibility to see what has to be done. He may therefore be considered as an example demonstrating that public and private lives are not one and the same. This poses a question whether consistent inner philosophy can lead to political success at all.

Brutus' Stoic philosophy that determines his relations to other characters as well as the way of thinking is widely different from Cassius' Epicureanism. Passions and anger that dominate Cassius' life are unknown to Brutus who always accepts a situation as it is and never acts out of selfishness. For him, his native Rome and moral values always come first (Bloom 96).

It is also with Rome in mind that he joins the conspiracy which is otherwise against his principles. As his soliloquy in the orchard betrays, he cannot find any proper argument that would spur him to kill Caesar. The only reason for it turns out to be prevention:

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Brutus:   It must be by his death: and for my part,
          I know no personal cause to spurn at him,
          But for the general. He would be crown'd: -
          How that might change his nature, there's the question (...)
          And therefore think him as a serpent's egg,
          Which, hatch'd, would as his kind grow mischievous,
          And kill him in the shell.                              (II, i, 10 – 34)
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It is only after inner struggle with himself that he commits fully to the conspiracy. When he eventually does so, he never speaks of murder or assassination but of sacrifice: ‚Let us be sacrificers, but not butchers, Caius. (...) / Let's kill him boldly, but not wrathfully; / Let's carve him as a dish fit for the gods (...) / We shall be called purgers, not murderers' (II, i, 166-180). He promotes it even later when Caesar lies dead beneath the statue of Pompey:

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Brutus:   (...) – Stoop, Romans, stoop,
          And let us bathe our hands in Caesar's blood
          Up to the elbows, and besmear our swords (...)
Cassius:  Stoop then, and wash. – How many ages hence
          Shall this our lofty scene be acted over,
          In states unborn and accents yet unknown!
Brutus:   How many times shall Caesar bleed in sport,
          That now on Pompey's basis lies along,
          No worthier than the dust!                              (III, i, 105 – 116)
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Hands smeared in blood are to turn the act of killing into a sacrifice and a purification rite (Serpieri 224). The action itself resembles then an act staged in a theatre as Brutus employs theatrical terms. All of them become actors of history and the assassination turns into a symbolic act. As Alessandro Serpieri argues in his essay ‚Body and History in the Political Rhetoric of *Julius* Caesar,' the ‚tragedy represents thus itself while representing the historical tragedy' (Serpieri 225).

Brutus' justifying speech to people turns out to be brief as he considers the assassination logic and understandable to everybody – it was a sacrifice for the good of democracy that Rome deserved. Convinced of this, he feels no need to explain it any further and his plain speech lists only Caesar's ambition as the main reason. As his Stoic philosophy does not allow him to be swayed by reason distorting passions, his speech is in prose without any rhetorical ornaments. Unfortunately, as Alan Bloom points out in his essay ‚The Morality of the Pagan Hero': ‚he who knows rhetoric knows the people, and the people are the body of the state' which is why the manipulative Antony wins people over to his point of view when he employs it (Bloom 99).

Not to pay proper attention to the people, the body of the state, is typical for Brutus who will not admit that the material is of any value. In his answer to Cassius he wishes to kill only Caesar's spirit and not his body: ‚O, that we then could come by Caesar's spirit, / And not dismember Caesar!' (II, i, 169-170). His idealism leads, unfortunately, to the exact opposite: killing Caesar's body, the conspirators release his spirit that dominates the latter part of the play.

Brutus' approach towards everything material, including body, is, however, more complex than that and always emerges in decisive moments such as the battle of Philippi. Discarding all that is low, Brutus refuses to collect money from the poor peasants to have means for the war. It has to be Cassius

who raises it. Brutus thus remains pure by forcing others to do the dirty work and later, when Cassius suggests letting their opponents starve, he dismisses his opinion convinced that his spirit and resolve to charge on will bring them victory (Bloom 100).

Nevertheless, despite of this, Brutus is not the only one who makes mistakes by undervaluing body. Cassius makes them just as well. Although pragmatic and realistic, his mistake is to misunderstand Caesar's body. If Brutus is guilty of emphasizing the spiritual and omitting the material, Cassius is guilty of forgetting that Caesar is not only a public person but also a private individual.

In his seduction speech aimed at Brutus at the beginning of the play, he complains of Caesar's lack of endurance during their swimming contest and physical frailties (I, ii, 100-130). His mistake is to mix two opposite conceptions of Caesar: the public man who would be hard to kill and the private man who has a body and is prone to suffering. What becomes then absolutely overlooked by Cassius is the fact that although Caesar is not as physically strong as him, none of his deficiencies influence his ability to rule, his spirit remains strong (Rosen 25).

As William and Barbara Rosen argue in their short introduction to the play, Caesar is perfect in the public office, it is 'the private individual who is defective' (Rosen 25). Cassius' mistake is not to notice this duality and to compare the physical with the spiritual as if there were no difference between these two.

Just like Brutus whose Stoicism does not permit him to distinguish the private and the public, Cassius' Epicureanism does not permit him to see that the famous swimming-match was a triumph of Caesar's spirit over his physical limitations (Schanzer 26). Both men thus seem blinded by their philosophies and in the course of the play both of them pay for it by their lives. Their mistakes show how impossible it is to apply philosophy directly to political affairs and reveal a disconcerning fact that a man worthy of admiration in private sphere may not be the best ruler (Rosen 24).

It is difficult to see Brutus as evil for neither Plutarch nor Shakespeare depict him as an evil man. Rather than that, he is a victim of his own self-deception caused by his belief that public good may be achieved by a morally unjust act. As Derek Traversi shows in his book *Shakespeare: The Roman Plays*: 'Brutus (...) is about to perform an act which will release evil impulses whose true nature he persistently fails to grasps; the discrepancy between what he is and what he does (...)' (Traversi 33). The result is chaos and a sacrifice of close friendship to an abstract ideal (Traversi 33).

Misjudging the position of Caesar, building on philosophies incompatible with political reality and a lack of self-knowledge may be seen as the main factors determining the failure of the conspiracy whose leaders, Brutus and Cassius become the victims of their own philosophies. Their act of saving the republic brings about nothing but chaos as Brutus overrules every single proposal that Cassius comes up with. The outward tyranny they fight against proves, however, not as destructive as the tyranny they inflict on themselves by inflexible philosophies they uphold.

Neglecting the private and the public parts of political life, they end up destroying the very republic they wanted to preserve. Their ultimate defeat suggests that political success is based not on moral consistency but moral flexibility and that neither lack of scruple nor personal innocence are remedies against changing political structure. Ambition in political life is necessary for survival and cannot be condemned but it has to be tempered by self-knowledge and self-control, a realization Brutus fails to make as he accuses Caesar and fights for his own ideals.

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Ivona Mišterová

Though this be madness, yet there is method in't:
Eduard Vojan's Hamlet on the first Czech stage

Abstract: *Hamlet has been frequently performed on the Czech stage, not just during the nineteenth century but also in the twentieth and twenty-first centuries. From 1905 until the end of his career at the National Theatre in Prague, Hamlet was also the mainstay of Jaroslav Kvapil's repertoire. The aim of this paper is to focus on four productions of Hamlet at the National Theatre in Prague, in 1905, 1915, 1916, and 1920. In order to illustrate the critical reception of these four productions, the paper draws upon a range of contemporary theatre reviews and critical commentaries. It attempts to show how directorial and acting choices have shaped the play in performance, focusing in particular on Eduard Vojan's renditions of Hamlet, set in different national contexts. Vojan (1853–1920) was one of the greatest Czech actors and performers of Shakespearean protagonists, famous for his deep, almost Protean insight into his characters. His portrayal of Hamlet (1905) still represents one of the best Shakespearean renditions on the Czech stage. Vojan discovered and skilfully interpreted Hamlet's complicated character. His Danish Prince was a lonely, sarcastic and nonconforming individual, opposing the world's pettiness.*

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Jaroslav Kvapil and Eduard Vojan: Symbolism, Impressionism and Psychological Drama

During the period of World War I, the Czech National Theatre was strongly linked to Jaroslav Kvapil (1868–1950). Kvapil was the first modern Czech director responsible for giving theatre direction its own place as a specific element of theatre work. He was also a poet, playwright, journalist, librettist, and translator. Kvapil's activities, however, were not only limited to the area of culture and art: from 1915 onwards he was a member of the Czech opposition movement known by the name *Maffie* and took part in creating a manifesto for writers that called for the renewal of constitutional freedom and parliamentary immunity, signed by 222 Czech writers, ultimately leading to the foundation of the Writers Council in 1917.[1]

Kvapil's stage performance was characterised by an impressionistic stage direction, which drew on sensory perception. Typical of his directorial compositions were moody atmospheres and a certain inwardness of actors' performances, which was aimed at depicting the true dramatic character through analytical psychologism mixed with poetic elements and lyrical tones. He put an emphasis on sophisticated stage compositions used as a whole and in various details while stressing the compactness of the troupe of actors. His literary experience enabled him to build an architecture around theatre performance in all its complexity. However, he was also careful not to neglect scenography and musical accompaniment. Kvapil's scenes were reminiscent of a colourfully harmonised and detailed impressionist painting (Götz 74). In his efforts to create the most accurate

artistic interpretation, he gradually removed detailed narrative from the performance, bringing the production closer to the Elizabethan staging. Kvapil's repertoire shows a diverse range of European drama, despite the fact that World War I subdued psychological issues and realistic historical plays. Kvapil's greatest directing efforts rightfully included Shakespearean productions, namely *Hamlet* and *Macbeth*, with actor Eduard Vojan in the leading role.

A substantial portion of the National Theatre's repertoire was made up of Czech plays promoting national self-realisation (e.g., Václav Kliment Klicpera, Josef Kajetán Tyl, and Alois Jirásek). Attention was also given to symbolist drama, presenting topics such as rebellion against order, the search for independence, and desire for freedom (e.g., Stanislav Lom, Otakar Theer, Viktor Dyk, and Jaroslav Maria). Thanks to Kvapil, Shakespearean performances took centre stage. Plays by George Bernard Shaw, however, were also a relatively frequent part of the repertoire.

Kvapil's productions during World War I, characterised by an ornate direction style and technical perfection, created the cornerstone of the National Theatre's wartime repertoire and also represented the proverbial peak of his direction and dramaturgical work. After 1914, however, Kvapil did not undergo any further development artistically and drew no new inspiration in terms of delivery or expression (Černý and Klosová 390).

Eduard Vojan (1853–1920) was the leading actor at the National Theatre, and a member there from 1888 to 1920. Although he was initially placed in supporting roles (e.g., Douglas in *Henry IV*, Demetrius in *A Midsummer Night's Dream*, Horatio and Fortinbras in *Hamlet*), he gradually came to be a pillar of the Czech stage through his strong will, diligence and precision, while placing an emphasis on the methods of psychological realism. His immersion into the psyche of the characters, supported by eloquent mimicry and supporting dramatic diction, ranked him among the most prominent members of Czech theatre of the time. His artistic performance, however, was not limited only to implicating the results of mental processes; he also strove to acknowledge their causes and gradual development. He also imparted his characters with a certain truth and inwardness. In addition to Shakespearean characters, his artistic portfolio also included Moses from Stanislav Lom's *The Ruler*, Torquato Tasso from Jaroslav Maria's eponymous drama, or Jirásek's Jan Roháč. Just before his death, he performed Tsar Paul from Merezhkovsky's drama, *Death of Paul I.* Two other roles in preparation – Bishop Nikolas from Ibsen's *The Pretenders* and Tetulliere from Rolland's dramatic debut, *The Wolves* – were never performed. Vojan died May 31, 1920. His art of acting made him a prominent Czech and international artist. He can also without exaggeration be considered one of the founders of Czech theatre. After Hana Kvapilová's (1860–1907) death,[2] Leopolda Dostalová (1879–1972) became Vojan's main acting partner, playing Ophelia in *Hamlet*, Queen Anne in *Richard III*, and Lady Macbeth.[3]

Hamlet at the National Theatre in Prague: 1905, 1915, 1916, and 1920

The premiere of *Hamlet* was performed in Josef Václav Sládek's translation in October 1915, with Eduard Vojan in the leading role. To illustrate Vojan's artistic progression and development in the role of the Danish Prince, we may first mention his memorable performance in 1905, which has been deemed one of the best European interpretations of Hamlet (Burian 5). Although Vojan's rendition was shaped by his knowledge of Chekhov and Ibsen (but also by his familiarity with the Hamlet of Kainz or Novelli), he chose not to imitate and took his own authentic direction. The success of Vojan's Hamlet was primarily due to his confident identification with the character of the Prince. His identification with Hamlet, supported by his ability for empathy, led Vojan to a consistent performance of the role while remaining free of theatrical cliché and unnecessary theatrical devices. Stripped of its theatrical effects, Vojan's Hamlet was, in a sense, disembodied from the mundane (and, to a certain degree,

generalised) and moved to the psychological level. Vojan lent the Danish Prince a pale, jaded and unwholesomely puffy face. He wore an unapproachable expression, and was dressed in black garments constricting his body and soul like a vice. He put an emphasis on the Prince's soulfulness, cultivation and, primarily, the irony that became Hamlet's tool for expressing his relationship to others and to himself. As the Czech theatre critic Jindřich Vodák wrote in 1905, after the January premiere:

(Vojan's Hamlet) uses irony to close himself up against those whom he deems deserving of his fellowship and to keep them within their due limits. He uses irony sternly and ceremoniously, callously and dismissively, on the almost explicit condition that he be understood. He mocks like someone who stands above all others; one to which all others are too low or poor to be spoken to otherwise...A person who mocks in such a way is one who has been harmed gravely, one who has been unduly cheated! ("A New Performance" 3, my translation).

Hamlet's irony, ranging from light sarcastic amusement to the irony of simulated madness, ended in a wild stream of jumps, unrestrained applause, and shouts after a scene with players (in Act 3, Scene 2) and left him exhausted and short of breath. Vojan likely created a Hamlet based on his Pilsen and Brno concepts of a suffering and deeply grieved man who, despite this, was not lacking in refinement. Here we may demonstrate the pain of Vojan's Hamlet caused by the violent death of his father by quoting Vodák:

Whenever (the pain) shoots into his words and face (especially in the first act and the scene with his mother in the third act), it is violently fettered and suppressed so as not to erupt into uncontrolled cries: sentences become almost fatally forlorn due to this inner battle; his teeth are locked together and his hands locked to his body to weather these oncoming storms. ("A New Performance" 3, my translation).

Contemporary papers and later recapitulations correspond in their evaluation of Vojan's performance as something exceptional and extraordinary. Jindřich Vodák even claims that "in all of our modern dramatic arts there is nothing that could equally match this Hamlet" ("A New Performance" 3, my translation). Proof of the value and attraction of the performance can be found not just in the sold-out premiere, which conflicted with the date of the Národní beseda (assembly of the National Social Educational Club in Žofín, i.e., January 25, 1905), but also in other performances (Tille 20). In writing about Vojan, the Czech author Josef Teichman notes that Vojan's compelling performances, to which he devoted every bit of himself, led to physical exhaustion: Vojan's prominent position on the Czech scene ultimately took a toll on his health (43).

Vojan's Hamlet was accompanied by the Ophelia of Hana Kvapilová, who successfully portrayed the subtle movements of Ophelia's mind and mood swings. She painted Ophelia with a certain psychological fidelity without resorting to exaggerated theatrical means. Ophelia's scene of madness was based on the contrast between moments of clear-headed sensibility and subsequent bewilderment. The balance of the physical and verbal, set by a precise delivery of the character's individual attributes, brought Kvapilová's Ophelia close to the style of Japanese theatre art (Tille 21–22).[4] The only criticism, although directed more towards Kvapil's direction than the actual acting performance, was Ophelia's somewhat tactless entrance on the stage during Hamlet's soliloquy on being. Polonius was portrayed by Jindřich Mošna (1837–1911) as a serious man who is aware of the high position he holds.

A description of the scenography can be found in both Vodák's review ("A New Performance" 3–4) and in Tille's memoir of Vojan's Hamlet (22). The main portion of the plot took place in the multi-walled auditorium, in which the gallery and rear columned hallway could be used as entrances. The narrow windows of the auditorium provided a view of the sky and the dominant tower of the castle. The expansive auditorium served as a variable space that, through its colourful draperies and curtains, transformed into various chambers of the castle. The effect of the performance was strengthened by appropriately matching costumes and decorations. In this context, Jindřich Vodák praised the suggestive, imaginative and purposeful narrative, but at the same time expressed his wonder at the omission of Fortinbras's scene (and other scenes) and the shortening of some of Hamlet's soliloquies, for example, reducing the welcoming of characters (Act 2, Scene 2) to merely welcoming the King, which could have (inappropriately) alluded to Hamlet's plan.[5] Vodák also points to the preference of complex scenic and costume work at the expense of the dramatic text. With a Hamlet-like sarcasm, he recounts the wardrobe used by the characters: "To think that the mad Ophelia is also thinking about her mad dress, and the queen, having summoned Hamlet after the theatre, quickly changes into her nightclothes!" (Vodák "A New Performance" 4, my translation).

In general, Kvapil's interpretation of *Hamlet* was defined by interplay among actors but also by excellent individual performances. Yet, it was without a doubt Vojan who helped write the play into the history of Czech theatre.

Vojan's Hamlet portrayed 10 years later was reviewed with similar superlatives. In the criticism of the premiere on October 17, 1915, published in *Právo lidu*, the Czech theatre critic František Václav Krejčí pointed to the character of the Danish Prince as the peak of Vojan's artistic career. Krejčí's perception of the symbolic symbiosis between Vojan and Hamlet is evident: "If Vojan is the best Czech actor of these years, then Hamlet is the brightest zenith of his artistic career. For the contemporary Czech generation, these two names have become indelible." (K. 8, my translation). In comparison to the 1905 production, Vojan had further developed and emotionally deepened his performance. He kept the Prince's cultivation; his painful, sharp irony; and the gesticulations of a noble tragic. The Prince, however, had matured. The former youth changed into a man, in whom adolescence and maturity mingled and churned. Hamlet's transformation was naturally reflected in his behaviour. The Prince's sadness and irony gained a new dimension: from playful mocking that balanced philosophical consideration and wistfulness, wrathful and unfriendly sarcasm accompanied by grimaces, piercing glares, and laconic speeches in which he chastises his surroundings, to the desperately ironic complaints about the impossibility of his love of Ophelia and an alienation from all that is human. The "to be or not to be" soliloquy no longer sprung from the abyss of deepest despair as in the previous productions, and carried deep philosophical tones rather than merely being a painful personal confession. Even Hamlet's previous roaring laughter after the performance played for Claudius was softened into an unobtrusive tone. The end of the performance showed the almost complete calm of the Prince's mind, when "Hamlet the Philosopher renounces his wrath; gives up his sarcasm; reaches deep within; goes silent and tame; he accepts with resignation his alienation from the world and comes to terms with this in a resolute manner so as to comply with his external ties and obligations." (Vodák "Hamlet" 2, my translation). Conscious of his difference from the others and his need to rely only on himself, Vojan's lonely and philosophising warrior marches unyieldingly towards the truth. By remaining internally closed and reserved, he forms a protective shield on the winding path to his dismal goal, confirming that he can only find help and support within himself.

Vojan's cultivated performance in the role of Hamlet, fully depicting the plasticity of the character, was mentioned by Krejčí with superlatives: "a rare and unique performance untouched by the years

and, on the contrary, one that has aged like a fine wine" (8). Otokar Fischer commented on Vojan's performance in a similar manner, calling it well-formed, excellently consistent, internally justified in every detail, and performed with tenacity, detail and strength as only the most mature artistic authority could (O. F. 4, my translation).

Vojan's Hamlet was harmoniously accompanied by the intellectual and sensitive Ophelia portrayed by Leopolda Dostalová. A novelty of the performance was the concept of the ghost of Hamlet's father (Otto Boleška) as a phantasm floating in a darkened vacuum. The play of light and shadow was accompanied by acting scenes carried out by candlelight. Contrary to previous Shakespearean productions, which used two stages, Kvapil placed shorter scenes in front of the curtain near the apron.

The performance was not lacking in cadence; according to critics, however, Vojan's technique of precise, gradual articulation and subsequent accenting of individual words sounded rather negative in comparison to the more dynamic and fluent articulation of the younger actors. Also, critics failed to understand the omission of Fortinbras's scene.[6] Krejčí comments on this in the following:

> I do not know why the direction has completely cut Fortinbras: if there should be any omission in Hamlet, it would be more appropriate to sacrifice some of Hamlet's redundant reflections. Without Fortinbras, the tragedy is missing its true point: the victory of healthy, spontaneous energy over listless thought and divided will. Fortinbras today would actually have been a certain symbol of our time: the soldier, standing over the corpse of the philosophising decadent and taking from him the sceptre of rule (K. 8, my translation).

Likely (and not only) in reaction to the criticism against the removal of Fortinbras's scene, Kvapil added the role of the Norwegian Crown Prince into the performance (Act 5, Scene 2). The role of Fortinbras was played by Vendelín Budil's disciple, Miloš Nový. With regard to Kvapil's sociopolitical activities, it seems probable that the performance carried a cautionary undertone of the possible enthronement of a new Habsburg monarch.[7]

The scenographer used a simple, minimalist setting that appropriately created a unified (but not monotone) and suggestive framework of tragedy with a gothic arch stretching towards the stage and the changing backdrops. In contrast to the previous performance, the graded arrangement of the stage was removed (F. P. 59). During the scene with Ophelia and the graveyard scenery, the flatly conceived backdrop, reminiscent of a fresco or tapestry, changed into a spatial arrangement. The scene with actors was situated on the apron, from which Hamlet, Claudius, Gertrude and the other courtiers were watching the performance with hired players turned towards the auditorium, making their reactions easily decipherable for viewers.

Vojan performed Hamlet for the last time shortly before his death in 1920. This memorable final performance, the premiere of which took place February 2, was described in Fischer's review (Dr. F. 4) and the memoirs of Vladimír Müller (140). At the age of 67, Vojan played the Danish Prince without his beard or wig and almost completely without makeup. He bared the Prince's humanity and played Hamlet's constant discord between love and affectation, which came to the foreground in an exceptional manner in the scene with Ophelia. Overpowered by emotion, he casts off for a moment the mask of madness and exposes his true emotions by placing a kiss on Ophelia's hair. This tender moment of truth almost instantly changes into sharp irony and petulant distraction brought about by Polonius's presence. The scene at the cemetery was also characterised by a similar and contradicting emotional duality. The affectionate memories of Yorick calm the cutting tone of the Prince's sarcasm

and colours it with affable shades of reflection on a carefree childhood. This echo of a happy past, however, does not sound for long. After a short and relieved forgetfulness, the Prince returns to a bitter reality that anticipates reconciliation with death, not revenge, as Vojan's Hamlet was not (and could not have been) an avenger. Immersed in his own internal dream-world, he wishes to protect all vulnerable souls from wrath and betrayal (Dr. F. 4).

In his last Shakespearean performance, Vojan remained faithful to his artistic nature and drew a psychological picture of Hamlet, showing a deeply suffering, unhappy man expressing his grief over the whole human race. In addition to his vast acting experience, Vojan likely projected any number of his own personal struggles into the character of Hamlet, as he, similarly to the Danish Prince, was often forced to battle with the adversity of fate. The role of Hamlet lent Vojan a supremacy not just on the Czech scene, but in terms of Czech theatre in general. He was not, however, always adequately acknowledged professionally and financially, and was forced to fight for his elite position. On several occasions, he was in danger of being expelled from the National Theatre and this rift with its management in 1908 was covered in the press. Vojan's qualities, however, are confirmed (save for Jaroslav Hilbert's criticism) by the positive reactions of professional critics and enthusiastic responses from the theatre-going public.

Conclusion

Eduard Vojan is justifiably regarded as one of the greatest of all Czech actors. He imbued his Shakespearean roles with a psychological motivation and endowed them with nonverbal communication, transforming them into complex, multifaceted characters. Vojan used his vast range of vocal faculties, including various colours, modulations and tempos of voice and vocal accents. Miroslav Rutte later commented that "Vojan was an actor who had come to understand and master the psychological function of the voice", which served as a sort of secondary interpretation for his words (223). Jindřich Vodák also summarised Vojan's sense for the spoken word and its content and his work with soliloquy reminiscent of an algorithm broken into individual parts, repeated so that none are lost, preventing even the smallest detail from escaping the audience and conveying the message to its fullest extent ("Eduard Vojan" 37). Vojan's roles were characterised by grandeur, humanity and, partially, irony. The greatness of his performances gave Vojan's characters a fresh and novel dimension and compactness. Here we can use the words of Vojan's primary critic, Jindřich Vodák, who attentively followed and evaluated Vojan's artistic performances and devoted a treatise to Vojan's masterful artistic legacy, entitled *Eduard Vojan* (38). Vodák's reviews still offer valuable insight into Vojan's Shakespearean roles (and more), thanks to their undeniable level of critical conveyance and objective evaluation.

The characteristic elements of Vojan's Shakespearean roles, i.e., individualism and a humanistic charge, gained cogency and validity at a time when the Czech nation was striving for independence, as through them Vojan reproduced the sociopolitical contexts of his time. His art grew from realistic roots which, through continual criticism, gradually grew into the context of Czech modernism (Císař 59).

Notes

(1) Kvapil was faced with significant tasks at the end of the War and the period following it. He became a member of the revolutionary National Assembly and, at the end of November 1918, left for Paris to visit Tomáš Garrigue Masaryk to inform the Czech President of events in the newly formed Republic. In the years 1918–21, he worked as a section head of the Ministry of Education and National Awareness. In 1921, he took the place of Karel Hugo Hilar as director of the Vinohrady Theatre in Prague, which he managed until 1928. In 1944, he was arrested by the Gestapo and imprisoned for a period of 11 months.

(2) Hana Kvapilová was a prominent Czech actress and, from 1888, was one of the leading members of the National Theatre in Prague.

(3) Leopolda Dostalová was a member of the National Theatre in Prague from 1901 to 1959.

(4) In his four memoirs on Eduard Vojan printed in the publication *Magická moc divadla* (in English, "The Magical Might of the Theatre"), Tille mentions the possible influence of a Japanese theatre actress, who in her time passed through Prague. He was referring to the artist Sadda Yacco, who on February 15 and 17, 1902, performed at the Neues deutches Theater with a troupe of the Imperial Court Theatre from Tokyo in the plays *Geisha* and *The Knight and Kesa*. The (humorous) parallel between Japanese and Czech arts was also highlighted by *Divadelní listy* on February 20, 1902: "... Mr Kavakami and Mrs Sadda Yacco spoke silently; as silently as Mr Vojan and Mrs Kvapilová sometimes do" (Tille 21 and 422)

(5) Enter five players. "You are welcome, masters, welcome all. ..." (Shakespeare 266).

(6) In performances taking place from October 17, 1915 to February 4, 1916, Fortinbras's scene was omitted.

(7) After the death of Emperor Franz Josef I on November 21, 1916 at the venerable age of 86, his grandnephew, Emperor Charles I, took the throne. On the production of *Hamlet*, see also Mišterová.

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Jan Suk

Shakespeare's Arm: The Bard in Forced Entertainment's *Complete Works*

Abstract: *The paper examines* Complete Works: Table Top Shakespeare *(2015), the recent production of Forced Entertainment, one of the leading British experimental theatres. The performance marathon provides a surprisingly simple, yet fresh take on Shakespeare's oeuvre–performed on a metre square table using domestic objects such as bottles, glasses or batteries, the stories are retold in about 50 minutes by a single actor/director/puppeteer. This minimalist rendering of all Shakespeare's plays presented chronologically in six consecutive days provides a postmodern version that is not far from the illusionary nature of Elizabethan stage itself. Furthermore, the performance's table top aesthetics creates striking reverberation of the iconic piece of British experimental stage* My Arm *(2002) by Tim Crouch. The conclusions suggest that regardless of its minimalist nature, Forced Entertainment's Shakespeare is undoubtedly more lively and up-to-date than a plethora of high-profile productions commemorating the Bard's quatercentenary anniversary.*

Forced Entertainment is a British experimental theatre whose projects often span across genres of Live art, performance theatre or postdramatic theatre. Besides the standard-length projects performed in classical proscenium venues, during their 30-year career the company has devised projects that have occupied galleries (*Dreams' Winter* 1994, *Hotel Binary* 2000), the streets of Sheffield in their site-specific project *Nights in the City* 1995, or streets across England (*Travels* 2002). Quite recently, as of the 2010s, the company has returned to their durational performance format with the temporal framing of 6-24 hours, e.g. *Speak Bitterness* (1994, performed 2014), *Quizoola!* (1996, performed 2013), *And on the Thousandth Night* (created in 2000, performed 2013), to which the Company added an element of live streaming. Additionally, the live broadcast of a theatre production by Forced Entertainment is accompanied by a tweet page where the spectators can simultaneously respond. This expands the theatre-witnessing experience by adding another metaperformative level to the performance, which offers an interactive experience which is not far from a low-fi augmented reality. Thus the trajectory of this paper navigates through Forced Entertainment's minimalist-D.I.Y. aesthetics with quotidian elements and focuses on the company's latest durational project,[1] *Complete Works: Table Top Shakespeare* (2015). Forced Entertainment's subversive project is a much-welcome topical rendering of William Shakespeare's multi-faceted oeuvre.

Forced Entertainment is a British experimental theatre established in Sheffield in 1984. The structural complexity within their projects is the result of its members' often lengthy devised approach; their projects can be thus classified as a process-based performance. Although considered the most distinguished British performance company, it is interesting to point out that with few exceptions, the company has almost successfully ignored Shakespeare as a direct thematic inspiration of their projects. However, the company's latest durational project,[2] *Complete Works: Table Top Shakespeare* (2015), manifests Forced Entertainment's turning point as it provides an innovative take on William Shakespeare.

Complete Works is a combination of a strongly conceptual approach to performance with a durational presentation. In nine consecutive days the company presents all 36 plays by Shakespeare in 40-60 minutes each retold from memory by a single actor using ordinary objects

as characters and the table as a stage. The project draws on the company's earlier sparse encounters with Shakespeare, their one-off project *Five Day Lear* (1999), succinctly described by Robert Shaughnessy (Shaughnessy *Shakespeare Effect*) or the piece *Mark Does Lear* (1999), a video of Mark Etchells, the director's brother, shot on a journey from Devon to Sheffield, during which Mark is retelling from memory the story of King Lear. This actual single-shot video provided the methodological foundations for the project of *Complete Works: Table Top Shakespeare* (Haydon).

As argued above, besides the two projects, *Five Day Lear* and *Mark Does Lear,* the theatre of Forced Entertainment almost exclusively avoided any explicit connection with the work of Shakespeare, which is, for a British theatre, certainly unusual. The few encounters, or better say reverberations, are picked up by Shaughnessy, who identifies that *Some Confusions in the Law about Love* (1989) include references to *A Midsummer Night's Dream*–the scenes where the speaker is recollecting: "we did a thing quite a while ago now, it was a love show and everyone on the stage drank down a love potion that, er, sent them all off to sleep and when they woke again they were all in love show and no one felt sad" (Shaughnessy 184). Similarly, the "main character" in *Pleasure* (1997), wearing a giant horse's head also intriguingly resembles the ass in a dark, distorted version of Shakespeare's *A Midsummer Night's Dream*. Furthermore, the aforementioned list of characters in *Emanuelle Enchanted (or A Description of this World as if it Were a Beautiful Place)* (1992, revived in 2000), includes e.g. BANQUO'S GHOST. Finally, references to Shakespeare leak into *Dirty Work* (1998), in which two performers verbally summon the most impossible stage spectacle, including a handsome woman who plays a number of popular tunes by farting while presenting great scenes from Shakespeare: "The Old Monarch Lear in His Madness On The Heath, The Rude Mechanicals and Wicked Macbeth in Bloody Combat with Macduff, The Youthful and Beautiful Juliet Drinking Poison in The Tomb" (Shaughnessy 185). There are also several references to Shakespeare's *Romeo and Juliet* which appear in *The Thrill of it All* (2010); which are extensively treated in a different article.[3] Yet, *The Thrill of it All*, like the other projects, consider Shakespeare as a mere and marginal aspect.

As suggested above, unlike the aforementioned echoes of Shakespeare, the project *Complete Works: Table Top Shakespeare* is built entirely on Shakespeare's oeuvre. The approach to Shakespeare, embodies the company's long time tendency to use solely the potential of spoken word, like in their performance *Spectacular* (2008), which is a simple apology performance describing what the audience should be seeing. Due to the lack of any props, effects, or even action, the quality of imaginative theatre in *Spectacular* can be justly connected to Shakespearean importance of language within Elizabethan conventions. On their web pages Forced Entertainment justify their "obsession with virtual or described performance, exploring (...) the possibilities of conjuring extraordinary scenes, images and narratives using language alone" ("Complete Works"). In a media-saturated context, however, this approach rejecting the material and visual imagery is highly difficult to translate into practice with success. Therefore, the company usually imposes various creative restraints on their process.

The conceptual limitations for the project of *Complete Works: Table Top Shakespeare* are clearly designated: on a small desk reconstruct a Shakespeare play in 40-60 minutes, a unique and fully improvised rendering of the classical text using the objects found in a household. Arguably, the project's audience-appealing elements stem from its genuine risk-nature and, again, the interplay between staged (memorized) illusionary versus the real, performed (with mistakes). The actors are struggling to reconstruct canonical narratives in D.I.Y. aesthetics and a very domestic setting.

This juxtaposition of the low-fi quotidian approach of a single person retelling a story with which most of the audience are familiar has an original appeal with the operation of the spectators' memory. Analogously, the genuinely comical task of using domestic objects–salt and pepper pots, soy sauce, a ruler, or a bar of baby soap–whose everyday usage is ghosting the newly acquired function–to impersonate kings, queens or villains creates another stimulating level of the piece, a reference to the below explained notion of ghosting advocated by the American theatrologist Marvin Carlson, as well as reverberations with Tim Crouch's *My Arm* (written in 2002, first performed in 2003).

Tim Crouch's acclaimed performance *My Arm* builds on the audience's participation on several levels. Before the actual performance starts, Crouch provides the audience with a note which reads:

> *My Arm* is partly about giving ordinary things extraordinary significance. What it needs is a supply of everyday objects from you: stuff in your pockets, in your bags, your wallets; stuff you carry around (...) Useful things; useless things. Things no bigger than a shoe. Anything you supply will be treated with care and respect. It will be in view at all times. No conventional magic will be attempted with it–no hammers and handkerchiefs. You will get it at the end. But the stuff you supply will create a major part of *My Arm*. Please be ready with possible things when they're requested (24).

Crouch appeals for everyday objects to become a major part of the production is an invitation to contribute to the performance. Once collected, during the performance the objects embody various characters–mother, boy, etc. in other words, the objects become actors. The crucial element in *My Arm* is the absence of the physical representation making the audience project their meanings or create presuppositional interpretations of the objects.

The projection of the spectators' meanings establishes the second level of audience participation. *My Arm* is the story of a young boy, who without any reasons, one day decides to raise his arm and keep it there for more than 30 years. Even though Tim Crouch, the only protagonist of the piece, uses the first person narrative, he never raises his arm up. Like the objects borrowed from the audience, the unraised arm of Crouch "becomes the ultimate inanimate object onto which others project their own symbols and meanings" (*Plays One* ix). The audience can thus enter the game of voluntary associations of objects as well as accept the suspension of disbelief and follow the imaginary drive of Crouch's drama. Thus the performative force of the unexecuted gesture of a domestic object reaches greater metaphorical levels and arguably stimulates an audience's participation in the theatre-witnessing experience further.

Another tool supporting theatrical experience is the associations of everyday objects and their personal memories. This interconnection has been explored by Marvin Carlson who speaks of so-called *ghosting*. Although Carlson advocates ghosted stages and the ghosts of other characters, his concept may as well be extended to ghosted objects. Carlson builds his logic on the premise that something presented on the stage has a reference to a past event. The everyday objects can thus trigger the game of individual associations/memories of different nature. Watching Benedict Cumberbatch starring in Barbican's *Hamlet* can trigger the memories of e.g. HBO *Sherlock* series or the voice for the character in Smaug from *The Hobbit* movie. Using the domestic objects can become an equal memory game–the cheese grater may not only impersonate Macbeth but can summon the experience of last week's spaghetti dinner. Also, this objecthood creates a constructive role by not directly showing the characters, being good, bad, or canonical, as is the case in

Shakespeare. Thereby the show provides the space for spectators' working, or as Claire Marshall of Forced Entertainment puts it, "these objects aren't pretending or acting; you, the viewer, have to do the work, allow it to happen" ("Household Names").

Like in the case of Crouch's *My Arm*, Forced Entertainment's project utilizes the borrowed objects; additionally, *Complete Works: Table Top Shakespeare* also borrows the stories. Claire Marshall of Forced Entertainment justifies the company's strategy by drawing a parallel between them and Shakespeare, who "himself borrowed so many plots, twisting them to suit his own means, (which) really resonated with us" ("Household Names"). Thus each of the performers then have an inscribed play by Shakespeare, a given set of daily objects to be used as cast, a designated area (a table 1 metre square large) and a temporal framing (approximately 50 minutes). The role of the performer thus becomes multiplied–they are in charge of the dramaturgy, choreography, direction as well as the actual performing. The performance thus becomes even more fragile–prone to failure.

By being immersed in the complex and "here and now" production of the piece, each performer inevitably brings a unique, original and unrepeated version of the original script by Shakespeare. Each version thus underscores the nature of theatre as a memory machine. Memory serves here on several levels–as actors' exercise of memory, ghosted texts (of Shakespeare's) delivered by performers from memory, or by the ghosting of ordinary objects, e.g. a cheese grater as Macbeth, a thermo-bottle as Banquo and three flower pots as the three witches in Richard Lowdon's version of *Macbeth*. Curiously, the two versions of the project varied in the "cast." While the 2015 version of *Macbeth* cast Macbeth as the cheese grater, the 2016 version used an almost empty bottle of boiled linseed oil instead. The other productions contained similar changes in the cast. These changes in the performances' cast underpin the aforementioned omnipotence of performer/dramaturg/actor/director as well as the actual uniqueness of each production.

The domestic, almost austere setting and the cast of everyday objects is underpinned by the quotidian performing. The actors present their stories in a nonlinear way. Throughout their 30-year praxes, the performers of Forced Entertainment never put on any personae. They have always adhered to their own names–Robin Arthur, Claire Marshall, Cathy Naden, Terry O'Connor and Richard Lowdon. This fact has created one of the company's typical staging tools–the friction between the real and the staged, between the real and representational. Their non-matrixed performing puts the audience in the ontological dilemma, whether to take the action on stage as scripted, improvised or something in-between: controlled chaos. Thus the aesthetics of Forced Entertainment creates an oxymoronic atmosphere of an authentic and intimate testimony that is often in sharp in contrast with devised non-linear and often chaotic structure of their devised projects. Recently, this audience activating approach has been accentuated by the invitation for interactive encounter via twitter as a response-driven side-performance to their live streamed durational projects.

As already pointed out, the previous durational projects, Forced Entertainment's performances were broadcast live. *Complete Works: Table Top Shakespeare* is not an exception: the project was live streamed as a part of Berliner Festspiele Festival "Foreign Affairs" and ran from 25. June to 4. July 2015, starting with *Coriolanus* and finishing with *The Tempest* with four unique performances a day. Quite recently, the project was repeatedly live streamed from Theatrefestival Basel, starting on 1. September 2016 and finishing on 9. September 2016 with the same structure and order–four performances a day commencing with *Coriolanus* and finishing with *The Tempest.* The core

members of the company were extended by the long-term collaborator Jerry Killick. As in the case of other streamed pieces, *Complete Works: Table Top Shakespeare* equally had a live-written response blog hosted by the *Exeunt* magazine. This list of creative responses from the spectators again proved to be another metaperformance itself, which is a territory worth exploring, most notably via the issue of so-called augmented reality.

Augmented reality is described as a live direct or indirect view of a physical, real-world environment whose elements are *augmented* (or supplemented) by computer-generated sensory input such as sound, video, and graphics. This results in the experience which in fact is the enhancement of one's current perception of reality via the functioning of technology (Graham, M., Zook, M., and Boulton, A). The experience of live streamed theatre production is augmented by a live tweeting discourse which is (dis)connected to the actual streamed live performance. The experience is thus not only theatrical, interactive, but also augmented. The synergy of this multisensory experience (life-tweeting metaperformance) can thus become another level of the experience of theatre that is ghosting our memory and provoking its audiences by the D.I.Y. simplicity of its imaginary drive and quotidian aesthetics.

One of the greatest pioneers in augmentation of reality as a theme in performance theatre is undoubtedly the Cyprus-born Australian performer Stelarc. In his oeuvre, Stelarc has examined the possibility to enhance reality by extending the human body e.g. by constructing an artificial robotic arm in his *Third Hand,* or most recently in the project called *Third Ear*. In *Third Ear* Stelarc aimed to have a third earl implanted into his face. Throughout the experimentation the project later evolved into another one, called *Ear or Arm.* In the course of time, in *Ear or Arm* Stelarc underwent two surgeries which resulted in having a full-sized cell-cultivated ear attached to his left forearm. This act of prosthetics functions not only as a bodily enhancement but as an extension of one's own identity.

Stelarc's third ear is in fact an internet organ that allows via the in-built Bluetooth to transmit the sounds it hears. In Stelarc's words, "someone in Venice could listen to what my ear is hearing in Melbourne," or "(i)f you telephone me on your mobile phone I could speak to you through my ear, but I would hear your voice 'inside' my head" ("Ear on Arm"). This inter-communication feature makes *Third Ear* one of the pioneering examples of augmented reality in the sense of remote communication generating an experience of coexistence in virtual proximity between the communicating bodies. Secondly, the project advocated a certain alternate anatomical architecture that is indeed interdisciplinary.

Speaking about interdisciplinarity, theatre is the platform for its functioning par excellence. Not only does theatre cooperate with a plethora of approaches and inputs, but its experience is multisensory. In fact, while speaking about contemporary theatre devised practices, one cannot help revisiting Deleuzoguattarian notions of machines, assemblage and immanence. The French philosopher Gilles Deleuze in his famous collaboration with the French psychotherapist Félix Guattari remind us that machines are always productive and creative. The desiring machine as articulated in their *Anti-Oedipus*, later evolves into the notion of an assemblage in their second collaborative book project *A Thousand Plateaus*. Akin to desiring machines, assemblages are compositions based on creative connections. Assemblages are "simultaneously a machinic assemblage and an assemblage of enunciation" (Deleuze and Guattari 1987, 504). For Deleuze and Guattari, machines are not reflections, but productively creative: an "abstract machine does not function to represent, even something real, but rather constructs a real that is yet to come, a new type of reality" (1987, 142). Machines are thus formulated by creating transformative connections.

While discussing the role of machines, Brian Massumi goes on to suggest that the "abstract machine is interpretation. It is the meaning process, from the point of view of a given expression" (17). This said, Massumi advocates that machines are individualizing interpretative processes. Similarly, Deleuze, as a philosopher in life, and in his last published essay, "Immanence: A life," articulates that the productive, creative, connection making drive is that of immanence. The role of immanent theatre is then to create a space for a creative production of meanings through its imperfectness and the ruptures in the story's coherence.

Immanence can be understood, vaguely speaking, as a transformative experience of a life, resulting from the mutual interconnectedness of elements located within a theatrical production. These immanent elements of a theatrical experience is a territory a territory worth exploring. In the oeuvre of Forced Entertainment, I have identified so-called virtual proximity invitations which enable these transformative immanent moments to surface. These elements are 1) the devised open structure of a performance enabling permeability of the theatrical fourth wall as a space for spectatorial contemplation to explore the liminoid territory between authentic and staged, between real and representational; 2) non-matrixed acting accentuating the live presence of live bodies both on stage and in the auditorium–"making present" of the performers in the here and now; 3) the acknowledged presence and role of the audience; 4) a ludic approach to theatre-making using metatheatrical elements drawing upon sympathy provoking aesthetics (failure, silence, fragmentary, unfinished, sampling, bricolage aesthetics ("Performance Pedagogy," "Immanent Performances"). The synergy of these elements create the life-illuminating experience that in Forced Entertainment's *Complete Works* functions unanimously.

The most significant aspect of *Complete Works* is the connection of the meanings of everyday objects which is projected onto the canonical texts to produce paradoxically humorous situations when the representation clashes with the real. For instance, when Lady Macbeth commands Macbeth: "look my hands have the same colour as your hands" ("Macbeth"), all the spectators can see are just two bottles, one empty, the other almost empty. The collision of the real and imagined plays an equally humorous role in the 2016 version of King Lear narrated by Robin Arthur. There King Lear (an empty beer bottle) instructs Osmund to remove his boots, Osmund (a tomato ketchup) apologizes to the king claiming that he is rather busy (King Lear).

Besides oxymoronic humour, the coexistence of relations between the staged and imagined is one of the greatest assets of the piece. This interplay of the real and the representational is one of the immanence producing gestures. According to Lyn Gardner, the Forced Entertainment's contribution "is keeping Shakespeare alive, not embalming him" ("Words, words, words"). Besides being purely historicizing, satirical or humorous, the rendering of Shakespeare's work in the 21st century in table top aesthetics is undoubtedly a creative step. The theatrical objecthood and the absence of the physical representation in *Complete Works: Table Top Shakespeare* offer creative interpretations from the audience and thus render Shakespeare akin to the gesture of Tim Crouch's unraised dying arm, unexecuted but imagined, yet surprisingly alive.

It is perhaps daring to conclude in an untraditional way. Rather than presenting a summary of the thoroughly organised results of my lengthy academic questioning and mock-analyses, I have decided to embrace the original approach of Forced Entertainment's version of Shakespeare by producing a picture, which I entitled *Shakespeare Arm*, see Fig. 1.

Figure 1. *Shakespeare's Arm.*

The picture was swiftly created as an assemblage of the major points scattered throughout my analysis. It utilizes Shakespeare as a topos or primary source of Forced Entertainment's project. The picture of Shakespeare was found on the internet I and I have deliberately opted for the most subversive one since I am convinced that such a version represents the approached pursued by Forced Entertainment–both partly provoking and veracity-ignorant. To follow the company's domestic and D.I.Y. aesthetics, the portrait of the Bard was trimmed using the most primitive software and subsequently pasted on the image of Stelarc's *Ear on Arm*. It is of no coincidence that the gesture of Stelarc/Shakespeare in the picture is similar to that of Tim Crouch's main character–the raised dying arm that paradoxically is more alive in reality than in the imaginative world (of theatre). Thus, I am convinced that providing a picture conclusion to the reflections on Forced Entertainment's Shakespeare brings more sense to the endless discussion of the possible liveness of The Swan of Avon and renders the whole issue of Shakey-cult more organically lively, rather than deadly. At least this was the point.

Notes

1. I am intentionally ignoring the durational piece *From the Dark*, premiered on 16. July 2016. *From the Dark* is the company's latest devised project, however, it is not truly an original performance, since it heavily builds on Forced Entertainment's 1999 24-hour piece *Who Can Sing a Song to Unfrighten Me?*

2. See note 1 above. For the sake of the present paper, I still consider *Complete Works: Tabletop Shakespeare* as Forced Entertainment's last original durational piece under discussion here

3. See Suk, Jan. "Glocal Spin-Offs: Ghosting of Shakespeare in the Works of Forced Entertainment." In Ivan Lacko and Lucia Otrísalová, eds. *Cross-Cultural Challenges in British and American Studies*. Bratislava: Commenius University in Bratislava, 2014. 129-142.

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Jana Waldnerová

Shakespeare and Fantasy Genre (Shakespeare in Fantasy)

Abstact: *Shakespeare' s plays have been here since the Renaissance, and also nowadays provide a rich reservoir of themes, characters, statements and ideas. They continue to inspire contemporary writers and artists from various artistic areas (fine arts, film, etc.). The aim of this article is to describe the impact of two Shakespeare's dramatic works on Terry Pratchett's fantasy novel Wyrd Sisters from The Discworld series. This novel displays a number of overt signs signalling quite a strong relationship to William Shakespeare´s tragedies, to Macbeth and Hamlet. They appear in the form of various allusions and similarities that can be observed on the level of plot and characters. These features are further described and compared with the relevant samples of the aforementioned Shakespeare´s dramas to create a platform enabling identification of the core principles of Pratchett´s work. The writer´s use of the already existing in creating originals is well known to his readers as well as his humour, which is quite typical for his work. However, Pratchett´s formula for humour is not so well known and it is largely related with intertextuality and its representation. The text further focuses of these aspects of Pratchett´s novel and his use of Shakespeare as its pretext.*

Despite the centuries that have passed since his era, William Shakespeare still attracts art-lovers and artists to his works and mysteries of his life. After more than four hundred years, the world seems without borders for Shakespeare´s dramas, as his plays are performed across the globe. In addition the narrative arc of some has been recreated as screenplay, while film versions of the original texts have also been made.

Although we know quite a lot about Shakespeare´s era, we do not have equal information about the dramatist´s life. Some people believe that hi class background alone means William Shakespeare could not have written these plays. His language, vocabulary and knowledge could not possibly have reached the style and knowledge of these texts. Hence the rich source feeding many theories, books and films that explain other possible authorships.[1] Nonetheless, Shakespeare is arguably the greatest writer ever, whose name is well-known to literature lovers as well as to those who hardly ever read a book.

A contemporary well-known British writer Terry Pratchett has established a reputation through a series of fantasy novels. His loyal readers would likely consider his works as greatest literary pieces and their author a literary star. Within the fantasy genre, these novels form an outstanding island of otherness through Pratchett´s ever-present humour in themes, plots, and characters. Some literary theorists as well as fantasy readers brand Pratchett´s books as humorous fantasy. Such a label underestimates the author´s subtlety and playfulness. Although they do not seem very sophisticated, Pratchett´s novels satisfy demanding readers[2] who are able to identify various allusions, references, parodies and pastiches, which generously pepper his texts. Pratchett´s humour is largely based on incongruities of various kinds, which often appear as a result of the author´s idiosyncratic combinations of obviously unfitting elements.

These incongruities typically combine new and old, or surround traditional conceptions in new environments and circumstances. Such incongruous combinations create he whole fictitious fantasy universe in the *Discworld books*, and each of their fantasy adventures. Although the writer uses well known elements from the actual world[3] to build the fantastic one, these are matched together in unique arrangements that contradict L. Dolezel´s rule[4] about global limits. Pratchett acknowledges

no limits for his fantasy world to entertain himself by creating intellectual brain-teasers hidden in the texts. There they await their readers to be identified.

For constructing the Discworld universe, Pratchett borrowed from a variety of sources. For the conceptions about the Earth and its origin he adapted ancient Hindu and Native American mythology (turtle and four elephants). He combined them with the medieval understanding of a flat earth creating a flat disc held by four elephants. The elephants are standing on the shell of the big turtle A-tuin, who wanders the Universe. There, on the flat disc, is the setting of the Discworld novels. There are high mountains, deep seas, rich countries, dangerous city-states, or dark forests where Pratchett´s unique characters encounter mysteries, conflicts, murders, struggles and wars. They try to survive and find happiness, and fortunately, most of them usually do.

The diverse series of the Discworld books can be divided into several sub-groups by their protagonists and setting. There are novels about the Ankh-Morpork City Watch, Death, The Unseen University and its academicals. Others feature Tiffany Aching adventures with Nac Mac-Feegles, Rincewind, and more stories set in Ankh–Morpork, as well as books about three witches. Pratchett´s characters are usually in opposition to their usual archetypal images as we know them from myths, legends and literature. These unusual and surprising characters then act in ways that upset convention. That is why his wizards from The Unseen University are neither devilish nor eerie but rather confused, sometimes quarrelsome old men and his Death is often more humane and compassionate then some human characters of the books. Similarly, neither Pratchett´s witches resemble their traditional stereotype. Although they wear traditional black cloaks, pointed hats and ride brooms, underneath there are three women who like people, try to help them and show the right path to walk. It appears that they cleverly use their garments to inspire respect without much effort. Then they can easily persuade anyone to do their best. It is clear these women do not want to expose people to any harm, but to protect them when they need help.

There are six books in the sub-series about witches, *The Wyrd Sisters* (1988) is the second of them and the sixth of the series. This particular book illustrates strong links to Shakespeare´s texts. The first reference to Shakespeare´s plays can be found in the title of book. Wyrd is an archaic form of *weird*, the adjective used Act 1, scene 3 of *Macbeth*, in the song of three witches:

´The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:´
(3)

Pratchett continues to draw on *Macbeth* as the novel develops. Another quotation appears immediately in the beginning of the novel, which starts with a seemingly arcane scene. There is doubtlessly a reference to the first scene of Macbeth. Although, due to the shift of the form (from drama to novel), Pratchett uses a lot more words to set the situation and its mood than we find in the play.

´The wind howled. Lighting stabbed at the earth erratically like an inefficient assassin. Thunder rolled back and forth across the dark and rain-lashed hills.
The night was as black as the insight of a cat. It was the kind of night, you could believe, on which gods moved men as if they were pawns on the chessboard of fate. In the middle of this elemental storm a fire gleamed among a dripping furze bushes like the madness in a weasel´s eye. It illuminated

three hunched figures. As the cauldron bubbled an eldritch voice shrieked: ´ When shall we three meet again?´
There was a pause.
Finally another voice said in a far more ordinary tones:´ Well I can do next Tuesday' (Pratchett 2)

Scene I in *Macbeth* has a significantly briefer description: *´Thunder and lightning. Enter three Witches´*. The dialogues of compared texts start in a similar way: *´ When shall we three meet again´*, although at this point their similarity ceases, it provides enough for those who know *Macbeth*. They are able to identify and appreciate the writer´s playful creative method and radical change of the mood which brings the stylistic incongruity of the reply. Where Shakespeare´s witches continue with pathos in the same ominous tone: *´ In thunder, lightning, or in rain?´* and etc., Pratchett´s witch replies in a very casual, conversational manner. Such juxtaposition of the original, which is present only in the mind of the reader, and the new modification of the text, creates a humorous effect. This kind of humour based on incongruity is typical of Pratchett´s creative methods.

Further references to Shakespeare can be found in both the micro and macrostructure of the text, and on the semantic level of language. Apart from borrowing characters such as three witches, Pratchett freely chooses features from the plot of *Macbeth* to loom his story. In the small kingdom Lancre the king is murdered by his cousin Duke Felmet who wants to be the king. His ambitious wife, Lady Felmet, is his powerful ally. After the king´s murder a loyal servant runs away with the king´s son and the crown. The witches help him save the boy. The son, unaware of his royal origin, grows among actors in a strolling player company and becomes one of them. After 14 years (while his homeland was sleeping)[5], he returns as a member of the acting company to perform for the king. The play gets out of the actors´ control when they suddenly become puppets, and perform the story of the king´s murder. They are so convincing that Duke Felmet pleads guilty and the kingdom is returned to its rightful ruler again. Readers will immediately recognize a plot line from *Hamlet.*

Even a brief look at the plot reveals other common links between *Wyrd Sisters* and Shakespeare´s plays. Pratchett freely chooses various elements from this source and uses tem for his own purposes. There are at least two plays that inspired him, and he combined their elements to fit his scheme. The king´s murder and his murderers are certainly inspired by Macbeth, who stabbed the king. The scene recalls Banquos fleeing with the royal son. Banquo was murdered, but the son and heir survived. The relation of assisting characters is lightly modified in Pratchett´s novel: the man helping the king´s son is not a loyal courtier, but only an ordinary servant. Such change in the character´s status diminishes the importance of his role and this character becomes only a companion of the little prince.

A strong reference to *Hamlet* arises when the company of actors is invited to perform for the Duke and the play they perform reveals the truth about the kings´ murder and identifies his murderer. A second parallel occurs when the ghost of King Verence 1st of Lancre haunts the castle. However, he appears as very inept in this new role and becomes a source of humour. This ghost is neither scary, nor spooky, but very boisterous and somehow reluctant to adapt to his new, nonmaterial form. Again, Pratchett takes a Shakespearean character and recasts him completely. The following scene is one of many that illustrate this point:

´Death laid his hand on the king´s shoulder. THE FACT IS, I AM AFRAID, YOU ARE DUE TO BECOME A GHOST.
´´Oh´ He looked down at his... body, which seemed solid enough. Then someone walked through him.

DON´T LET IT UPSET YOU.
Verence watched his own stiff corpse being carried reverentially from the hall.
´I´ll try,´ he said.
GOOD MAN
´I don´t think I´ll be up to all that business with white sheets and the chains, though´ he said.
´Do I have to walk around moaning and screaming?´´
(Pratchett 10)

Such dialogue confirms the author´s method of creating humour through incongruity. The dialogue, which begins immediately after the king´s death, presents a contrast between formal and informal. King´s ghost is leaving his body and meeting Death–another character of Pratchett´s novel.[6] Their short conversation juxtaposes two language registers: formal (of the death) and informal (of the ghost). Death´s speech is highly proper, showing emotionless stiffness of traditional British aristocracy: ".. *you are due to become, don´t let it upset you*"(10). Its opposition with the ghost´s very casual, ordinary language:"*business with sheets and chains*" (10) is meant to be amusing.

The links to Shakespeare, but not only to this dramatist, are intertextual relationships and display variety of forms. In the case of the three witches, the relationship can be described as a satirical pastiche, or a playful imitation. Pratchett´s playful take on the witches contrasts with Shakespeare´s characters. The usual response to these frightening, mysterious and powerful beings is fear and terror. Pratchett´s witches seem frightful only for a very short moment. They very quickly show their humane side, so the reader finds out almost immediately, that they are human beings who use psychology or psychological manipulation to reach their usually altruistic goals. Pratchett´s witches wear black cloaks and ride brooms, though with various modifications, like Nanny Ogg´s red striped stockings and shoes. According to G. Genette, satirical pastiche is a playful imitation with humorous effects[7] and the three witches definitely belong to this category of intertextuality.

As G. Genette writes, parody is a playful transposition of subjects aiming to create a new artistic piece. Pratchett´s ghost appears as a result of such transposition. While there are still signs leading to the pretext, actual ghost´s qualities are very different as we can observe in his speech and acting. The change shifts this character from its original quality, so in this new conditions he becomes funny instead of being scary or weird. Along with the parody of character, Pratchett creates satirical parodies of well-known statements and remarks. One example is the contemporary phrasing in the witches´ conversation, when the last utterance changes the whole mood of the post-text. Thus the well-known statement shifts from pathos to casualness and the whole conversation becomes ridiculous. In this case, the last utterance functions as a punch-line in a joke.[8]

Inspiration by Shakespeare in the Pratchett´s book is so obvious that it can be recognised by any reader with basic knowledge about the dramatist and his works. However, there are many more subtle intertextual links, which can be recognised only by those with particular knowledge. These readers can enjoy the novel even more, whenever they succeed in identifying another pun, allusion, parody, or pastiche. The writer´s texts gain another source of humour, which emerges in the moment of successful identification, thus confirming the humour theory of relaxation.[9] With every recycling of an already existing literary item or actual world item, this writer creates something very original and very typical for him. Such methods of writing make Pratchett´s texts very special and his humour very intertextual. By these methods the writer establishes the value of Shakespeare in contemporary times and in another very Non-Shakespearean genre–in fantasy.

Notes

(1) For example Who Wrote Shakespeare? by John Michell, or R. Emmerich´s film Anonymous

(2) Bliss readers (Barthes, 1975, p. 45)

(3) The notion actual world is used according to L. Dolezel's conception, instead of the real world as an opposition to the fictitious world. More L. Dolezel (2003, p.27-28)elen course these ell world I world. the fictitious one. More L. Dolezel (3003 to meenight in youructions they have already done

(4) More on possible fictional words L. Dolezel (2003, p. 33)

(5) Hence, another intertextual link to a classic fairy tale Sleeping beauty

(6) The words of Death are always written in capital letters, as in this example.

(7) More on parody and pastiche Genette, G. (1997, p. 19-30)

(8) Which releases tension- relaxation

(9) Bergson (2008)

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Irena Přibylová

Classics in the Classroom: Shakespeare in Contemporary Literature for the Young

Abstract: *The paper explores selected examples of contemporary literature for young readers and the way they deal with Shakespeare's plays. Manga Shakespeare provides a good example of a complex form which makes Shakespeare's plays appealing to young readers. Novels by Shyam Selvadurai, Glen Huser, and Karen Healy give an idea of how Shakespeare's plays are approached at schools in English speaking countries, and how understanding Shakespeare contributes to the identity of the young protagonists and their place in society.*

The stories of love, tragedy and comedy of Shakespeare's plays are considered timeless, but Shakespeare's language, despite its richness and complexity, is now archaic. It is a paradox which has been commented on many times; native speakers of English understand the majority of the words which the Bard wrote, but there remains an important part of English vocabulary which, for a contemporary user, is difficult to decipher. In fact, it is not only the language which makes the texts challenging. Shakespeare's plays mostly revolve around problems of adults, so young readers, before they find their way to Shakespeare, might deliberately avoid the Bard in print. In schools, Shakespeare's plays are presented as classical literature, required reading, literature of excellence, and a treasure of our western culture: nothing easy. It would be nice to find present-day ways which make Shakespeare's plays young reader-friendly, without oversimplifying the text or retelling the story. One can start by choosing topics which are close to young readers. There is *Romeo and Juliet*, perhaps the most famous story ever told of teenage love and misunderstandings between parents and children. Young people are also fascinated by the magical words of fantasy and humour, so *A Midsummer Night's Dream* might also be attractive to them. Some authors even say that due to its innocent treatment of love, *A Midsummer Night's Dream* is the most popular Shakespearean play studied at school.[1] Working with contemporary literature for teenagers and young adults, I have come across the Bard's texts in very specific contexts. In the following lines, I will share my experience with Manga Shakespeare, and with novels set and/or written in Canada, Sri Lanka and New Zealand.

Manga Shakespeare

Manga is the traditional art of Japanese comics, originally intended for all age and interest groups. In the late 1990s, it started to be visible in the western world as a popular alternative to comic books and graphic novels, especially for teenagers. Manga has a typical graphic design: each page consists of one to several picture panels. The characters often have large eyes, small noses, tiny mouths, flat faces, and specific hair colour.[2] The space for text is provided in speech bubbles reserved for dialogue and direct speech. There is also the typical size and format of manga books. The adventures of manga heroes are usually published in long series.

Manga Shakespeare: Romeo & Juliet (2007)[3] was the first of the series of Shakespeare plays produced by the newly established independent UK publisher SelfMadeHero, specializing in the graphic novel medium. The manga version has transferred the tragic love story of Romeo and Juliet to present day Japan, paying attention to the chosen graphic art form. The setting of the manga version is a rich Tokyo neighbourhood; the two opposing families are members of the Japanese

mafia–Yakuza. Costumes span from jeans to business suits and Japanese kimonos, and Romeo rides a motorbike. The language of the text is meticulously selected from the original. The final abridged version keeps the important phrases and key words of the play's original acts and scenes, leaving the archaisms in them untouched. Even though abridged, the text is still challenging. It is not simplified, nor is it retold. The pictures help the reader to infer the meaning of the characters' speech. Facial expressions, emotions, body movements, and characters' actions – –entering, leaving, freezing and moving, are all there, with the enhancement of filmic conventions such as focus, zoom in and zoom out. The story is so dynamic that there is almost no time for any problems with language. The manga format guides the reader through individual acts and scenes and their crucial moments, leaving out less important parts which could distract the reader.

Since the initial volume of *Manga Shakespeare: Romeo & Juliet*, SelfMadeHero has introduced fourteen plays by Shakespeare in manga form, among them *Hamlet, Richard III*, *Othello*, and *A Midsummer Night's Dream*. Like *Romeo and Juliet*, they are mostly set in Japan, past or future. The manga version of *King Lear* has very special treatment: Lear's story is mixed with the characters, costumes and geographical and historical setting of *The Last of the Mohicans* by J. F. Cooper. (An analysis of *Manga Shakespeare: King Lear* is worth writing a separate article). The publisher cooperates with several illustrators who subordinate their own distinct styles to the manga style of the series, so the whole collection has a unified look. As to the language and its treatment, there is one person the company relies on most: Richard Appignanesi [4] is a respected editor, scriptwriter and writer with previous experience in abridging texts for young audiences. So far he has been the only one to adapt Shakespeare for this manga series.

Over the years, as the Manga Shakespeare series has grown and become popular and has been awarded many prizes in the UK, the series has also developed strong webpage support. Under the heading Free Resources at www.mangashakespeare.com, the reader can download not only the pictures of the characters and the plot summary of each play (which in fact have already been included in a printed version of the book), but a glossary of difficult words and phrases as well. The glossary keeps the picture layout of the manga series; individual entries are introduced with a picture of the speaker/protagonist. The *Romeo and Juliet* web glossary opens with a picture of a busy Tokyo street taken from the manga, and the famous sentence: "Two households from ancient grudge break to new mutiny." Then a note follows on the location of the text ("P.1, Chorus"), and, finally, we read in contemporary English: "Two rival factions burst out into a fresh quarrel after a long-standing animosity". This way the reader can explore, at his/her own pace, the original language to which they were exposed in the abridged manga volume. Editor Richard Appignanesi selected for the abridged manga version all the important phrases of the original play; however, the publisher did not leave any difficult sentence unexplained in the web glossary. "Wherefore art thou Romeo?" says Juliet on p. 43 of the manga version. (Act 2, Scene 2); "Why must you be Romeo (and Montague)?" is the relevant link in the web glossary.

It is interesting to know that a Czech version of *Manga Shakespeare: Romeo & Juliet* was published two years after the English original. In 2009, a leading children's publishing house, Albatros in Prague, launched their Czech version. Editor Ondřej Zátka worked with the translation of *Romeo and Juliet* by Martin Hilský, who provided an Afterword, which replaced the Summary of the Play of the original manga. The Czech version was published with a recommendation for readers from nine years on. Of the 14 original Manga Shakespeare volumes, Albatros published only one more: *Manga Shakespeare: Henry III*. It seems that despite the serious initial interest of Albatros, the Czech series did not prove commercially successful and was soon discontinued. Perhaps Shakespeare's plays need more than

just a manga format in order to be popular with the young. While Manga Shakespeare is not so successful in the Czech lands, it does work well in the UK (and Japan), as we can learn from the feedback on the web pages of SelfMadeHero, the original publisher. Manga Shakespeare has been widely used in schools, from Key Stage 2 readings and upper primary classes to university; it was even made the official recommended reading by Education Scotland (the Scottish counterpart of the Czech Ministry of Education). Not only does the Manga Shakespeare series fit into different curricula, SelfMadeHero also offers various visual art workshops with Manga Shakespeare, and, as was already mentioned, there is further web support, such as a glossary. Manga Shakespeare is promoted and sold as a comprehensive product on the British book market, which contributes to its success.

Shakespeare and school projects

Surprisingly, several contemporary young adult novels give an idea of how the classics, including Shakespeare, are treated in schools in various English speaking countries. Novels about teenagers, which are set within the school environment and focus on the search for identity and the first loves of their young characters, seem to be the perfect screen for a projection of Shakespeare plays in the background.

In his novel *Swimming in the Monsoon Sea* (2007), Sri Lankan-Canadian author Shyam Selvadurai introduces a tradition that was practiced in his old country in the 1980s:

Every year, schools in Colombo competed in the much anticipated Inter-School Shakespeare Competition, in which each school performed a scene from a Shakespearean play. Since none of the schools were co-ed, the female roles were usually played by juniors in the boy's schools, and the male roles played by seniors in the girl's schools (49).

The main character of the novel, Amrith, had successfully played the role of Juliet in the previous year, and is now aspiring for the role of Desdemona in the last scene of *Othello*. Selvaduari shows how a gifted teenager would approach the challenging text: "Amrith could not be bothered to struggle through the Elizabethan English of the play to find the plot. Instead, he went into the library in their home and took down a book that had Shakespearean plays retold in modern prose" (52). Within the several paragraphs which follow, the reader is acquainted with the story of *Othello* as well. Amrith then returns to the original version of the text, focusing carefully of the last scene of the play he is going to rehearse "using a dictionary to help with the difficult Elizabethan English" (54). Finally, he learns the passage by heart.

Another approach of how to use Shakespeare in schools is depicted in *Stitches* (2005), a novel by Canadian author Glen Huser. The setting of the novel is a prairie town of western Canada in the present day. The main character, Travis, is in grade six when we meet him for the first time. In junior high-school, pupils read classical books for children, such as *The Wizard of Oz, Anne of Green Gables*, and *Peter Pan*. As a school project, they prepare a group presentation on a children's book in the form of a puppet theatre. As it is very successful, a challenge is presented to them for the next school year: to read *A Midsummer Night's Dream* and transform it into a puppet play. This allows Glen Huser to show several ways how teenagers approach Shakespeare. Travis and friends first go to the library and explore the original text. It is no surprise that they say, "It sounds like it was written in a foreign language" (44). Before they return the volume, they take it to the beach and accidentally spill a soft drink on it. The librarian does not scold them but says, "Some people find Shakespeare too dry to read but I have to say this is a unique way of addressing the problem" (50). Often Huser lets his characters make similar subversive comments; nevertheless, as the novel develops, we take it for granted that it is possible to a certain extent to read, understand and like Shakespeare, even as a teenager.

After failing to read the original version, Travis and friends go for the illustrated retelling of the play. It suits them better, but due to their previous experience, they also lack something: "You could read it without feeling like you'd swallowed a dictionary of Old English. But even though it used actual phrases here and there from the play, I missed the longer stretches of poetry" (50). They spend their summer holidays writing a script for the puppet play, watching videos of classical performances, and creating puppets and costumes. The final version of the play is a success: a combination of improvised lines with "a few words from Shakespeare here and there" (67), a newly composed song with guitar accompaniment, and carefully memorized parts of poetry which they so missed in the illustrated version. Huser even includes eight original lines that Oberon says to Puck (from: "I know a bank where the wild thyme blows" to "Weed wide enough to wrap a fairy in.") and lets Travis comment on it: "words like brocade threaded with silver and gold and pearl" (68).

In both novels, the reader learns not only the content and language difficulties of the play in focus, but is reminded of some crucial moments and themes of the play. The carefully chosen moments of Shakespeare plays by Selvadurai and Huser draw parallels with the lives and troubles of the young protagonists, and provide answers to their searches, insecurities, and dilemmas. In the case of Amrith, while rehearsing *Othello*, he realizes what his feelings are towards his friend: he is jealous. This jealousy and unrequited love almost leads to a tragedy. Similarly, Travis, while working on the costumes for *A Midsummer Night's Dream* puppet show, realizes that it is normal to be different and that there are several identities to choose from. It is interesting to learn, but not surprising in the context of contemporary young adult literature, that both *Stitches* and *Swimming in the Monsoon Sea* deal with, among other topics, the first self-awareness of homosexuality.

Shakespeare and magic

The young adult novel *Guardian of the Dead* (2011) by Karen Healy is promoted as urban fantasy. Its setting is contemporary New Zealand: the main characters are mostly college and university students living on campus in a small town. The plot develops around the rehearsal of Shakespeare's *A Midsummer Night's Dream.* A newcomer to the rehearsal, 17-year-old Ellie Spencer, is added to the cast to observe and practice the fight scenes with the actors. Spencer does not aspire for more: "I'd studied *A Midsummer Night's Dream* in Year Eleven," she says at the rehearsal, "but it is hard to follow Shakespeare's lines at speed" (Healy 33). From the very first evening, when she meets local woman Reka in the role of Titania, Spencer senses something odd about her. Her green eyes have no pupils; she emerges from the mist and looks eternally young –and she lusts for Kevin, Spenser's friend.

Little by little, the reader realizes that Reka not only plays the queen of fairies on stage, but that she herself possesses magical abilities off-stage. While Shakespeare's characters are jolly and play innocent tricks to gain their love, the real-life Reka is evil. In the novel, Karen Healy provides one more thread to the plot, when she entwines Māori mythology to the story. Together with the protagonists, the reader learns some Māori words and legends, including one about the Guardian of the Dead. Finally, the legends come to life and their horrible protagonists fight for survival. Reka–Titania–is revealed to be an ancient Māori goddess who must give birth to a child in order to save her race. In a secret and sacred grove in the town, surrounded by lizards, snakes and thick mist, Spenser hears Reka cast a spell on her:

"I wasn't moving. My feet were rooted as Reka's song rose. Numbed, I heard my fate in her voice– not death, but the long wooden life of tree and bush, sleeping away winters and rising in the spring to thrust mindless to the sun. I might live a century or more until the rot claimed me, and never remember that I had once been a girl, with limbs instead of branches, who had fought, and run, and kissed. "(Healy 118)

In the novel, three separate stories of love become one increasingly sinister tale: a story of student love, a comedy of love by Shakespeare, and the love of Māori gods–creators of the universe. Karen Healy uses a similar pattern in the opening of the novel while introducing the play by Shakespeare, as do Shyam Selvadurai and Glen Huser in their novels. There is a group of young people in a school environment who studied Shakespeare as part of their syllabi, and now they are preparing to perform the play in a manner that is as close to the original as possible. While Selvadurai and Huser use some crucial moments of Shakespeare's plays as points of insight helping the young protagonists to understand their identity, Healy reaches beyond the psychological development of her characters. She replaces the fairy-tale-like western European magic with Māori mythology. In *Guardian of the Dead*, the reader is introduced to a different worldview and diverse creation stories. Ellie Spenser, Reka, Kevin and others belong to a complex world which has existed alongside the European reality. With a background of canonical Shakespeare, Karen Healy uses a local story to give her home place significance.

Conclusion

Shakespeare's plays have been read by young readers and taught at schools in different parts of the world for centuries. With the example of the Manga Shakespeare series, one can see how the plays have reached contemporary young readers in the UK, using new picture format and the support of creative activities. One of the concerns at the beginning of this paper was Shakespeare's original language, which has remained an obstacle for contemporary young readers. The Manga Shakespeare series works with selected key phrases of the original. Their abbreviated but not simplified or retold volumes are supplemented by web glossaries. In this way, the Manga Shakespeare series can serve as a bridge for further reading of the full-version Shakespeare in the case of more curious readers.

All three novels[5] show how Shakespeare's plays have been approached at schools in Canada, Sri Lanka, and New Zealand: through performance competitions, memorization, school projects, and school plays. All three novels provide short quotations from the original plays. In all three works, the young protagonists see the original Shakespearean language as a challenge; they face it with the help of retold and illustrated versions of the plays, and videos; they also consult dictionaries and speak about the plays with friends and teachers.

In the selected young adult fiction, Shakespeare's plays, and the expected general knowledge of them by the readers, serve as a solid basis for developing a new contemporary story. Perhaps it is not by coincidence that the novels in question come from former British colonies. John McLeod comments on the approach of post-colonial writers to the classics: "Writers have *put literary 'classics' to new uses* for which they were scarcely originally intended and have turned to them as sources of inspiration." (166; italics by McLeod). Shyam Selvadurai, Glen Huser and Karen Healy have managed to take the Bard out of the classroom while providing their young readers with a fresh perspective on Shakespeare.

Notes

(1) For instance, Zdeněk Stříbrný refers to Richard Armour, who says:

 A Midsummer Night's Dream would often be selected for school study, because it is such an innocent play, even if it is about love...In spite of the fact that its heroes and heroines sleep side by side in a forest, they are not only inexperienced, but also too tired and puzzled, than to make use of such a unique occasion (179).

(2) In some cases, the colour can express a person's features, such as blue (peace and stability), red (passion and joy), green (fortune and envy), and pink (femininity). For more details, see Manga iconography, Wikipedia.

(3) My copy has 208 pages, 148 x 210mm size; the picture story is in black and white, the picture list of characters and book jacket are in colour; a short summary of the content and an outline of the life of Shakespeare are written at the end of the book.

(4) Wikipedia contributors. "Richard Appignanesi" *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 12 Jun. 2016. Web. 1 Jul. 2016.

(5) All three novels in the present selection have been awarded various prestigious prizes. *Stitches* by Glen Huser was the recipient of the General Governor's Literary Award for Children's Literature in English in Canada in 2006. *Swimming in the Monsoon Sea* by Shyam Selvadurai was the Canadian Library Association Book of the Year in 2007, and it was short listed for the General Governor's Literary Award. *Guardian of the Dead* by Karen Healy was placed on the top lists of Australian, New Zealand and USA book awards, including the 2010 Aurealis Award for Best Young Adult Novel, and on the 2011 Best Books for Young Adults Lists, American Library Association.

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Hana Pavelková

The Business and the Bard: New Approaches to Leadership Development

Abstract: *Unlikely it might seem, but William Shakespeare, four hundred years after his death, has become a superstar in the world of corporate business and is teaching the top executives and VIP business leaders lessons on issues such as leadership, competition, business ethics, people management, effective decision making, or crisis management. Shakespeare's plays are used as case studies of inspirational leadership, they are tailored to suit the client's requirements, and thus offered as "a unique form of training combining the wisdom of the past with contemporary business needs."(Shakespeare in Business) In other words, William Shakespeare is perceived as a role model, "as a sort of common sense CEO"(Shakespeare in Charge: Much Ado About Nothing), an expert on business as relevant today as he was in the 16th century. This paper explores three main ways William Shakespeare is offered to the target audience: management guidebooks, university business lectures, and customized leadership trainings by specialized development consultancies, and thus offers an insight into a very prosperous part of the Shakespeare industry.*

Although we are celebrating the 400th anniversary of Shakespeare's death, the aim of this paper is to show how merrily alive Shakespeare actually is today, even in such unlikely environment as the fast-paced world of corporate business. The idea that the top executives and VIP business leaders spend their evenings in the theatre and are intrigued by the complexities of William Shakespeare's plays and revel in the beauty of Shakespeare's metaphorical and poetic language sounds wonderful, but highly unlikely. Yet, even the business people, who lack time and training for Shakespeare, know that there is a lot they can learn from the Bard, given his superstar status and universal appeal. And they are ready to pay for it. In recent years, many people (of various backgrounds, both academic and non-academic) have fulfilled this niche in the market. There are three main ways Shakespeare is offered to the target audience: first, there are various guidebooks on Shakespeare and management, then, there are seminars, lectures but also theatre projects at business schools and universities, and finally, there are customized leadership trainings by specialized development consultancies. The aim of this paper is to examine how Shakespeare is employed in these highly prosperous areas of the multifaceted Shakespeare industry.

Primers for management

In the proliferation of books giving "counsel" from William Shakespeare, two main trends might be noticed. The first category of "bard-guides" consists mainly of collections of inspiring quotes from Shakespeare's plays that give the reader advice on everything from presentation skills to risk or time management. Similar lists of Shakespeare quotations can be also found online with titles such as "Ten Shakespeare Quotes Every Business Leader Should Read" (Fertik) or "Talk like Shakespeare – Shakespeare Quotes for Business" (Talk like Shakespeare). For example, Michael Fertik, in his blog, adds very simple commentary to his favourite quotes from Shakespeare's plays and suggests that everyone should take advice from the Bard: "Brevity is the soul of wit" (Hamlet) should inspire the business leaders during their meetings to "be a standout speaker by keeping it short, sweet, and striking."(Fertik). This advice is so universal that it might be argued that you do not need William Shakespeare to remind you not to talk overtime, but knowing a quote from *Hamlet* undoubtedly gives this piece of advice more authority and makes Fertik's blog more appealing to the target audience.

A classic of this genre is Jay Shafritz's *Shakespeare on Management: Wise Business Counsel from the Bard* (1992), which has the practical advantage of providing "Shakespeare's words (...) to add tone, importance, and especially wit to your memorandums and memos" (Shafritz xiii). In other words, similar to Fertik's blog, Shakespeare's words are seen as a universal tool that give the business leaders authority and make them sound educated, witty and cultured. To achieve this impression, it is not necessary for the business leaders to really know Shakespeare, to read or see the plays, because authors such as Shafritz are actually saving the busy executives' time and by pre-selecting suitable quotes and excerpts they offer them a shortcut to culture. Unaware of the deep irony of his own words, Paul Corrigan innocently writes in his introduction to his fellow business leaders:

> The large number of excerpts from Shakespeare's plays will strike a chord concerning some of the management issues you face today. However, you will learn even more by reading the whole play or by watching it. It *is* possible to learn from small parts of the plays, but it is much better to experience the whole narrative (Corrigan 6).

Contrary to the authors of the "bard-guides", it will be argued in this paper that the lack of the whole narrative is not only a minor issue to be briefly mentioned at the end of an introduction, but actually a key characteristic of the way William Shakespeare is employed in this area of Shakespeare industry.

The second category of the "bard-guides", represented by Norman Augustine's and Kenneth Adelman's bestseller *Shakespeare in Charge: The Bard's Guide to Leading and Succeeding on Business Stage* (1999), or the above mentioned book by Paul Corrigan, *Shakespeare on Management* (1999), is more sophisticated than the lists of sayings for everyday business life. The authors offer not only detailed interpretations of selected Shakespeare plays summarized in business terms, but also provide the readers with parallels from real business world, mostly presented as anecdotes or lessons on how to do business. For instance, in his analyses of *Richard III*, *Macbeth*, and *Coriolanus*, Corrigan points out that in relation to leadership, the lesson we should take from Shakespeare is that although "the leaders' use of fear as one of the main tools of authority seems to work well, Shakespeare demonstrates how this strategy is flawed" (Corrigan 4). He then proceeds to describing modern business life examples (e.g. Chrysler, US Ford, General Electrics) of leadership failures of "chief executives toppled because they became complacent about the power of their title, or who botched the succession in family business, or metaphorically murdered their way to the top" (Corrigan 4-5). By reading about these real and fictional examples of failure, everyone should learn a management lesson on how to succeed. As mentioned in one of the reviews, "at its most fundamental level, *Shakespeare in Charge* is a self-help book for those who want to brush up on their leadership skills" (Shakespeare in Charge: Much Ado About Nothing).

Despite their differences, however, both categories of these management manuals share similar fault lines. As mentioned earlier, the first problem is that when taken out of context, some of the quotes are interpreted in a rather dubious way. For example, when Edmund at the end of *King Lear* asks Captain to hang Lear and Cordelia, Captain's replica "If it be man's work, I'll do it." (5.3 38-39) is seen by Shafritz as representing Shakespeare's view of the "essential nobility of all work" (Shafritz 143) rather than cold-blooded assent to murder. In the same way, Norman Augustine and Kenneth Adelman in *Shakespeare in Charge* twist the meaning of Polonius's famous proclamation "To thine ownself be true" (1.3 78-83) and present it basically as an excuse of whatever action the executives view as necessary. Secondly, in addition to their "original" readings of individual quotes, the authors of

Shakespeare in Charge misinterpret also Shakespeare's characters. To quote Hedrick again, "The new apotheosis of ruthlessness in the name of the national religion of business achieves its highest mode in *Shakespeare's in Charge*'s deliberately against-the-grain reading of *Hamlet*, in its concluding chapter on crisis management" (Hedrick 49). From the point of view of corporate culture, Hamlet is clearly a problem. He is a quintessential loser, a prototype of a non-productive dreamer, a terrible crisis manager who fails to act. In other words, Shakespeare's *Hamlet* is viewed not as a tragedy of a noble hero, but as "a case study on how NOT to handle a crisis" (Augustine and Adelman 168). Interestingly enough, the authors see Claudius as one that is exemplary in every way. For example, they praise him because "he thinks creatively. (...) His 'motivating' manipulation of Laertes is 'another of Shakespeare's magnificent depictions of a successful business meeting'" (Hedrick 49-50). Plus, in contrast to Hamlet, who in the opinion of Augustine and Adelman kills without feeling, Claudius "at least feels terrible about it" (Augustine and Adelman 170). The fact that Claudius is a murderer should not deter the business executives from being inspired by him because, as the authors argue, "while Claudius's crimes are deplorable (...) there is still much to be learned from his crisis-management skills" (Norman and Adelman 180). In other words, the authors of these bard-guides unashamedly twist the meaning of Shakespeare's *Hamlet* and recommend pragmatism as the key to success in the world of corporate business, ethical behaviour and morality are simply put aside.

Shakespeare in Business Curricula

At prestigious universities and business schools in the UK and especially in the US, courses and lectures combining Shakespeare and modern management theories have become quite popular. For example, the Cranfield School of Management in London formed a partnership with no other than Shakespeare's Globe Theatre and together they offer the M.B.A. students an opportunity to engage with Shakespeare plays in their management lessons. Shakespeare's *Henry V.* or *Julius Caesar* are part of the curriculum also at Stern's School of Business in New York, or at the Said Business School in Oxford, where the programme was developed in cooperation with Olivier Mythodrama led by Richard Olivier. The Yale University even offers their business lectures on Shakespeare in their public Open Yale University project. These courses are designed not only for young students, but also experienced executives. According to James O'Toole, a prominent critic of American business school curricula and a lecturer at the Aspen Institute, "It reaches these practical business people at a much deeper level than a mathematical formula does" (O'Toole in Brown). Interestingly, O'Toole refreshes his management lectures not only by Shakespeare, but in his latest book *Creating the Good Life: Aristotle's Guide to Getting It Right* he also uses philosophers, playwrights or religious leaders to help him explain how to do better business. From the methodological point of view, the seminars are conducted in a relatively traditional way, i.e. students are asked to read both Shakespeare and modern management theories and then discuss it in class, their lecturer monitoring the discussion and providing the necessary background. Some courses, however, are enriched by role plays. As Richard Olivier explains:

We find Shakespeare covers the human dilemmas of leadership better and more clearly than any other management of business course. (...) It's not about reading and analysing a text – it's about playing things out. (...) If you use commitment and passion – which we can coach you to do – the chances are your people will listen more than if you use a Powerpoint demonstration (Olivier in Brown).

Using Shakespeare for teaching management is not limited merely to the UK or the US, but has been tried out in other countries as well. The Reutlingen University of Applied Sciences in Germany, for instance, succeeded with their project for non-native speakers of English called "Shakespeare and Shareholders." As Stefanie Giebert explains, "(the project) attempts to teach business English to an interdisciplinary group of university students by means of producing a play, the script of which has been specifically prepared to include business-related situations and vocabulary" (Giebert). The advantage of their approach is that they managed to put together students of both business and modern languages and also international Erasmus students, who learned together through acting in a business adaptation of *Macbeth* called *Macbiz* about the respective areas and improved their proficiency in both everyday English, but also business English. The innovative approach of the Reutlingen University was even awarded the European Language Label 2010, a prize jointly given by the European Commission, the German Academic Exchange Service, and the German Federal Ministry of Education and Research (Giebert). In contrast to the way role-play activities are usually used in classes or at trainings, i.e. with only a moment's notice and only little context, the adult participants being asked to inhabit the skin of a character given without sufficient preparation, in the "Shakespeare and Shareholders" project, learners were given enough time to familiarize themselves with the character and the situation they were supposed to act out and thus achieved much better results. Interestingly enough, however, the learners considered "the social and motivational aspects ("meeting new people" and "having fun") at least as, or if not more, important outcomes as the opportunities to improve language competence and personal skills (presentation and performance skills, moving and speaking with confidence in front of groups, learning to work in a team" (Giebert).

Shakespeare and Leadership Trainings

The "Shakespeare and Shareholders" student project leads us to the final part of this paper, which focuses on the third way Shakespeare is marketed to business leaders – management leadership trainings, whose internal part is also acting out of purpose written scripts based on Shakespeare's plays. What links the professional management trainings with the student project, and also with the "bard-guides", is the generally positive feedback from the target audience. Everyone agrees that engaging with Shakespeare is fun, unlike traditional approach to management. As Claire Suddath laconically describes: "Truth is truth: Corporate leadership programs are boring and rarely involve lessons about invading France" (Suddath). And they are very expensive: The HR research firm Bersin & Associates estimates that in the U.S. $13.6 billion was spent on such initiatives in 2012 (Suddath). The effectiveness of investing so much money in these trainings is dubious. In the words of professor emeritus at Harvard Business School, John Kotter: "They're all the same. They put together a training program for middle and senior management, they show you a bunch of PowerPoint slides, and then you return to work and everything you learned just washes away."(Kotter in Suddath). Consultancies like Olivier Mythodrama in the UK or Movers & Shakespeares in the US offer an alternative that has been tried out by corporations such as McDonalds, Walmart, Rolls-Royce, but also by organizations such as NASA, CIA, World Economic Forum in Davos, or even the United Nations. The participants admit with enthusiasm that "At the end, they learned more about leadership from *Henry V* than any other program they had been on in their career." (Olivier in Suddath).

These trainings usually combine concise summaries of a Shakespeare play in business terms and are followed by a discussion in which groups of participants relate what they have just heard to their company's problems. Olivier Mythodrama's typical programme is based on one of these five plays and the following topics: *Henry V* (inspiration and leadership), *Julius Caesar* (politics and power),

As You Like It (sustainability)*, The Tempest* (organizational change), and *Macbeth* (fraud). Movers & Shakespeares structure their sessions in a similar way, but include also *Hamlet* (crisis management) and *Henry IV* (succession planning). Both companies charge enormous fees: Richard Olivier commands $24, 000 for a single keynote (Suddath), Ken Adelman requires $28, 000 a day (Heath). To succeed in this highly profitable, but competitive branch of Shakespeare industry, you have to be good, but having good connections is even more important. Richard Olivier is the son of no other than Sir Laurence Olivier, and Ken Adelman is the former American ambassador to the United Nations, and his wife, Carol, was the head of U.S. Agency for International Development, and they have friends across the corporate, political, and non-profit world. Thomas Heath enviously summarized the benefits of their consultancy: "Movers & Shakespeares had earned them as much as $600 000 in a good year, allowing the two 66-year-olds to share a passion for the dramatist/poet that a) keeps them active, b) is fun and c) allows them to travel"(Heath). Of course, they charge the travel expenses extra. For instance, the biggest English newspaper in India even paid them to fly over for a 50 minute session (Heath). Ken Adelman and his wife reject accusations that they are ruthlessly making money off Shakespeare and modestly explain that "We make so much money because we are good. They don't pay us to teach Shakespeare. They pay us to teach leadership" (Adelman in Heath). Extracts from both Olivier's and Adelman's trainings are available on You Tube and it is thus possible to get a glimpse of what the participants receive for their money. From Richard Olivier they learn, for instance, that "There's one problem in *Macbeth*: He can never get enough power. Wise leaders need to have a sense of how ethical their ambitions are – not everyone should have a multimillion bonus. Don't be Enron, the business equivalent of Macbeth" (Olivier in Suddath). Ken Adelman and his wife Carol teach their audience that, for example, "*Julius Caesar*, a story of a conspiracy to kill the king, is a case study in how to execute a takeover and what not to do after you win" (Adelman in Heath). Adelman then argues that *Julius Caesar* is a play that George W. Bush should have read before the Second Iraq War. Interestingly enough neither Olivier nor Adelman develop the analogies between Shakespeare's plays and real life business experience much further. Instead of a rigorous analysis from which their clients would learn something useful and practical, Olivier and Adelman continue their show with another business anecdote. Yet, these trainings work really well as both Olivier's Mythodrama and Movers & Shakespeares are busier than ever and do not even have to advertise (Heath). Adelman says that his price "is a drop in the bucket if it succeeds in getting managers to think. The expensive part is the people in the room. They are taking a lot of highly paid, highly-performing people and putting them in a room for the day." He also insists that his seminars are highly effective: "We better give them something they are going to use and remember, or they aren't getting their money's worth" (Adelman in Heath).

Both Olivier Mythodrama and Movers & Shakespeares, however, have competition. A consultancy called "Shakespeare in Business Experience" is slightly cheaper and even more accessible to the target audience as they do not use the complicated original language of Shakespeare, as Olivier Mythodrama or Movers & Shakespeares do, but the team of consultants in "Shakespeare in Business Experience" rewrite the plays completely in a language that is understandable even to non-native speakers of English. Furthermore, they are arguably even more entertaining for the participants, as they enrich their management leadership trainings by specially customized role plays reflecting each clients' needs to be acted out in costume. For example, in their version of *King Lear*, "Mr. Lear is the vain CEO of a company who hates criticism. Regan and Goneril are two possible successors who have no intention of keeping the company. Cordelia, on the other hand, wants to improve and revamp the company. She outlines her plans, but the vain Mr. Lear is furious because she does not

flatter him. Kent advises the King to listen to Cordelia's plan, in the end he does because she has company and their talents as experts on her side. And so our King Lear ends happily" (Shakespeare in Business Experience). In other words, this consultancy brings together Shakespeare, summer-camp-like fun and games, and easily accessible management lessons in short sketches that the clients perform in front of their colleagues.

Conclusion

Regardless of the price and form of these trainings, they all have one unifying feature: they simplify Shakespeare to the level of absurdity. In their hands, Shakespeare changes into *Shakespeare for Dummies* or *Shakespeare for Children*, he is exploited and misused as celebrity in marketing management ideas, but still the majority of the participants have fun and enjoy themselves, experience something new and different that might possibly help them to learn something about leadership and also themselves. Plus, they can do this not in their spare time, but at work. Among the many critics of this approach to both Shakespeare and management, Thomas McGrath, who teaches at Leicester School of Management and is a freelance management consultant, voiced the problems in a particularly succinct way: although the management writers say they can transpose ideas about fictional characters into modern management techniques, there are "clear problems there. (...) They are literary constructs. It's impoverishing Shakespeare and it's impoverishing management." (McGrath in Brown). These management trainings and manuals could also be criticised for misusing Shakespeare on a moral level, as explained earlier. As pointed out in the above mentioned review:

Not only does the invocation of Shakespeare give the book(s)' recipe-for-success format a certain dignified cachet, it also casts the work of management as high drama, as an art form in its own right. After all, if we accept the premise that Shakespeare was the original CEO, it follows naturally that today's CEO is descended more or less directly from Shakespeare. (Shakespeare in Charge: Much Ado About Nothing).

In other words, the reason why William Shakespeare is the superstar on the corporate stage is that authors of the "bard-guides" and leadership development trainings created a masterful merger in which they make management seem more meaningful and package Shakespeare for an audience that has neither time nor inclination to pursue Shakespeare's work, but wants nonetheless profit from him.

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Eva Skopečková

Shakespeare in L1 and/or in L2: to read or not to read a translation in the EFL classroom.

Abstract: *Using the example of William Shakespeare, as one of the undoubtedly prominent figures of English literature included in probably any English literary canon, the present paper aims to explore the field of the optimal use of L2 literature in the foreign language classroom focusing on one of its less discussed aspects, i.e. L1 and/vs. L2 reading. The paper discusses the differences as well as similarities of reading in L1 and L2, suggests its potential and possible use in the EFL classroom and addresses also a related, but still rather challenging question of translation use in the FL classroom.*

Context and theoretical foundations: l2 literature and/vs. translation in the fl classroom

Throughout the last decades, the positive role and possible benefits of an *optimal* use of L2 literature in the foreign language classroom have been more or less acknowledged (see particular Czech curricular documents RVP G, RVP ZV). Similarly, the role and use of translation in the FL classroom has undergone several changes reflecting particular theoretical concepts—once in the centre of attention, at other times completely marginalized (see Hendrich, 1988, Choděra, 2006). Accordingly, to answer the question whether *to read or not to read a translation in the EFL classroom* there are several—often neglected—issues that might help teachers to decide whether and especially how to integrate literature in L1 and/or in L2 into the EFL classroom.

Apart from the obvious questions relating to the use of an L2 literary text in the EFL classroom, i.e. the author and/vs the literary canon, the socio-cultural context, historical background, students' L2 proficiency, etc., teachers should consider also other relevant aspects – such as the fact that the very process of reading might be to a substantial degree influenced by the language of the text and the reader, i.e. whether the reader reads/decodes a text in his or her mother tongue or in a foreign language. In other words, reading in L1 (i.e. a reader's first or also the native language or simply the mother tongue) and in L2 (i.e. a reader's second language as "any language that has been learned subsequent to the acquisition of the first language"[1] (Thornbury 202) have on the one hand much in common, but on the other demonstrate a considerable number of differences that might have a profound impact on reading comprehension and thus need to be analysed as well. What is more, discussing reading in L1 and/vs. L2 opens up another broad field, i.e. the related, but still somewhat vexing issue of the use of translation in the FL classroom (Skopečková), which is (not only) in case of the most celebrated writers and the abundant selection of their translations definitely worth considering.

An optimal use of l2 in the fl classroom

The concept of an optimal use of L2 literature in the FL classroom presupposes a sort of interplay of several related disciplines and contexts. Firstly, the FL classroom is set in a particular educational context, i.e. in the actual school/class environment determined by concrete circumstances, participants as well as educational processes with their results and effects (Průcha 29-30). In other words, the particular use of L2 literature materials in the actual school/class environment reflects the teacher's individual background, experience and approach to L1 and L2 literature as well as the particular needs, level of proficiency or approach to L1 (or even L2) literature of the pupils/students attending the class and performing the tasks and activities. Last but not least, the actual

school/class environment corresponds to the requirements and standards of the Czech curricular documents.

Consequently, the use of L2 literary materials has to comply with the intentions and outcomes of the new curricular documents. In particular, the role and use of literary text in the FL classroom is defined in the educational area called Language and Language Communication, which contains also the educational fields of Foreign Language and Second Foreign Language (RVP ZV, RVP GV).

Using literary texts in the classroom unequivocally involves at least certain aspects of literary scholarship. Accordingly, an optimal use of L2 in the FL classroom needs to address the question of the specificity of literature and its role in education. Literary scholarship helps teachers to tackle the concept of *multivocality* of literary work and the introduction of the reader actively partaking in the process of literature reception (i.e. introducing the principles of Wolfgang Iser's reception aesthetics as a quite comprehensible, and yet a highly creative approach to literary texts in the FL classroom (Skopečková).

Finally, an optimal use of L2 literature materials in the FL classroom naturally includes key principles from the field of FL methodology, i.e. communicative competence and language skills development (incl. reading) or the field of reading comprehension. Reading L2 literature materials in the FL classroom definitely reflects the above mentioned aspects as well as individual theoretical approaches, methods and trends in education. Nevertheless, it covers also a less obvious and often neglected issue, i.e. the differences and similarities of reading in L1 and L2.

L1 And L2 Reading Differences And Similarities

Reading naturally represents a broad and highly complex issue touching on many disciplines and triggering numerous theories and countless disputes. Despite its complexity, there have been many attempts to define the process of reading and to explain its individual steps and phases. However, the question might become even more complicated if the process includes more than just one language. The concept of reading in L1 and L2 apparently presupposes a number of similarities, but there are definitely certain differences as well. Basically, the differences and typical features of reading in L1 and L2 might be divided into three categories: language differences (i.e. differences concerning the level of lexical as well as grammatical knowledge, generally speaking the mastery of a particular language, etc.), individual differences (i.e. our individual reading skill in the mother tongue may influence our reading skills in a foreign language, etc.) and sociocultural and "institutional" differences (i.e. the relation of the particular community to texts, literature or literacy as such, etc.) (Grabe, Stoller 40-93).

The first category covering the field of language and linguistic differences addresses issues regarding grammatical, lexical or discourse knowledge, which implies, among others, the different level of linguistic knowledge when children start to read in their mother tongue compared to the situation when readers start to read in L2. Linguistic differences include also differences in the level of metalinguistic and metacognitive awareness in L2 settings. This aspect might be explained as greater awareness with respect to the selection of a better reading strategy for L2 text, but also greater linguistic knowledge of L2 than L1, especially in academic setting, etc. The first category involves also differences in the amount of time spent reading in L2 or simply the contact with L2 as such. Nevertheless, the mutual contact and influence of the individual languages plays an important role as well (i.e. the effect that one language has on the other including *negative interference* as well as *positive language transfer*[2]). In terms of reading comprehension and especially in the context of foreign language learning, this category is usually in the centre of attention.

Nevertheless, as far as the differences between L1 and L2 reading are concerned, there are also other, somewhat less discussed, but not really less important aspects contributing to successful comprehension. The second category encompasses differences based on individual and experiential basis. In other words, this area covers L1 reading skills and the particular effect they have on the development of L2 reading skills. Accordingly, L1 reading abilities should be explored as well to find out more about L2 reading – regarding naturally the question of negative, but mainly positive transfer of L1 reading practices, strategies and knowledge to L2 reading context. There are, however, also different motivations for reading in L1 and L2. These result from different educational and academic goals and the socio-cultural and community background of individual readers, etc. Readers might also have some sort of "underlying attitude to L2 reading" leading to particular self-perception in terms of their L2 reading performance, their emotional response to reading and their interest in this sort of activity and willingness to persist in it (Grabe, Stoller 56). Last but not least, readers have acquired different experience in L1 and L2 reading connected with differing kinds of texts in L2 contexts. Text types and genres that readers prototypically read in L1 and L2 may often differ to a great degree. What is more, L2 readers are basically used to different language resources to obtain and verify information or simply to facilitate L2 reading (i.e. use of various sources including different types of dictionaries, glossaries and encyclopaedias).

The question of L1 and L2 reading should, however, reflect also the socio-cultural aspects. The last category contains the different socio-cultural backgrounds of L2 readers. In other words, this aspect covers the attitude of a particular community to texts, reading and literacy as such, which may differ to a considerable degree:

> Some cultures have enormous respect for the printed word, such that it is implicitly accepted as authority, and cannot be questioned. Others fear the implications of putting any opinions in print, since the greater permanence accorded to opinions thereby makes the owner of the opinion more 'accountable'. (Alderson 25)

However, irrespective of the above mentioned example, which might definitely seem somewhat extreme in the European context, L2 readers might be likewise confused and have reading comprehension difficulties if an L2 text and its purpose does not complement their cultural assumptions. The socio-cultural differences are closely related to the prototypical ways of organising discourse and texts (e.g. making arguments by means of "presenting observational and numerical evidence, by emphasising a culturally accepted logic, by pointing to a persuasive example or by referring to traditional wisdom or religious doctrines" (Grabe, Stoller 60). Such differences are often confronting our L1 reading expectations and experience (i.e. a preferred and conventionalized way of organising information in texts in L1 reading context against L2 reading context) might often cause reading comprehension difficulties. Nevertheless, the socio-cultural differences involve also the differing expectations of L2 institutions such as different L1 institutional experiences including national exams, national curricula, teacher behaviour or classroom management, etc.

All of these differences between reading in L1 and L2 affect to a certain degree reading comprehension and if taken into consideration while lesson planning they might definitely improve the second language acquisition conditions and individual EFL classroom learning goals and objectives.

Translation in the Fl Classroom

As implied above, translation and its role in education, including the FL classroom, has undergone several often dramatic changes reflecting the development and individual switches of focus in the field pedagogy, psychology as well as linguistics. Translation has occupied really dominant as well as rather peripheral positions in the FL classroom. This sort of difficult and *rocky* path of translation through centuries of language learning reflects the development of the individual methods and approaches to this broad field – it resembles a sort of oscillation between two in many respects opposing concepts (Skopečková), i.e. *synthetic* vs. *analytical method* (Hendrich) or using different terminology *direct* vs. *indirect methods* (Choděra). The major difference between the synthetic method (cf. the Grammar Translation Method) and the analytical method (cf. Direct Method) results from the different definition of the learning goals in the FL classroom, i.e. the particular role and significance of L1 in the process of FL learning and a different concept and approach to grammar in the FL classroom (Hendrich). The distinction between the direct and indirect methods reflects the way they try to achieve their goal, i.e. direct methods as methods anticipating the result of the whole process (literally attaining their goal, i.e. the use of L2 in communication, *directly*) and on the contrary indirect methods as methods that try to postpone the goal (*delaying* the use of L2 in communication in favour of more time for practising and getting prepared for it (Choděra).

A prototypical example of a synthetic or indirect method is naturally the Grammar Translation Method. This approach to language learning (also known as the *classical*, *Ciceronian* or *Prussian* method) has its roots in the Middle Ages and derives its basis from the teaching of classical languages such as Latin and Greek. The goal was to learn a foreign language to be able to read in that language (i.e. to read its literature) primarily. Following the GTM, translation was assigned a dominant role in the FL classroom (i.e. rather a sort of *literal* translation) as one of the basic teaching techniques of foreign langue learning (Hednrich 257 - 258). The Grammar Translation Method dominated the scene from 1840s till the end of the 19th century. However, certain aspects and principles following this approach are still present in the FL classroom.

The growing discontent with the so far leading approach to language teaching gave rise to a completely new method in the late 19th century. The Direct Method (also called *new*, *natural* or *reform* method) represents then a very clear example of a direct or analytical method. It tries to teach foreign languages more intuitively, less theoretically and reflects the fast development in the field of linguistics and psychology (i.e. the importance of associations and perception in terms of language learning, highlighting the role of listening and speaking, etc.). The DM seeks in fact inspiration in the process of L1 acquisition. Consequently, L1 is considerably reduced in the FL classroom or completely abandoned, language is primarily spoken, not written, i.e. oral communication skills are in the foreground in the FL classroom. Translation is accordingly eliminated or entirely excluded from the FL classroom.

At the end of the 20th, *the reins* of power in the FL classroom were gradually handed over to a new approach to language learning, which in fact has kept a tight rein on language learning since then. This method unambiguously emphasises the communicative aspect of language and thus was aptly called the Communicative Approach. It employs many aspects of the Direct Method. In particular, the CA respects the principles of natural language acquisition trying to promote the development of all language skills and language functions, which means that translation continues to be marginal and in many ways almost *ostracized* in the foreign language classroom:

In the brave new world of the Communicative Approach, translation (and the use of the mother tongue in general) came to be regarded as a relic of the past, a symbol of the bad old days of

Grammar Translation, an echo of those long forgotten secondary school lessons when paragraphs of English prose were translated into Latin for no apparent purpose other than as an intellectual exercise. (Bowen)

Apparently, in the 21st century the Communicative Approach seems to be more or less still in charge of the broad field of language learning[3]. Consequently, the role and use of translation in the FL classroom is still rather negligible. Moreover, the concept of translation has gained a sort of unfortunate and highly artificial format. Translation has become a sort of "*transformation* or *conversion* of individual units from one language into another (i.e. words, phrases or isolated sentences)" (Skopečková). This really formal and narrow conception of translation is then embedded also in particular Czech curricular documents binding for Czech schools (RVP ZV, RVP GV[4]). Nevertheless, such an approach to translation is definitely reducing its potential in education and in the FL classroom in particular. Translation obviously offers plenty of possibilities how to make the goal, i.e. second language acquisition, more attainable and perhaps more enjoyable (see below). After all, being confronted with L2 context it is simply very natural to start to move between two codes, between the known and the new and to *translate* between these two spheres. Especially, in terms of L2 literature it would be a great pity to ignore such a fertile source of inspiration.

William Shakespeare in the Actual Efl Classroom
The above mentioned aspects of an optimal L2 literature use in the FL classroom (incl. the possible use and distinct role of translation) could be then reflected using a concrete example. William Shakespeare (1564–1616) as one of the undoubtedly key figures of English literature seems to be an ideal one. What is more, Shakespeare's writings certainly offer an excellent source of L2 literature texts and materials embracing different genres and interesting topics. Let us skip the prototypical sample texts and choose a less frequent one. To illustrate an optimal use of L2 literature in the EFL classroom, let us introduce our pupils/students to the following L2 text:

Sonnet CXXX
My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go,
My mistress, when she walks, treads on the ground:
And yet by heaven, I think my love as rare,
As any she belied with false compare.
                                        (Shakespeare)

Though a piece of poetry, applying the above mentioned principles of L2 literature use in the FL

classroom this sonnet by Shakespeare will definitely not be a *bore* for the pupils/students and will challenge their general expectations regarding love poetry by a 16th-century writer topping the list of required reading notoriously accompanied by some sort of monotonous teacher-centred lecture about the writer and his work. What is more, it will meet the EFL classroom requirements and goals introducing a canonical English writer and an L2 (literary) text.

In compliance with EFL methodology principles, reading a literary text follows the scheme of three basic phases or steps, i.e. pre-reading, while-reading and post-reading activities/phases (Skopečková). Though of course this three-phase scheme is not a rigid system and reflecting always the particular text, goals and requirements the sequence of the individual activities might be shifted, postponed and alternated.

During the pre-reading phase pupils/students should get first of all motivated to read the selected text (i.e. "providing a reason for reading" – to make them want to read the text suggesting an imaginary purpose, personalising the topic, etc. (Nuttall 153) and acquire only as much information and language material as to be able to proceed smoothly to the following step. In other words, it is possible to use this first phase to introduce the author, the particular socio-cultural and historical context and the very text using visuals, parallel texts, brain storming, predicting, previewing, anticipating (Grellet) or eliciting ideas from the pupils/students, etc., but remembering that as far as information is concerned there is a rule of thumb: *the briefer the better*. Apart from motivating the pupils/students and supplying them with information, already during the pre-reading phase the issue of L1 and/vs L2 reading arises. There is definitely the question of differing motivations for reading in the L1 and in L2. It is always interesting to find out whether pupils/students read similar texts, here poetry, also in their L1. If so, what sort texts of and why? If not, again what might be the reason for avoiding similar texts in L1. Moreover, introducing the writer within a broader context offers plenty of possibilities for comparing and contrasting of L1 and L2 expectations, background, etc. (e.g. Will pupils/students be able to find a similar text in L1 literature? Or an L1 writer of similar importance in L1 context? And what about *sonnet* in L1 context?, etc.) Last but not least, especially in case of poetry it is really worth to sensitize pupils/students to the specific language of the selected literary text, incl. the comparison of the language of poetry in L1 and/vs. in L2, during the very first phase of reading (i.e. focusing on differences and similarities, specific features, etc.).

The main goal of the while-reading phase is to provide pupils/students with some sort of *guidance* while they are reading the selected text. During this phase, it is really rewarding to make use of various types of questions (i.e. posing questions about the text, topic, author, etc. and finding answers). Questions can literally play the role of a sort of signpost:

A signpost question (SPQ) has a similar function: its purpose is not test, but to guide the students when they read, directing their attention to the important points in the text, preventing them from going off along a false track. (Nuttall 158)

Nevertheless, the while-reading phase is also connected with other types of activities and techniques such as making inferences (i.e. context as well as word-formation inferences), use of various graphic representations for organising text information (mind maps, etc.) paying attention to text structure (i.e. identifying main and supporting ideas, different thematic patterns and discourse markers) and definitely also with different types of reading (e.g. skimming, scanning, etc.) following particular tasks and identifying difficulties and checking comprehension (incl. ability to repair faulty comprehension, etc.). The while-reading phase offers, however, again space for the issue of L1 and/vs. L2 reading. There are more as well as less obvious differences between the ways of organising

discourse and texts in L1 and L2 (i.e. contrasting, comparing, discussing and realizing these differences and similarities incl. interference).

The last, the post-reading phase represents then the ideal ground for various follow up reading tasks (e.g. dramatization and role play—esp. promising, and tempting, in case of Shakespeare's texts), debate and discussion, reading aloud—plenty of possibilities (i.e. different rhythm, high vs. low voice, etc.), tasks involving writing—reassembling information, summarizing information, assessing the text—fact versus opinion, writer's intention. Particularly, the post-reading phase seems to be really suitable for translation. There are plenty of different tasks connected with translating—e.g. naturally there is the option to translate parts of the text, to compare ready-made translations with the source text and/or their own translations, but they can also practise textual changes to transform texts and sentences employing a new grammatical phenomenon or changing the text function. A very special and creative translation activity is then the *intralingual* translation with the change of target text function, where pupils/students adapt L1 texts changing its function, audience, etc., but only within the one language (e.g. inlc. for instance the extremes of translating a text from the Bible into a fairy tale, a newspaper article or advertisement (Skopečková).

As far as reading an L2 literary text in the FL classroom is concerned, there could be definitely considered and explored many other ways and possibilities. Nevertheless, they should be always complying with the above mentioned aspects, esp. the specificity of a literary text, trying to motivate students/pupils to respond to the particular text under particular conditions, avoiding any strict and rigid patterns or stereotypes and reflect also the issue of L1 and L2 reading differences and similarities.

CONCLUSION

L2 literature in the FL classroom has definitely the potential to stimulate pupils'/students' mind and fantasy and to motivate them to read (not only) L2 literature. Literature might teach them how to respond to (literary) texts inviting them again and again to start "the unique interaction between the text and the reader" (Cook). What is more, it can contribute to the improvement of second language acquisition conditions and can make the EFL class really enriching and thought-provoking. Nevertheless, an optimal L2 literature use (incl. the use of translation) in the EFL classroom has many aspects. Moreover, using an L2 text should always include also the issue of L1 and L2 reading differences and similarities. Accordingly, L2 literary texts in the EFL classroom represent a manifold phenomenon and an optimal use of these texts will be a constantly challenging, but at the same time a truly rewarding task.

Notes:

The concept of L2, the second language is often used—in contrast to the foreign language—in the context of learning English in an English-speaking environment by learners who need the language to become part of this environment (cf. ESL and EFL). Nevertheless, the present paper discusses the issue of reading in L1 and L2 in the context of Czech schools, i.e. referring to learning English as a foreign language.

2. The issue implies the effect that one language has on another, at all levels, i.e. pronunciation, vocabulary, grammar and discourse. It used to be known as interference „according to the behaviourist view, all transfer was seen as being negative". Such concept particularly concerns errors resulting from the wrong application of first language rules and habits on the second language, e.g. English vs. Czech as L1 it is often the different use of fixed word order vs. free word order, etc. Nevertheless, transfer can

be also positive, i.e. some L1 rules and habits might match L2 as well (e.g. from borrowings to universal grammar principles) (Thornbury 232).

3. The Council of Europe officially started to promote the Communicative Approach in the foreign language education in 1982. Consequently, the CA has gradually become the accepted *standard* in English language teaching. (Choděra 91 – 120).

4. Following the Framework Education Programme for Elementary Education and for Secondary General Education translation seems to be present only in terms of the ability to use different types of dictionaries: e.g. "the pupil shall: (...) use a bilingual dictionary, find information or the meaning of a word in a suitable explanatory monolingual dictionary"

(Framework Education Programme for Elementary Education, 2007)

"the pupil shall: (...) utilise various types of dictionaries, informative literature, encyclopaedias and media; the pupil shall: (...) employ monolingual and specialised dictionaries when writing on selected topics" (Framework Education Programme for Secondary General Education (Grammar Schools) 2007).

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Vladimíra Ježdíková

"Yonder he comes": The Use of Yon, Yond and Yonder in Shakespeare´s Vocabulary

Abstract: *The study examines the expressions yon, yond and yonder in Shakespeare´s work, focusing on the morpho-syntactic function in discourse, stylistic features and semantic role of these words, which are typical of Middle English and Early Modern English period but almost ceased to exist nowadays. Furthermore, the linguistic analysis of these phenomena is also concerned with the collocational links which the investigated words enter.*

The part of research dealing with the topic from the quantitative point of view has been carried out by means of the free software application named Wordhoard, which contains the database of all the works of Shakespeare and enables their analysis and processing of results through the utilization of statistical methods of this programme. Further steps of research were based on close reading of the excerpted material. The collected corpora were divided into five categories according to the most frequently used classification of Shakespeare´s works–the five sets of comedies, tragedies, histories, romances and poems.

Besides the investigation into their basic function in discourse, the research strives to trace these words through all the historical periods of Shakespeare´s writings. Moreover, the possible stylistic value of yon, yond and yonder is considered, namely from the standpoint of the social position and characteristic linguistic attributes of the characters in whose speech the items occur.

Key words

Shakespeare; collocation; corpus linguistics; yon; yond; yonder; stylistics

Introduction

In this paper on Shakespearean vocabulary, I would like to employ methods of corpus linguistics to investigate some linguistic phenomena of the language of the playwright, whose works promoted significantly the growth and diversity of the English vocabulary.

Comparing the usage of certain chosen vocabulary items by means of statistical methods might suggest author´s assessment connected with the presentation of topics, figures or situations which would otherwise stay hidden during the close reading process.

My investigation is focused on determiners and adverbs in Shakespearean plays, namely on the expressions *yon*, *yond* and *yonder*, which nowadays belong to archaic or dialectal expressions though they were of common use in Elizabethan times (Rissanen 193-95). In addition, the research also endeavours to take into account the collocations in which these linguistic units co-occur and the way collocational links influence their function in text.

Corpus linguistics, as one of the latest branches of linguistics, uses the advantages of computer text processing as well as new possibilities of analysis of enormous corpora, enabled by the utilization of new information technology methods. However, it should be viewed as one of more possible ways of linguistic research, which offers new tools. The author of the present study agrees with the statement of Biber that "corpus-based analysis can be seen as a complementary approach to more traditional approaches, rather than as the single correct approach" (Biber, Conrad and Reppen 9-10).

Research aims and methodology

The objective of my research is to explore the role of some determiners and adverbs in

Shakespeare´s drama, their distribution in plays, frequency of occurrence and semantic role. Moreover, it also examines the role of collocations which are formed by these expressions and their evaluative function.

The investigated expressions have been excerpted from the examined material by means of the program called Wordhoard, which is a free software application designed for "the close reading and scholarly analysis of deeply tagged texts" (*Wordhoard User Manual*) that was created by the departments of English and Classics and Northwestern University Information Technology Organization at the Northwestern University in Evanston, Illinois.

The words which were excerpted from the corpora were further examined from both the quantitative and qualitative point of view. The investigated material was first analysed thoroughly and then assessed by means of comparative method.

The method of comparative analysis used in this study is based on the statistical analysis procedures that could be applied to the examined corpora owing to the capabilities of the Wordhoard application, which has been used for quantitative text processing in this research. The obtained results were then analysed from qualitative standpoint, focusing predominantly on their proper function in text, semantic role, grammatical function and collocational ties.

Material under investigation

As far as the material under investigation is concerned, since I decided to use the free software for corpus analysis named Wordhoard, I had to examine the version of Shakespeare which it uses. The texts of Shakespeare´s plays in Wordhoard are based on *The Globe Shakespeare*, edited by W. G. Clark, J. Glover, and W. A. Wright (1891-93), though the *Wordhoard Shakespeare* also tries to follow the morphological and prosodic features of the earliest editions of the quartos and folios, whose Internet editions have been consulted for this purpose (*Wordhoard User Manual*).

Theoretical considerations and definitions

Corpus linguistics, whose beginnings can be traced back to the 1960s (Keith 727), has been developing together with advances in computer technology and, in connection with the expansion of the Internet communication network linking computers all over the world, it importantly facilitates access to large text corpora. The mathematical statistical methods which it introduced provide linguists with new information, thus allowing them to look at language from a different point of view. Sidney Greenbaum (7-8), the author of the International Corpus of English project, describes as one of the features of texts stored in corpora databases their grammatical annotation of individual words, which attaches to each word a symbol, called tag, denoting its morphological function, that is, a particular word class. Most corpora are also parsed automatically so that words are assigned other symbols indicating their syntactic function in the sentence structure (Greenbaum ibid.; Biber, Conrad and Reppen 260). Another way of grouping words according to their morphological features is lemmatization, during which all the forms of one word are annotated as the same lemma in order to help computer application to recognize them both as individual words and members of one set of words sharing the same wordbase (Biber, Conrad and Reppen 29). On the other hand, lemmatization may lead to overlapping of information therefore the author of this study agrees with Pecina (53-54) in that by lemmatization some important information could be lost. Consequently, working with lemmas should be complemented by consideration of diversification of individual word-forms.

The authors of the glossary and language companion to Shakespeare (Crystal and Crystal) classify the examined expressions *yon*, *yond*, *yonder* as determiners, emphasizing that *yond* and

yonder can be used as adverbs of place in certain context. Barber (163) distinguishes between *yonder* having the role of an adverb and determiners *yon* and *yond*. Rissanen´s (193-95) conception of these expressions is similar to that of Barber (ibid.), however, he sees *yon*, *yond* and *yonder* as variants of the same word, which can function either as demonstrative pronouns or deictic expressions with the function of local adverbs (ibid.: 194).

Since Wordhoard files *yon, yond* and *yonder* as determiners only, the more detailed differentiation between determiners and adverbs had to be added during the process of the present investigation.

In accordance with Halliday et al. (168), collocation is defined in this study as "meaningful co-occurrence of two or more words...in close proximity to each other", which is the manifestation of their tendency "to keep company with each other", which can be investigated from the point of view of the probability with which they will co-occur (ibid.: 11). For the research of different genres of discourse, including fiction, the ability of collocations to demonstrate the way words typically behave in various types of discourse is really important (Hyland 168).

Results and discussion
Quantitative analysis - frequency of occurrence

As has already been stated above, the excerption of the investigated items has been carried out by means of Wordhoard software program. Results have been randomly checked by means of manual search in Open Source Shakespeare online, which is another complete online database with complete works of Shakespeare. Unlike Wordhoard database, it does not include any special software tools for statistical assessment of data and it is not eligible for the application of Wordhoard programme, therefore it had to be used as a control database only.

As far as the quantitative analysis is concerned, the searched forms *yon*, *yond* and *yonder* were first excerpted from all the works of Shakespeare, then from five subsets–tragedies, comedies, historical plays, romances and sonnets, which were further compared.

The set of romances included the following plays: *Pericles, Prince of Tyre*; *Cymbeline*; *The Winter´s Tale*; *The Tempest*. Though in the first folio Shakespeare´s plays were divided into three groups, tragedies, comedies and historical plays, the present study uses the more subtle division first introduced by Dowden (1879), who added the fourth group called romances (qtd. in Fuchs 95).

Besides the number of occurrences of expressions in each set and subset, the analysis counts their percentage in text, although not in per cents but in parts per ten thousand words, that is, "a fractional part per ten thousand words" (*Wordhoard User Manual*).

Table 1 Frequency of occurrence of the lemma *yond* and *yonder*

Work set	Lemma				Total	
	Yond		Yonder			
	No.	Parts per 10,000	No.	Parts per 10,000	No.	Parts per 10,000
Comedies	15	0.57	42	1.59	57	2.16
Histories	12	0.50	13	0.54	25	1.04
Poems	0	0.00	0	0.00	0	0.00
Romances	13	1.51	1	0.12	14	1.63
Tragedies	26	1.13	18	0.78	44	1.91
All works	66	0.76	74	0.86	140	1.62

The comparison of frequency of occurrence of *yond* and *yonder* shows that they have the highest frequency in romances and tragedies for *yond* (1.51 parts per ten thousand for romances and 1.13 for tragedies) and in comedies for *yonder* (1.59 parts per ten thousand for comedies). In case the total frequency of *yond* and *yonder* is considered and their frequencies of occurrence are added up, the highest frequency of occurrence can be found in comedies (2.16), followed by tragedies (1.91).

There is zero frequency of both *yond* and *yonder* in sonnets, which might be accounted for by their tendency to be used about visible physical objects only, not about abstract notions (Barber 163), referring to "that visible over there" (Rissanen 194) and thus being dependent on extra-linguistic context, which is typical of plays but missing in poems. Another reason could be seen in the basic function of *yon* and *yonder* that include both the speaker and the addressee, since it points at something far away from both of them. However, in poems, written for private reading, the author cannot anyhow suggest that he is part of the described context nor can he predict the position of the addressee. Yet, if the frequency of occurrence of *yond* and *yonder* is compared to that in Spenser´s corpus, which is included in Wordhoard application as well, the occurrence of *yond* and *yonder* in Spenser´s poems (*yond* - 2 occurrences (1.06 parts per ten thousand) in *Shepheardes Calender* and 8 (0.29) in *Faerie Queene*; *yonder* - 3 occurrences (1.59) in *Shepheardes Calender* and 15 (0.54) in *Faerie Queene*) indicates that there are other factors which influence the use of these expressions in poems. It seems to be the type of poems, since the dialogic form of *Shepheardes Calende*r and epic form of verse in *Faerie Queene* create the context similar to real life conversations or extralinguistic context of talk on a stage, while other Spenser´s poetic works included in the corpus and Shakespearean sonnets lack these features.

Nevertheless, Spencer corpus was used only for this particular comparison, further research focused on the corpus of Shakespeare´s works, since Spencer and Shakespeare are too different authors to be compared.

The analysis tried to trace any special development in the use of the lemma *yond* and *yonder* in Shakespearean drama over the years. Though *yonder* is not present in plays written after the year 1608 (that is, in three romances *Cymbeline*, *The Winter´s Tale*, *The Tempest* and in one historical play, *The Life of King Henry the Eighth*), *yond* can be found in Shakespeare´s plays from all periods.

Function in sentence

Further step of my analysis was concerned with the function of the given words in sentence structure. Since the used software application classifies all the expressions *yon*, *yond* and *yonder* as determiners only, and, moreover, *yon* and *yond* are not distinguished but are included into one lemma, the qualitative analysis had to be carried out by means of close reading of the text passages which included the expressions selected by the programme. It was followed by analysis of the function of these units in sentences, their manual counting, sorting and classification.

Table 2 – *Yon*, *yond* and *yonder* with regard to part of speech

Work set	Yon						Yond						Yonder					
	Determiner		Adverb		Total		Determiner		Adverb		Total		Determiner		Adverb		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
Comedies	3	13.0	0	0.0	3	13.0	10	23.3	2	4.7	12	28.0	7	9.5	35	47.1	42	56.6
Histories	10	43.5	0	0.0	10	43.5	1	2.3	1	2.3	2	4.6	7	9.5	6	8.1	13	17.6
Poems	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Romances	6	26.1	0	0.0	6	26.1	6	14.0	1	2.3	7	16.3	0	0.0	1	1.4	1	1.4
Tragedies	4	17.4	0	0.0	4	17.4	20	46.4	2	4.7	22	51.1	9	12.2	9	12.2	18	24.4
Total	23	100.0	0	0.0	23	100.0	37	86.0	6	14.0	43	100.0	23	31.2	51	68.8	74	100.0

As can be seen in the table above, although the lemma *yond* occurred 66 times in the examined corpora, 23 (35 per cent) of these occurrences were in the form *yon*, the frequency of the word *yond* being 43 occurrences (65 per cent). Considered its morpho-syntactic category and function in sentence, *yon*, which could be used as an adverb since the end of the 15th century (*Online Etymology dictionary*), functioned solely as a determiner, with its possible role of the abbreviated form of the adverb *yonder* not being utilized in the corpora.

The word *yond* prevailed in its function of a determiner, with 37 occurrences (86 per cent), as compared to *yond* in its adverbial function, which occurred in six sentences (14 per cent). On the other hand, *yonder*, even if its origin can be traced to the same Old English form *geond*, which is also the ancestral form for *yond* (*Online Etymology Dictionary*), has markedly higher frequency of occurrence as an adverb, since it was recognized in 51 instances (69 per cent), while it was used as a determiner in 23 cases (31 per cent). These results seem to indicate the tendency of *yonder* to fulfil the role of the adverb of place and of *yond* to be used as a determiner in the Shakespearean corpora.

Next, the adverb *yonder*, whose meaning is defined as "in that place, over there" (Crystal and Crystal), "there" (Schmidt 1407), was analysed from the point of view of the verbs with which it is linked. This part of analysis was carried out by close reading and, unlike the following computer analysis, worked with whole clauses containing *yonder*. The verbs which formed collocations with *yonder* most frequently were the verbs *be* and *come*, with 19 and 15 occurrences out of 51 occurrences altogether, which accounts for 37 per cent and 29 per cent. These results suggest the close relation of the adverb *yonder* to extralinguistic context because the collocations with the adverb *yond*er mostly describe the position of a person or an object in the space of a stage or their movement from a distant position to both the speaker and the addressee. In addition to it, the collocation *yonder is/is yonder* can be seen as having the function of a variant of the existential phrase *there is/are*.

Barber (163) notices that *yon* as a determiner changed its position in restoration comedies, and was used by people of lower social classes and also in rural areas of England and in Scotland. The present analysis tried to find out whether this trend had already been present in Shakespeare´s plays, which are predecessors of restoration drama; therefore all the occurrences of *yon* have been looked upon from the point of view of the particular character that pronounces this word. The results show that Shakespeare utilized the determiner *yon* as a variant of *that* but without any special semantic reference to the lower social position of its user, since *yon* was located in the speeches of the characters of royal or noble descend as well as in the entrances of characters from lower classes. On the contrary, *yon* prevails in the language of educated persons, kings, nobility, highest ranks in the army and administration, while it is used by common people or people without anyhow specified

position much more rarely, namely only by *Gratiano*, as a merchant´s friend in *Merchant in Venice*, and *Horatio* in *Hamlet*, all the other uses of *yon* belong to the characters from the former group.

The following step of the examination of *yon* was tracking this determiner through all the periods of Shakespeare´s work, resulting in interesting findings concerning the last years of his dramatic work. The determiner *yon* does not occur in his plays which were written between the years 1608-11, that is, in *Cymbeline*, *The Winter´s Tale*, *The Tempest*, and *The Life of King Henry the Eighth*. As has already been mentioned above, also *yonder* stopped occurring after 1608 so that only *yond* can be found in Shakespeare´s latest plays. These results may imply the tendency of *yon* to disappear from the latest plays, perhaps in conformity with the shift of *yon* to nonstandard language and its gradual vanishing from the English language. As has already been mentioned above, also *yonder* stopped occurring after 1608 so that only *yond* can be found in Shakespeare´s latest plays.

Collocational ties

The next concern of this study is the way how collocations might reveal both the stylistic employment of *yon*, *yond* and *yonder* and their tendency to enter semantic links with other semantic units. The syntactic function, which the examined word forms fulfil, is another point of interest of the present analysis. These features become more evident when the collocational ties of a word are analysed throughout the whole range of Shakespeare´s works, which could be substantially facilitated by the utilization of the potential of electronic devices.

The chosen words were analysed in terms of their collocational ties with one preceding and one following word, which is in Wordhoard programme called the left span of one word and the right span of one. The results obtained by means of computer text processing were randomly checked by displaying a particular collocation in the context in which it occurs. When necessary, this method was complemented by close reading of individual text passages.

When investigating collocations with *yon* and *yond*, the analysis had to start working with the individual words *yon* and *yond*, since the lemma *yond* involves both word forms - *yon* as well as *yond*. Then also the word form *yond´s* had to be analysed separately. *Yonder*, on the other hand, could be dealt with as one lemma because it comprises one word form only, that of *yonder*. Yet, part of the lemma, the spelling form *yonder´s*, was analysed individually to look for any possible differences.

During preliminary investigation of collocations, it proved more useful to compare the left and the right span separately to be able to distinguish the pre-modifying collocates from the post-modifying ones. There are 23 left collocates of *yon*, out of which there are 11 (47 per cent) prepositions and adverbs, six (26 per cent) verbs, two determiners, two nouns, one conjunction and one adjective. Since the left collocates do not clearly indicate whether they premodify *yon* in the function of determiner or adverb, maybe except prepositions, which are more probably followed by determiner, my analysis concentrated more on the right collocates. Twenty- three right collocates consist of 13 (57 per cent) adjectives and nine (39 per cent) substantives, the remaining expression being the adverb *sometimes*. Because of the high frequency of adjectives in the right span of *yon*, the right span was widened into two words–and the results again show that 34 (74 per cent) out of 46 right collocates of *yon* are adjectives or nouns, which suggests that *yon* functions as a premodifier of noun phrases.

When *yond* and *yond´s* as two individual forms were considered, the preceding expressions or the left span consisted mainly of prepositions, adverbs or conjunctions (24 occurrences (57 per cent) out of 42 occurrences altogether), the right span of one includes 35 (83 per cent) nouns and adjectives out of 42 occurrences, the right span of two being 84, nouns and adjectives occurring in 50 cases, which corresponds to 60 per cent. Sometimes the classification of collocates according to their

parts of speech had to be checked in the context and specified, so that for example *the same* was specified as having the function of an adjective in all cases. *Yond´s*, as the contracted form of the phrase *yond is*, has occurred only once, being followed by determiner and adjective. The prevalence of substantival and adjectival character of expressions following *yond* confirms its tendency to occur more frequently in the role of a determiner.

The left span of one of the lemma *yonder* is 74, out of which 29 expressions, that is 40 per cent, were identified as prepositions, adverbs or connective expressions, the number of verbs being15 (20 per cent), of nouns and adjectives 16 (22 per cent), the remaining 14 (18 per cent) words belonging to pronouns, interjections or numerals. The collocates which follow *yonder* are verbs (19 occurrences, which corresponds to 26 per cent), nouns and adjectives (30 occurrences or 41 per cent), the rest being prepositions, pronouns or demonstratives, the overall number of right collocates of one being 74. The variety of parts of speech which collocate with *yonder* might be comprehended as indicating that its function in sentence will vary more than that of *yon* or *yond*.

It should be noted that the control of results of automatic text analysis found and corrected certain discrepancies in the analysis of the lemma *yonder*, the causes of which were the contracted forms *yonder´s*, *tis* (*it is*) and *that´s*. The verb *is,* which is part of the contracted form *yonder´s,* has been counted as its collocate and included into both its left and right span, though *yonder´s* is regarded as one word form in other steps of the program, similarly to *tis* and *that´s*.

The computer analysis of collocates had to be complemented by close reading and assessment of individual occurrences in this phase of research. Interesting findings should be mentioned especially about the function of nouns or adjectives following *yonder*, since they are used for addressing somebody and therefore are not syntactically connected with *yonder* into one verbal or noun phrase, or about pronouns, which often introduce the following verb. Therefore both nouns and pronouns which occur after *yonder* do not have to be necessarily collocates of the determiner *yonder* but may also be a form of direct address, not integrated into the sentence structure, as is demonstrated by the following example with *yonder* as an adverb:

"...comes Paris. Look ye yonder, niece, is´t not a gallant man ...."

(Troillus and Cresside, 1.2.210)

In the next example, *yonder*, although followed by pronoun, does not function as a determiner but as an adverb that introduces a new sentence. It is moved to the beginning of the sentence so that the end of sentence carries higher load of sentence dynamism. The second example below has the inversion of verb and subject for the same reason.

"...Yonder she comes ...." (Midsummer Night´s Dream 5.1.181)
"...Yonder comes my master ..." (As You Like It 1.2.27)

Finally, stylistic examination of collocations which *yon*, *yond* and *yonder* enter has yielded results that were not expected. The most significant feature of the given collocations is that they mostly occur only once, which points at the extreme variety of Shakespeare´s style concerning not only the richness of vocabulary but also immense number or variations of ordering of words. For *yon* and *yond*, the only words which repeated in collocations were prepositions, pronouns, verbs (*be*, *die*, *behold*, *do*), nouns and adjectives (occurring twice or three times –*grey, young, poor, man, boy, fellow, hill, tree, cloud*). The same can be said about yonder–only prepositions, pronouns, determiners and verbs *be*, *come*

and *stand* occur more than twice, the nouns (*madam*, *lord, Paris*, *tower*, *moon*, *knight*, *man, city*) twice or three times, the rest of words having the occurrence of one only. Thus this ability not to repeat and to combine words even on the level of basic ties inside collocations or phrases might be denoted as another feature of his style of writing.

Conclusions

To sum up, the analysis has proved that *yon* is used as a determiner in Shakespeare´s works, *yond* prevails in its functions of a determiner though it was also used as an adverb in a lower number of cases. On the other hand, *yonder* has almost twice as high frequency as an adverb than a determiner. Zero occurrences of these expressions in sonnets suggest their connection with shared extralinguistic context and dialogic character of plays.

The later stylistic shift of *yon* to the non-standard language has not been proved in the examined texts, although it disappears from the plays written after 1608.

The analysis of collocational ties of words preceding and following the investigated words *yon*, *yond* and *yonder* showed differences in the right span of collocations, with the high frequency of nouns and adjectives following *yon* and *yond* that may be regarded as an attribute of their determining function.

Contrary to expectations, stylistic analysis of collocations, with the exceptions of some basic verbs (*do*, *be*, *come*), has not discovered any typical collocational features though it emphasized the richness of Shakespeare´s vocabulary including the diversification of collocational ties.

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