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SHAKESPEARE LIVES IN 2016

PASSIONS IN THE CRAFT OF WILL CONFERENCE BOOK

Shakespeare Lives in 2016: Passions in the Craft of Will Conference Book
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This book includes the proceedings and transcription of talks delivered during the conference.

Photos by;
Anne Corrance Monk
Anneleen Lindsay
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Calire Williams

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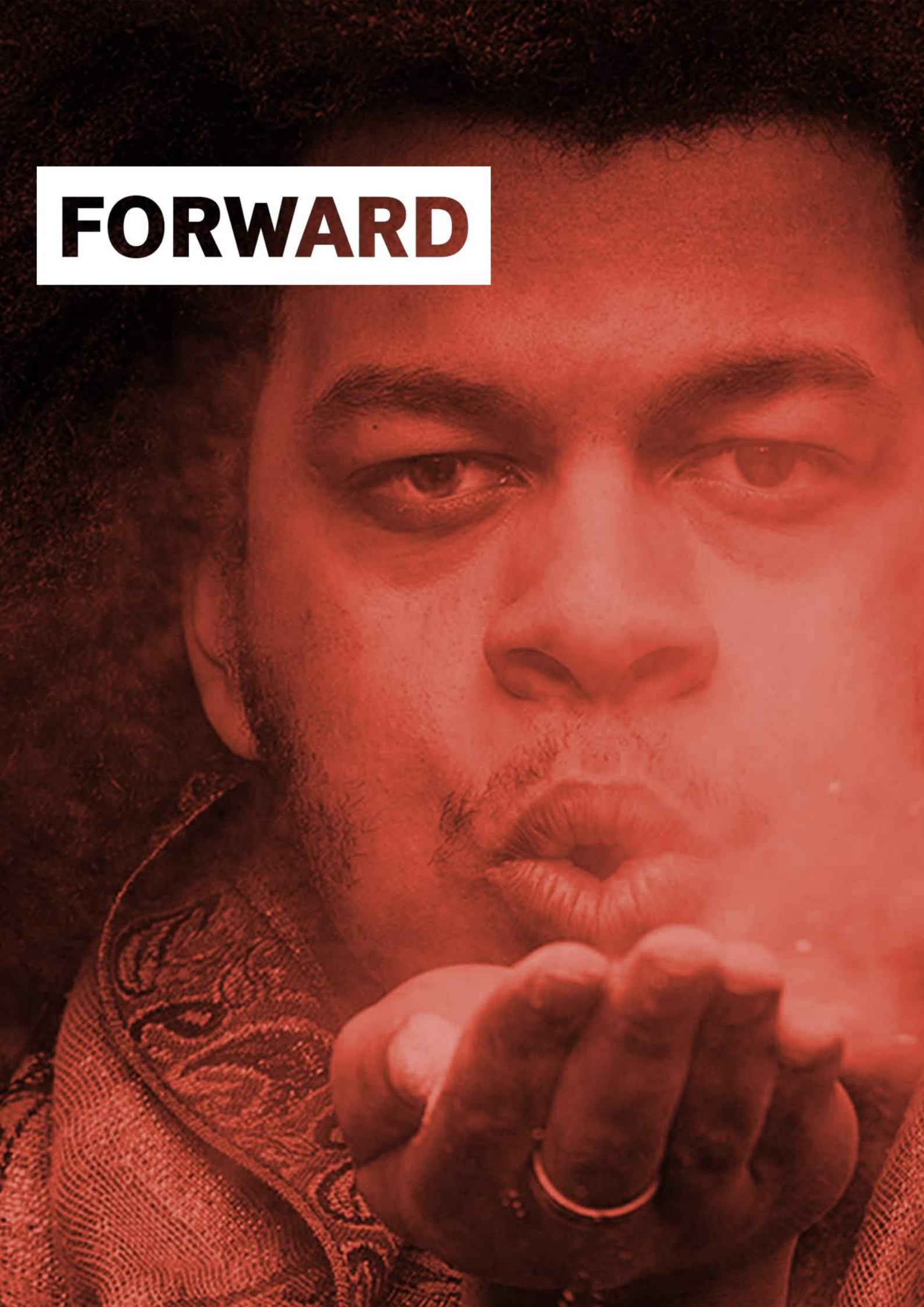
FORWARD

Shakespeare Lives was a year-long global programme of events and activities celebrating William Shakespeare's work on the 400th anniversary of his death in 2016. The programme, run globally by the British Council and the GREAT Britain campaign, commemorated Shakespeare as a playwright for all people and all nations. More than 140 countries took part in the festivities, with people experiencing Shakespeare through film screenings, exhibitions, and performances alongside a programme of unique online collaborations.

As part of this global year of commemoration to the great Bard, we co-organised the "Passions in the Craft of Will: Shakespeare Lives" Conference with Yaşar University on 4 October 2016 at the Yaşar University Campus in Bornova, İzmir. The conference gathered academicians and writers from Turkey and the UK under the universal theme of Shakespeare.

Following this intense conference day, we are publishing this e-book to make the content accessible to wider audiences internationally. Online resources such as presentation videos and conference photos remain available. This also includes the Turkey edition of Walking Cities – the innovative short film series inspired by Shakespeare – where journalists and writers Chimene Suleyman, living in London and New York, and Kaya Genç, based in Istanbul, talk about The *Comedy of Errors* while walking in the ancient city and ruins of Ephesus.

The British Council would like to thank the conference speakers who also kindly submitted their papers for this publication, the Department of English Language and Literature of Yaşar University for their partnership and work on the conference, and above all to Trevor Hope whose commitment and passion for both Shakespeare and Turkey made this collaboration possible.

Audio Video Content
Walking Cities Film: https://vimeo.com/195729274
Conference Photos: https://flic.kr/s/aHskLdXLGb
Conference Video (EN) https://vimeo.com/187908036
Conference Video (TR) https://vimeo.com/188070256

Discover more about the Shakespeare Lives Programme and explore the full set of resources at shakespearelives.org.

About the British Council in Turkey
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INTRODUCTION: PASSIONS IN THE CRAFT OF WILL

TREVOR HOPE

The present volume is the product of a conference jointly organised by the British Council and the Department of English Language and Literature of Yaşar University and held on the campus of the University in Izmir, Turkey. It was organised as part of the British Council's global programme of events marking the 400th anniversary of the death of William Shakespeare in 1616: "Shakespeare Lives." On behalf of the editorial panel, I would like to thank the British Council for its support for both the conference and this publication, and also to express my gratitude to the authors of the papers included for sharing the fruits of their intellectual labour and for their patience during the editorial process. Thanks are also due, of course, to all of the members of the Department of English Language and Literature at Yaşar University who played a role in the organising of the conference and the editing of this volume.

The occasion of the 400th anniversary of Shakespeare's death—a reminder of loss and of the function of loss in his works, but surely also a time for celebration of what Ros Barber in her contribution here terms the ongoing "vitality" of his works—focusses our minds on Shakespeare's historicity in ways which can lead to paradox. If, as Barber continues, "we can still learn about ourselves from Shakespeare," it becomes tempting to recognise our historical distance of almost half a millennium from Shakespeare only in order to magnify his works' apparent ability to transcend questions of historical specificity. Indeed one possible approach is to read passion, affect, the ability to *move* us across such a distance as evidence of Shakespeare's literary "timelessness." On the other hand, the stark reminder of our quantifiable historical distance from April 23rd, 2016, the day of the bard's demise, inevitably recalls questions of historical specificity: if ours was a "timely" conference, and if this publication in turn is defined by its scholarly moment and academic context, the awareness of the particularities of the England of 1616 and the Turkey of 2016, not to mention the various other contexts of Shakespeare's translation evoked in İnci Bilgin Tekin's and İclal Kardıçalı's contributions to this volume, accentuates and colours our sense of the transhistorical endurance of the works. As will already be clear, variations on the problems of universality and particularity or of commonality and distance echo throughout many of the chapters which will follow.

The tensions I have evoked are surely in turn related to the double thematic focus of the conference decided on early in the planning process. On the one hand, we

chose the phrase—or slight paraphrase—from "A Lover's Complaint," "passions in the craft of will" as a way of denoting what we hoped would be a timely intervention into scholarly debates around Shakespearian affects and their historicity. On the other hand, we wished specifically to mark questions of location *and*, in a sense, the ability to move across linguistic, cultural, temporal and geographical distances—a power to *transfer* and to *translate* where those verbs demand in a sense to be read both transitively and intransitively—by inviting contributions that specifically addressed questions of adaptation. To a large degree, all of the chapters that follow maintain this double focus, with the chapters by Barber and by Evrim Doğan addressing questions of the historical nature of Shakespeare's passions (and the constraints upon their expression) while Tekin, Kardıçalı and Mesut Günenç and Ahmet Gökhan Biçer all focus on adaptations, with attention directed specifically to the "translatability" (and perhaps once again the constraints thereon) of Shakespearian passions. Chapter 3, meanwhile, offers the transcription of a conversation between two writers, Chimene Suleyman and Kaya Genç, which took place before an audience at the conference but was initiated by a walking trip to the ruins of Ephesus (Efes), some 80 km from Izmir. This dialogue addresses Shakespearian passions, specifically focusing on questions of cultural location and cultural identification and alienation inspired by the *Comedy of Errors*, insisting, indeed, on the fact that these are issues already raised by the text itself and related in turn to its uncannily timely evocation of questions of migration.

"Passions in the craft of will" is a paraphrase of an expression found in Shakespeare's poem "A Lover's Complaint." The entire stanza reads as follows:

> 'So on the tip of his subduing tongue
> All kind of arguments and question deep,
> All replication prompt and reason strong,
> For his advantage still did wake and sleep.
> To make the weeper laugh, the laugher weep,
> He had the dialect and different skill,
> Catching all passions in his craft of will…' (ll. 120–126)

Let us set aside concerns that some scholars express about the authorship of the poem, which was published alongside Shakespeare's sonnets in the original 1609 edition, in order

to acknowledge its resonance with many of the concerns raised at the conference and in the contributions which follow.[1]

The poem, which belongs to an identifiable literary genre of lover's lamentations, is distinguished by its complex framing. The outer frame consists of a narrator who speaks in the first person to describe how, in a rural setting, she or he overhears the "plaintful story" (l. 2) of a "fickle maid full pale" (l. 5) which is re-echoed and indeed "reworded" by the "concave womb" of a nearby hill (l. 1). As she reads and tears up papers ("schedules") and cracks rings, the maid is approached by a "reverend man" (l. 57) to whom she recounts the story of her seduction by a youthful lover of "beauteous" form and qualities (l. 99), foremost amongst which is his "subduing tongue" (l. 120). It is, she suggests, as a result of rhetorical craft that "My woeful self… Threw my affections in his charmed power, / Reserved the stalk and gave him all my flower" (ll. 143; 146-147). Stanzas 26 to 40 of the poem, then, consist of the "rewording" of the male lover's seductive discourse by the plaintive maid, re-echoed to the ears of the narrator who, in turn, rewords them to the reader. The youth's crafty words are doubly framed, by the accounts of the maid and the narrator, even as the echo from the hill-womb ensures that they are delivered in a "double voice" (l. 3).

The poem is an almost exhaustive account of emotions: of "plaint" (l. 2), "sorrow" (ll. 7, 74), "discontent" (l. 56), "passions" (ll. 126, 199, 295), "affections" (ll. 97, 146, 192, 218), "rage" (ll. 13, 55), "grief" (l. 200), "terror" (l. 202), "pride" (ll. 30, 105), "shame" (ll. 187, 188, 272), and, of course, the multiple "woe/s" (ll. 18, 20, 63, 78, 143, 307) that accompany "love" (l. 77, 82, 181, 185, 238, 250, 259, 264, 271). This panoply of affects stands alongside—but also to some extent in contradistinction to—both "will" (ll. 126 and 133) and "reason" (ll. 122, 168, 296).

The narrative echoing from the very lap of the landscape offers an understanding of emotion as an elemental force. "What *rocky* heart to water will not wear?" asks the maid (l. 291): "O cleft effect! Cold modesty, hot wrath, / Both *fire* from hence and chill extincture hath" (ll. 293–4; emphasis added). If passions are characterized by various elements in the poem, they are first and foremost watery. The poem is clearly replete with passion, and it would be even more appropriate to say that it is saturated by it. Passion flows and overflows, most notably as the maid, sitting on the "weeping margin" of a river, "like usury, appl[ies] wet to wet" (l. 39–40).

[1] See Colin Burrow's overview of debates around attribution in the Oxford World's Classics edition (138–140) as well as "The Place of 'A Lover's Complaint'" in Paul Edmondson and Stanley Wells, *Shakespeare's Sonnets* (105–11).

Meanwhile, the maid's outpouring of tears is matched, in the text, by the "watery eyes" of her lover:

> Each cheek a river running from a fount,
> With brinish current downward flowed apace:
> O, how the channel to the stream gave grace! (ll. 283–285)

While humanist literary criticism has often left unexamined the assumption that it is precisely passion and the movements of the heart that have the power to transcend historical and cultural distance, recent scholarship on Shakespeare and the Renaissance has done much to emphasize the historical specificity of early modern understandings, representations and experiences of the affects. The work of Gail Kern Paster in particular has been important in arguing for a "historical phenomenology" (10) of Renaissance emotion, emphasizing its relation to the thought of Galen, whose hometown of Pergamon (Bergama) lies 100km from Izmir in the opposite direction from Ephesus. While Paster's influential book *Humoring the Body* addresses primarily the plays of Shakespeare, the account of emotions that she offers is clearly extremely pertinent to "A Lover's Complaint," especially concerning the significance of the elements and of fluidity:

> The passions are like liquid states and forces of the natural world. But the passions—thanks to their close functional relation to the four bodily humors of blood, choler, black bile, and phlegm—had a more than analogical relation to liquid states and forces of nature. In an important sense, the passions actually *were* liquid forces of nature, because, in this cosmology, the stuff of the outside world and the stuff of the body were composed of the same elemental materials. (4)

Crucially, for Paster, descriptions of the liquidity of the passions in Shakespeare are not mere metaphors, and to read them as such may be to overlook the historical specificity of thought marked by the "literalness of humoral alteration of the body," an oversight associated with the failure to recognize how "the porous and volatile humoral body, with its faulty borders and penetrable stuff, interacts differently with the world than the 'static, solid' modern bodily container" (23).

The problem of containment, however, is one of great concern to the poem, and ideas of content and form become one of the ways in which it remarks on the relationship between passions and their literary representation, "conveyance," or even production. As the maid tears up the documents she holds, we are told "the lines she rents, / Big discontent so breaking their contents" (ll. 55–56). The wonderful pun on "discontent" surely depends on the notion that recalcitrant emotions resist the principle of containment, violently traversing the line and limits of their demarcation, even as the phrase itself is "rent" by the line break that immediately follows that verb.[2] We have also been informed that the plaintive maid "Cracked many a ring of poesied gold and bone" (l. 45), and again we are presented with the opposition between a seemingly elemental passion which avenges itself upon writing ("poesied"), where the ring takes on the aspect of a circumscription or straitjacketing by literary form against which passion is naturally antagonistic. The complexities of narrative framing through which the poem demands to be read are surely also connected with the problem of the imposition of form upon that which emerges from the elemental world of the viscera (the "concave womb" of the hill, an analogue, we might say, following Paster, for the inner world of the maid herself).

On the other hand, the notion of a simple dichotomy between eruptive passion and its enclosure within the ring of poetry is rendered problematic by the sense that the violent release of passion, in rending lines and cracking rings, breaks not just containers but also contents ("Big discontent so breaking their contents"). However antagonistic at one level the relationship between the passions' inclination to flow and the restrictive, static form imposed by the written form (whether ring or "schedule") may appear, after all, the poem's evocation of the written texts that it too, in a sense, "contains" surely also serves to remind us that all of the passions it describes, even in their seemingly antitextual intransigence are by definition textually contained and sustained. Writing is also the very medium of these literary passions. If Paster evokes the notion of "ecology" for the way in which humoral theory insists on the transactions between inner and outer worlds (9), writing, textuality, the poem itself are surely as much a part of this passionate ecology as the elemental "womb" out of which the narrative resounds. This does not mean, I would suggest, that

[2] A similar pun on the "discontent" of unrestrained elements is deployed in "Adonis and Venus," where Venus says that love will be "Subject and servile to all discontents, / As dry combustious matter is to fire" (ll. 1161–1162)

passion cannot flow or even overflow the form that contains it, but it does imply that even the rending or breaching of form by content is an effect sustained at some level by formal containment. Textuality is not the ultimate limit and frame of passions which would thus have an entirely intratextual existence, but the passionate overcoming of formal circumscription would always have a diacritical relation to the effect of containment.

While it is replete with symbolic retribution against texts in the name of passionate and violent "discontent," then, the poem also reminds us of the manner in which literary craft facilitates and produces affect, sets passion in motion. I suggested above that the narrative can aptly be read as "saturated" with passions, and indeed the poem provides images of precisely such textual saturation:

> Oft did she heave her napkin to her eyne,
> Which on it had conceited characters,
> Laund'ring the silken figures in the brine
> That seasoned woe had pelleted in tears,
> And after reading what content it bears;
> As often shrieking undistinguished woe,
> In clamours of all size, both high and low. (ll. 15–21)

This stanza of the text may, at one level, entertain the idea of an antagonism between passion and writing, and if the liquidity of the maid's "fluxive eyes" (l. 50) here is channelled into "laundering," there may be a continuity between the wetting of the figured handkerchief and the manner in which she throws the torn letters into the river ("gave the flood" [l. 40]). Indeed, the notion of ridding oneself of letters by delivering them to the flood may reinforce the sense in which tears here are supposed to have the elemental power of purging and washing away literary craft and artifice, the "conceited characters" and "silken figures" inscribed, or rather embroidered, on the napkin. The problem, however, is that the image depends upon the fact that the tears deployed against writing, in laundering and seasoning the handkerchief as a text, become part of the "content" which the material (fabric) container now "bears," and indeed the tears too become the legible character of the grief they express, signs "heaved" to the weeping eye in order to be "read" (through

tears!) in the manner in which Shakespeare's reader is conscious of reading the signs of plaint in the text of the poem.

In its description of the letters which become the target of the maid's passionate outburst, the text evokes ink and the blood in which they are "sadly penned" (l. 47). One finds here not a neat antinomy between tears and blood as elemental flows and visceral contents on the one hand and the ink that fixes them in the literary medium on the other. Rather, tears, blood and ink, paper, handkerchiefs and streams are revealed, at some level, to be fungible parts of the same economy of emotions, aspects of the same affective ecology within which poetry, too, in both transitive and intransitive senses, *moves*.

The maid's anger is, of course, directed not only against these texts but also against their author, the false youth. A sustained close reading of the poem would surely demand detailed attention to the manner in which the problematic of container and content is reiterated in the evocation of the youth's external "habitude" (l. 114), "appertainings" (l. 115), and "trim" (l. 118), culminating in the maid's assertion that "merely with the garment of a Grace / The naked and concealed fiend he covered" (ll. 316–317), just as the letters themselves are described as "enswathed" in silk (l. 49). Conceding, then, that the youth is "beauteous" in "form" (l. 99), the maid indicts his rhetorical skills (his "subduing tongue") as part of the manner in which he "Did livery falseness in a pride of truth" (l. 105). Associating so closely the persuasive (and deceptive) power of rhetoric with the arts of costuming and disguise, I would argue that the maid also evokes the cunning (indeed "bewitch[ing]" [l. 131]) craft of both the actor and the dramatist. The maid's accusations of falsehood (and, perhaps, the specific indictment of the dramatic as well as the rhetorical arts) culminate in the final stanza of the poem, in which, nevertheless, she concedes her susceptibility to being seduced once again:

> 'O, that infected moisture of his eye;
> O, that false fire which in his cheek so glowed;
> O, that forced thunder from his heart did fly;
> O, that sad breath his spongy lungs bestowed;
> O, that borrowed motion seeming owed,
> Would yet again betray the fore-betrayed,

And new pervert a reconcilèd maid.' (II.323-329)

Passions are once again conjured up in all of their elemental intensity (as "moisture," "fire," "thunder," "breath") even as they are qualified in ways which remark the crafted or confected nature of the youth's emotions: "infected," "false," "forced," "borrowed."

The text, then, seems to culminate in a hyperbolic reassertion of the metaphysics that pits elemental depth and inwardness against crafted outer show, viscera against "appertainings," the spontaneity of true affect against its theatrical assumption as a rhetorical and literary instrument of control (and, indeed, of the manipulation of emotions which in themselves, like the maid, are putatively blameless). Yet it is surely not difficult to see how the maid betrays herself in her final confession, revealing, through her own crafty deployment of anaphora and alliteration amongst other poetic and rhetorical devices, the manner in which her indictment of the youth's deception—a deception that, like her own emotional response to it, she must render in signs both literary and humoral and which must therefore necessarily assume the very *form* of the fiendish matter it seeks to *contain*.

Were we, as crafty critics, however, thus to indict the maid for that of which she accuses her seducer, surely the parallels between our plaint and hers would have the paradoxical effect of identifying us with the maid who reads and is moved, putting us also in the position of the one seduced and deceived. Our professional insistence on literary form, rhetorical "livery" and poetic "appertainings" as the ultimate frame of analysis might serve only as a thin disguise for the power of visceral content to overflow and overwhelm: the power of the performance to *move*.

In the wake of the powerful intervention into our understanding of early modern emotions by Paster and others who have emphasized the humoral paradigm, there has been a slight critical counter-reaction marked by assertion of the multiple and overdetermined rhetorical and discursive frames for the literary rendition of emotion.[3] Richard Meek and Erin Sullivan emphasize that "writers drew on multiple emotional discourses in order to construct their own particularised models of feeling" and list, among the alternative "frameworks" for the understanding of emotion the role of

[3] For a fuller bibliography concerning the recent scholarly study of early modern passions as well as a wonderfully concise history of their conception, see Evrim Doğan's contribution to this volume.

"religious and philosophical belief," "political performance" and "rhetorical or dramaturgical style" (5). While I do believe that the dynamics of passion in "A Lover's Complaint" cannot be understood without reference to the flow of humours, the poem not only mediates these through the rhetorical and the literary but also explicitly thematizes and problematizes the nature of that mediation. In this text which is multiply re-echoed and reworded out of both mouths and laps and which also contains, in rings, schedules and handkerchiefs, emblems of the very textuality by which the poem itself is necessarily enframed, we are reminded that our sense of what is elemental is itself mediated and performative. Even as it flows, passion does so in channels which bear the mark of culture in all of its historical variability. This is not to say, however, that passion is wholly circumscribed by these frames, that it never overflows those channels or "rends" the forms—rhetorical, literary, cultural and writerly—through and against which it expresses its *agon*. Despite the vivid antipathy towards the writerly craft that it contains, in certain of its artful lines the poem seems to address its reader or recipient in order to present the case for poetry as an indispensable vessel for the intersubjective effectivity of the ecology of emotion, for the conveying and transference of affective flux:

> The broken bosoms that to me belong
> Have emptied all their fountains in my well,
> And mine I pour your ocean all among… (ll. 254–256).

Emotion and the constraints upon it are very much the focus of Ros Barber's contribution to this anthology, and she is explicitly concerned not just with the conveyance of diegetic emotion but also of the transference of passion to the reader and audience. As she says, Shakespeare has the power to help us "feel empathetically," and what he permits us to feel through the Sonnets is surely in part some element of his own inner life. For Barber, however, the historical *frame* through which we must interpret Shakespeare's experience is political, the drastic legal constraints that leave the Bard "tongue-tied." Censorship, for Barber, is not, or not only, the unsurpassable limit to what can be expressed in Shakespearean writing but also the explicit theme of a number of his works. In ways which echo, I hope, with my discussion above, the frame in a sense is folded into the narrative in ways which are associated with what Barber terms the "defensive complexity" of the

writing of the period. At one level, Barber's Shakespeare thus appears to transgress the limits of what is sayable: Lavinia in *Titus Andronicus* can never tell her story, but "Shakespeare tells it, and finds a way, too, for her to name her attackers." The qualifiers of the last two sentences of Barber's chapter, however—"Though…", "Yet…"—remark (in a manner most timely in terms of our contemporary context) both the persistent sense of an absolute loss as a result of the violence perpetrated by censorship and the ethical and hermeneutic responsibilities of the critic straining to make visible the text's omissions and circumlocutions.

Departing from Thomas Wright's 1601 treatise *Passions of the Mind*, while evoking a much larger field of seventeenth-century thought, Evrim Doğan's account of drama and the emotions is rigorously historicizing, plunging our understanding of the mind in Shakespearean tragedy into the early modern cultural context even as she urges us to consider tragic characters as immersed in fields of emotions that exceed the individual, participating in agitations, stirrings and movements that are social as much as, in the narrow disciplinary sense, psychological. Drawing on Paster, Doğan's Macbeth, Othello and Hamlet are depicted as rather *uncontained* or incontinent characters, barely able to sustain themselves in the larger passionate currents of "storms, torrents, tempests." In this way, Doğan is able to return to the classic account of tragedy offered by A. C. Bradley and rid it of its moralism, normalizing not so much the manly piety urged upon Hamlet by his uncle, for whom hearts, minds and, by extension, bodies must not be left "unfortified" as the tragic—but perhaps also simply *human*—resolution of the putatively solid, or at least *contained*, back into elemental dew.

"We are the two twins in the *Comedy of Errors*," states the writer Chimene Suleyman in the third chapter of this volume, a chapter which differs from the others in taking the form of a transcription of a dialogue between herself and novelist Kaya Genç moderated by Ayşe Lahur Kırtunç. This conversation, developing out of a trip to Ephesus (modern Efes) organized by the British Council within the ambit of their "Walking Cities" cultural project, reminds us that Shakespeare is a writer not only of passions and affects in flow or in motion but also of characters designated literally and metaphorically as migrants. Although the two sets of twins in the play evoke identities uprooted, the sufferings associated with alienation and cultural loss, both

Suleyman and Genç indicate that Shakespeare offers a warning against the notion that culture is ever essentially territorial and fixed. "We as people really need to keep moving to exist," asserts Suleyman as Genç warns of the "danger of being pigeonholed." The play centers on alienation and the failure of recognition, and the historical echoes between Shakespeare's Ephesus and our own contemporary setting defamiliarize this canonical work in order to permit the recognition of aspects of our own modern plight within it. There is pathos in Genç's sense that "things are lost in translation," but he also outlines a scholarly and ethical task for the conference audience he is addressing when he reminds us that Shakespeare is also an exemplary interpreter engaged in the "labour of translating," responding, indeed, to a "demand for translations from the classical to the present time." It is, indeed, in many ways the work of translation—and of analyzing the manner in which emotion in particular is translated across cultural affinities *and* differences—that is taken up by the remaining contributions to this volume.

Drawing on postcolonial notions of "hybridity," İnci Bilgin Tekin's Shakespeare—or rather her "Shakespeare," who is as much the effect of a mythicization as he is a person—becomes the site for an exploration of cultural variation and intercultural relation which astutely avoids the pitfalls of seeing difference as a figure which emerges against a "ground" of identity imagined somehow to be stable or self-identical. Tekin's project is not one of a ruthless demythicization, however. The Bard is recognized as the mobilizer of shared passions, accorded "greatness," even, while *Macbeth* is deemed a masterpiece and even an "everlasting work" precisely insofar as this most reworked of plays by the "most recycled playwright of all ages" becomes the paradigm of the "perpetually adaptive text." Adaptation, for Tekin, is not the belated translation of a text the prestige of which lies in its status as an "origin." To recur to my metaphors of fluidity and containment, the history of adaptations she traces is not a matter of old wine in a succession of ever-changing intergeneric vessels; nor is it a matter of so many variations upon a constant theme. Rather, as she convincingly argues, the one constant at the heart of Shakespearean cultural production has been the work of adaptation, appropriation and revision behind which we can still see the ghost of Shakespeare's "inspirational effect." In the culmination of Tekin's analysis, Shakespeare becomes not the "onely begetter"

of a long and fruitful set of textual progeny; rather he is himself, as “Shakespeare,” the effect of intertextual relations, the product of a “collective passion for revision.”

The theft of Prospero’s book proposed in *The Tempest* by Caliban could serve as an emblem of the view of Tim Crouch’s plays offered by Mesut Günenç and Ahmet Gökhan Biçer. As Günenç and Biçer elaborate, Crouch’s plays, sometimes produced explicitly for young audiences, constitute a strong “retelling” of some of Shakespeare’s most canonized plays from the perspective of characters who play a more minor role in terms of plot and who, not incidentally, are, as in the case of Caliban, often marginalized according to the ideological framework within which they were necessarily conceived. Banquo represents another compelling case of revision. Originally silenced in the play when he appears on the stage as a ghost, we might say that he is deployed as a site of “discontent,” an overflow of affect at the very moment that Macbeth has a “manly” continence urged upon him by Lady Macbeth. For Günenç and Biçer, however, rather than serving as a surface of projection, Crouch’s Banquo is permitted to function as a site for the exploration of alternative configurations of passion. Evoking Barker’s analysis of the Sonnets, we might say that tongue-tied spectres here are permitted to speak and share their intelligence, representing a historical triumph over silence and censorship. While Crouch’s work of revision, as presented by Günenç and Biçer, appears in some ways stronger, less ambivalent and more wilful than the concept of adaptation presented by Tekin, for which it functions as an interesting foil, it becomes tempting once again to suggest that successful adaptation owes much, once again, to the unfixing fluidity of the Shakespearean “original.”

The notion of “variations upon a theme” seems inescapable in accounting for the most clearly interdisciplinary contribution to this volume, in which İclal Kardıçalı explores 400 years of musical adaptations of *Romeo and Juliet* and *A Midsummer Night’s Dream*. Kardıçalı’s contribution, accompanied in the conference by a multi-media presentation which, unfortunately, it is not possible to render in the written text, permits us to end the volume on an optimistic note: “good,” her final word, becomes the resolving note of the essay and of this collection, and indeed Kardıçalı takes Theseus’ question directed to Philostrate in *A Midsummer Night’s Dream* as the leitmotif of her analysis: “How shall we find the concord of this discord?” The

path to the resolution of passions in each of these plays is complex, however, as is the historical path of adaptation that Kardıçalı traces towards a culminating vision of interdisciplinary harmony ("team spirit") and artistic endurance ("[H]e is still good"). Along the way, the path of analysis again emphasizes the work of the conveying or translating of passions from medium to medium. "Sweet thunder" again evokes something elemental in the Shakespearean conception of passion, but Kardıçalı's analysis indicates that music and choreography, too, as symbolic systems dependent upon idiom and convention, are complex machines of mediation and metaphor. "Magic" and "enchantment" are the keywords in Kardiçalı's analysis of the Shakespearean tradition's ability to move the audience, and *A Midsummer Night's Dream* reminds us that magic, too, is a variety of craft and that Shakespeare was seeming happy for us to see the reflection of his own artistry—the "craft of will"—in the performers dismissed by Puck as "crude mechanicals."

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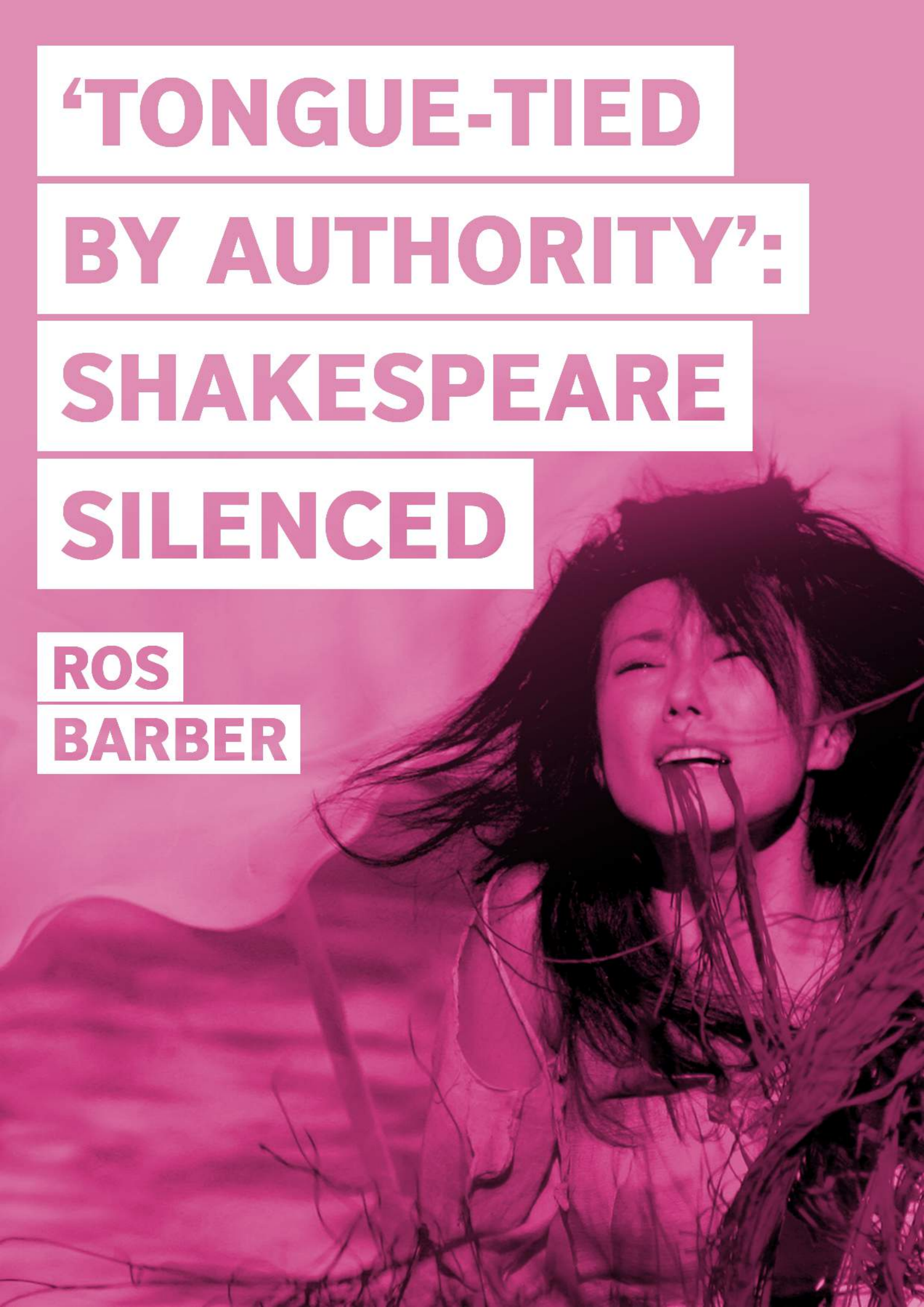
‘TONGUE-TIED BY AUTHORITY’: SHAKESPEARE SILENCED

ROS BARBER



Why do Shakespeare's works endure? Certainly, he produced memorable tragic heroes and heroines in his genius-level drama and poetry, and moulded the English language into new and permanent forms: the phrasemaker extraordinaire, father of a hundred aphorisms. But though English has moved on to the point that studying Shakespeare can feel as taxing as learning the Latin and Greek that Ben Jonson claimed he had barely mastered, Shakespeare's plays continue to speak to modern audiences for one single reason: his deep comprehension, and near-forensic examination, of human emotions.

The emotional life of Shakespeare's protagonists is rich and nuanced. Even when depicting what we might dare call pure evil, his portrayal of Richard III, the motivating emotions are comprehensible: Shakespeare's Richard is no pantomime villain, and it is his deeply human complexity which continues to render him fascinating to both actors and audiences. Developing a new use for the soliloquy that Marlowe debuted in his *Doctor Faustus*, Shakespeare allows us into the minds of his flawed protagonists so that we can hear them not just think, but feel. Thus, we witness directly, and feel empathetically, the anguish of Brutus's decision to join in the assassination of Caesar; Hamlet's painful vacillation; Lear's soul-destroying regret.

The emotional depth of Shakespeare's characters is what imbues his plays with the vitality to survive close to half a millennium on the public stage, when those of contemporary genius Ben Jonson are rarely performed: we can still learn about ourselves from Shakespeare. But where can we learn about Shakespeare's inner life? The life that imbued him with sufficiently profound emotional experiences to write about human passions with such depth and clarity? If Shakespeare's passions are to be found anywhere, it is surely in the Sonnets.

Though some scholars argue that Shakespeare's sonnets should not be read biographically, but seen rather as a response to, and product of, the Elizabethan vogue for sonneteering, there is a long history of scholarly attempts to interrogate the sonnets for biographical detail. Paul Edmondson and Stanley Wells, having reviewed both sides of the argument, conclude: "though Shakespeare's sonnets, like all his work, unquestionably reflect his reading, and though not all of them are intimate in tone, it is not unreasonable to look in them for reflections of his personal experience" (Edmondson and Wells 21). Reading the mini-sequence known as the

Rival Poet sonnets, for example, the personal passions involved are hard to ignore. Interestingly, these passions appear to leave him tongue-tied. In Sonnet 80, he says

> O, how I faint when I of you do write,
> Knowing a better spirit doth use your name,
> And in the praise thereof spends all his might,
> To make me tongue-tied, speaking of your fame! (1–4)

In Sonnet 85 the motif continues.

> My tongue-tied Muse in manners holds her still,
> While comments of your praise, richly compiled,
> Reserve their character with golden quill
> And precious phrase by all the Muses filed. (1–4)

In both these poems, Shakespeare claims to be unable to compete with the praises his rival showers upon the shared object of their affection, as if all possible words are used up.

But in Sonnet 86 we are forced to question whether the rival poet's skill at praise is the only reason that Shakespeare is tongue-tied.

> Was it the proud full sail of his great verse,
> Bound for the prize of all too precious you,
> That did my ripe thoughts in my brain inhearse,
> Making their tomb the womb wherein they grew?
> Was it his spirit, by spirits taught to write
> Above a mortal pitch, that struck me dead?
> No, neither he, nor his compeers by night
> Giving him aid, my verse astonished.
> He, nor that affable familiar ghost
> Which nightly gulls him with intelligence
> As victors of my silence cannot boast;
> I was not sick of any fear from thence:
> But when your countenance fill'd up his line,
> Then lack'd I matter; that enfeebled mine. (1–14)

Though we can only guess at the precise emotions fuelling the apparent hyperbole of a poet who feels another poet's writing "struck [him] dead," there is no question that this poem was prompted by a real emotional experience. Were it a simple exercise in sonnet practice, designed for public consumption, the referents would not be so obscure. Instead, this is an intensely personal poem, which only those closest to the poet could be expected to fully understand.

According to this poem, the rival poet has unworldly help: he is "by spirits taught to write / above a mortal pitch." It was for this reason that George Chapman, who claimed to have been visited and assisted by the ghost of Homer while writing his translation of the Iliad (published 1598), was first suggested as the Rival Poet by William Minto in 1874, with support from A. Acheson in 1903 and J. M. Robertson in 1926. We are long past the point where trying to identify the subjects of Shakespeare's Sonnets is considered a fruitful occupation, but references to help from the spirit world surface again as the rival poets' "compeers by night / Giving him aid" (7–8) and more specifically "that affable familiar ghost / which night gulls him with intelligence" (9–10). But then we reach the poem's most enigmatic line: "as victors of my silence cannot boast" (11). This surely begs two questions. What silence? What victors? The link to the preceding line is ambiguous. Grammatically it is possible that it is the "affable familiar ghost" which the victors of the poet's silence do not possess. But the more likely referent is the later one: the victors of Shakespeare's silence cannot boast intelligence, which in this context means knowledge or information. The poem returns to a couplet that contains only three people: I, he, and you. But even as we are left with a seeming description of writer's block, those other presences—the "victors of my silence"—hang in the air like apparitions.

Aside from a brief reference to "tongue-tied patience" in the Dark Lady sonnets, the phrase "tongue-tied" occurs in just one further poem. Sonnet 66 is one of three sonnets that are strikingly different from all the others published in the 1609 quarto.[4] With anaphora the sole rhetorical device (ten of its lines begin 'And'), none of the balance or word-play of Shakespeare's other sonnets, no octave-sestet division, and a "turn" only in the very last line, it is a relentless list of things with which the poet is

[4] The other "anomalous" sonnets are 145, the "hate away" sonnet, written in tetrameter, and Sonnet 126, which has only 12 lines.

so fed up that he feels suicidal.

> Tired with all these, for restful death I cry,
> As, to behold desert a beggar born,
> And needy nothing trimm'd in jollity,
> And purest faith unhappily forsworn,
> And gilded honour shamefully misplaced,
> And maiden virtue rudely strumpeted,
> And right perfection wrongfully disgraced,
> And strength by limping sway disabled,
> And art made tongue-tied by authority,
> And folly doctor-like controlling skill,
> And simple truth miscall'd simplicity,
> And captive good attending captain ill:
> Tired with all these, from these would I be gone,
> Save that, to die, I leave my love alone.

He does not say that it is *his* art that is "made tongue-tied by authority." But when as prolific a writer as Shakespeare is claiming elsewhere in the same sequence that there are "victors of [his] silence," is it worth casting an eye over the oppressive nature of the regime in which he was living.

The late 16th and early 17th century was a dangerous age in which to be a writer in England. There was no such thing as freedom of speech. Those who wrote works that upset others (particularly if those others were powerful, or had powerful friends) could easily find themselves in prison, and worse. A famous example is that of John Stubbs https://en.wikipedia.org/wiki/John_Stubbs who in 1579, when Shakespeare was just 15, published his opinions about the Queen's proposed marriage to the Duke of Anjou and Alençon in a pamphlet entitled *The Discovery of a Gaping Gulf*. In this pamphlet he argued that the queen, at forty-six, was too old to have children, making the marriage pointless. The Queen was incensed and John Stubbs was arrested, along with his publisher William Page and his printer Hugh Singleton. On 13 October all three were found guilty and were sentenced to have their hands cut off. Hugh Singleton, being very elderly, had his sentence rescinded but both John Stubbs and William Page had their right hands cut off in the market place in

Westminster on 3 November. It took three blows to sever Stubbs's hand (Mears).

If this penalty was particularly severe, it was nevertheless a strong indication that writing was a dangerous business. Despite peddling fictions, the writers of plays were not exempt. Though Shakespeare's era has long been depicted as a Golden Age of wit and manners, writers of that era were living under a repressive regime. Those in power were extremely conscious of the power of words to influence opinion and were paranoid about being criticised, mocked, or satirised. A number of the age's most successful writers felt the sharp end of this particular stick.

Ben Jonson was arrested and imprisoned for a play he co-wrote with Thomas Nashe, *The Isle of Dogs* (1597). We have no idea why because all copies of the play have been destroyed. He was questioned by the Privy Council about his portrayal of political corruption in *Sejanus* (1603) and was imprisoned again, along with co-author George Chapman, for offending King James I with an anti-Scottish reference in *Eastward Ho* (1605). The other author of *Eastward Ho*, John Marston, fled to escape imprisonment. Ben Jonson reported later that they were threatened with having their noses and ears cut off. Though in this case they were reprieved, physical punishments were a very real possibility.

The only known portrait of Thomas Nashe is a woodcut that shows him as a prisoner, with his legs chained together. He was imprisoned for writing *Christ's Tears over Jerusalem*, which offended the powers-that-be with a satirical portrait of London. Presumably, his time in prison was not something he wished to repeat; endangered as a co-author of the *Isle of Dogs*, he escaped to the country when Ben Jonson was arrested. His house was raided in his absence and he remained away from London, effectively exiled in Norfolk.

Two years later in 1599, his name featured prominently on The Bishops' Ban. Issued jointly by the Archbishop of Canterbury (the chief censor of publications) and the Bishop of London, this was a list of books to be banned and brought to Stationer's Hall to be burnt. In what has been described as "the most sweeping and stringent instance of early modern censorship" (Shuger 89), a number of individual titles were named, chiefly satires, and all histories and plays not specifically licensed. The final line of the ban targeted everything Thomas Nashe had written and would write in

future:

> That all NASHEs books and Doctor HARVEYs books be taken wheresoever they may be found and that none of their bookes be ever printed hereafter.

The other person whose entire oeuvre was outlawed in the Bishops' Ban was Gabriel Harvey. He, too, had been imprisoned for his writing. In *Three Letters*, a published correspondence between him and the poet Edmund Spenser, he had referred unflatteringly to someone he referred to as Spenser's 'old controller'. The Controller of the Royal Household, Sir James Croft, took this to be a reference to him and had Harvey thrown in the Fleet Prison until Harvey managed to convince the Privy Council that he had, in fact, been referring to someone else (who was conveniently dead).

One didn't even have to publish a work to be at risk. Playwright Thomas Kyd, author of *The Spanish Tragedy*, was arrested in the wake of government anger about what is now known as the Dutch Church libel; a poem, written in the style of his former room-mate, Christopher Marlowe, which had been posted on the wall of a church frequented by Huguenot immigrants. The Privy Council sanctioned the use of torture to discover the author of the poem. Though the author wasn't, as far as we know, Thomas Kyd, he never recovered from his treatment in Bridewell prison and died the following year. Christopher Marlowe was arrested soon after and released on condition he report daily to "their Lordships" (the Privy Council), apparently being killed in a fight just ten days later.

Half of the Shakespeare canon was not published until the First Folio of 1623. The surviving documentation of performances is too partial to know how many of the plays eventually published in the First Folio actually made it on to the stage. Shakespeare was never to our knowledge arrested or imprisoned for his writing, but he cannot have been unaffected by the treatment of the writers around him. And we do know that in around 1593 or 1594, Shakespeare was particularly focused on the theme of a person being brutally silenced.

His second publication, *The Rape of Lucrece*, retells at length Tarquin's rape of his friend's wife, Lucretia, an event recounted in Livy's *History of Rome* and versified in Ovid's *Fasti*. Shakespeare's extended version of the tale features a surprisingly

outspoken heroine. As Jonathan Post points out in the *Oxford Handbook of Shakespeare's Poetry*,

> In both Livy and Ovid ['s versions of the rape], only Tarquin speaks during the rape scene; Livy's Tarquin commands Lucretia's silence, while Ovid describes her as mute with fear (Fasti 2.797-9)… Despite her 'trembling fear' (line 511), by contrast, Shakespeare's Lucrece reasons with Tarquin, continuing to plead after he bids her 'Have done' (line 645) and, after being gagged, uttering 'piteous clamours in her head' (line 681). (Post 418)

Nevertheless, in line with the sources, Lucrece is gagged—is literally tongue-tied—before being violated against her will. Afterwards, both Shakespeare and then Lucrece herself invoke Philomela, who was raped by her brother-in-law, Tereus (1129–34). Tereus demanded Philomela be silent, and when she angered him by refusing, cut out her tongue. But Philomela wove her story into a tapestry and sent it to Procne, who avenged her sister by killing and cooking her son by Tereus, and feeding the dish to her husband. Chased by an enraged Tereus, the sisters prayed to be transformed in birds: Philomela became a nightingale, the female of which, in nature, cannot sing. Thus Lucrece is invoking another woman silenced by force. And though Lucrece speaks at length once Tarquin has left—for 422 lines, no less[5]—it is only to herself. When her maid enters and (finally) dares to ask what is wrong, Lucrece answers

> O, peace! … if it should be told,
> The repetition cannot make it less;
> For more it is than I can well express:
> And that deep torture may be call'd a hell
> When more is felt than one hath power to tell. (1336–1340)

She asks her maid to get her paper, ink and pen to write a letter to her husband. While waiting for his reply she spends 200 lines gazing at a painting of the battle of Troy, empathising most fiercely with the figure of Hecuba, distraught at the murder of Priam[6] but unable to express it. Lucrece "swears [the painter] did her wrong, / To

[5] Lines 797-1129 minus two 7-line stanzas, plus another 13 stanzas up to 1262.
[6] Note, the scene so beloved of Hamlet's player.

give her so much grief and not a tongue." Not long after, her husband arrives, and unable to say what has happened beyond speaking Tarquin's name—"But more than 'he' her poor tongue could not speak"—she kills herself.

Shakespeare's bloodiest play, *Titus Andronicus,* whose first recorded performance is in the same year that *Lucrece* was published, similarly features a raped and silenced woman. In Lavinia's case her silencing could not be more brutal. To prevent her from speaking of their crime, Demetrius and Chiron cut out her tongue, like Ovid's Philomela. But to ensure she cannot tell her story in any other way, by tapestry-sewing or by writing, they also cut off her hands. On seeing his niece bleeding from her hands and stumps, Marcus Andronicus at once discerns that what has happened, again – like Lucrece – invoking the story of Philomela's rape and silencing by Tereus:

> Fair Philomela, she but lost her tongue,
> And in a tedious sampler sew'd her mind:
> But lovely niece, that means is cut from thee. (2.4.38—40)[7]

In Act 4 Scene 1, the reference is repeated with a physical prop for emphasis. Lavinia chases down her nephew for the book under his arm, a copy of Ovid's *Metamorphoses*. With her stumps and her father's help, Lavinia opens the page at the story of Philomela, and even as her father wonders aloud who raped his daughter he invokes Tarquin's rape of Lucrece. Finally Lavinia guides her father's staff, with her mouth and her stumps, to write the names of her rapists in the dirt. Her father's response mirrors that of Procne's in the Philomela myth: he kills and bakes the rapists, and makes their mother eat them.

Some scholars argue that *Titus Andronicus*, with its less-than elegant end-stopped pentameter and its raw themes of violence and revenge, was written in 1589 or even earlier. But we have no evidence of its existence before 1594. In Henslowe's diary, its first performance in January 1594 was marked as "ne," which many scholars take to mean "new."[8] Jonathan Bate notes that the title page, which unusually claims it was performed by three different playing companies, lacks the almost ubiquitous

[7] All line numbers are taken from the Oxford Shakespeare (Wells).
[8] Winifred Frizer's 1991 argument that "ne" indicated a play transferred from the theatre at Newington Butts has been adopted by Brian Vickers, but few others.

phrase “sundry times,” suggesting the play was so new it had barely been played at all. In addition he detects features of the play which tie it both to Thomas Nashe’s *The Unfortunate Traveller* (completed 27 June 1593), and to George *Peele’s The Honour of the Garter* (written to commemorate the installation of the Earl of Derby as a knight of the garter on 26 June 1593), suggesting *Titus Andronicus* was written in the latter half of 1593 (Bate 66–79). Its thematic entwining with the *Rape of Lucrece* (published 1594) argues for its being written at a similar time.

Unlike the majority of Shakespeare’s canon, there is no established source for *Titus Andronicus*. A prose version of the story, and a ballad, appeared in 1594, but may well have been derived from the play.[9] Why might Shakespeare have been so obsessed with the theme of women who were not only raped but then powerfully (and physically) silenced in 1593/4, when these two works surfaced? Perhaps we might take the heavily end-stopped style of *Titus Andronicus*, with its Machiavellian antagonist Aaron, as a clue, for there is no Shakespearean play that is more Marlovian.

Shakespeare’s debt to Marlowe is widely acknowledged; Robert Logan speaks of “the firmness with which Marlowe’s influence rooted itself in Shakespeare and developed, for it continued to thrive for 18 years after Marlowe’s death, roughly from 1593-1611, the remainder of Shakespeare’s career” (8). Peter Ackroyd says “Marlowe was the contemporary writer that most exercised him…. He haunts Shakespeare’s expression, like a figure standing by his shoulder” (140). Stephen Greenblatt says of the influence of Marlowe’s *Tamburlaine* on Shakespeare that “from its effect upon his early work, it appears to have had upon him an intense, visceral, indeed life-transforming impact” (189). Russ McDonald calls Marlowe “one of Shakespeare's most influential teachers,” claiming “that Shakespeare's plays would have been very different from what they are—and may not have been at all—were it not for the Marlovian example” (67). Harold Bloom calls Marlowe “Shakespeare’s starting point, curiously difficult for the young Shakespeare to exorcise completely” (10). Bloom refers to 1593, the year preceding the one in which both *The Rape of Lucrece* and *Titus Andronicus* surfaced, as “the year of Marlowe’s extinction by the authorities.”

[9] There is no consensus over which came first, but Bate believes the play predated both the ballad and the prose versions.

I contend that Marlowe's sudden extinctions—the silencing by the authorities of the writer whom Shakespeare consistently emulated—explains the motif of women overpowered, raped, and silenced that appears in both *The Rape of Lucrece* and *Titus Andronicus*. Taking Philomela's mutilation one step further, Shakespeare's Lavinia is prevented not only from speaking, but from writing, in order to ensure her story is never told. But Shakespeare tells it; and finds a way, too, for her to name her attackers.

It would not be surprising for Shakespeare to be deeply affected by Marlowe's death. Jonathan Bate, speaking of the impact of that event, says *"*Shakespeare, I suggest, only became Shakespeare because of the death of Marlowe. And he remained peculiarly haunted by that death" (Bate 2008, 105). That haunting begins with the repeated motif of raped and silenced women: powerless to defend themselves against their attackers, they are gagged or mutilated, their reputations destroyed and, through death or mutilation, stripped of the means of speaking or writing their stories.

Might Shakespeare's obsession with Marlowe's silencing also explain why his apparently innocuous comedy was 'stayed' in 1600? *As You Like It* was listed in the Stationer's Register along with *Every Man In His Humour*, *Much Ado About Nothing*, and "*Henry the Fifth"*[10]—all four marked "to be staied." Unlike the other three plays, whose stays were quickly lifted, *As You Like It* was not printed for another 23 years. Having considered various theories for the play remaining unpublished, Juliet Dusinberre, editor of the Arden edition of the play, says "There may have been some censorship issue which impeded the printing of *As You Like It*. *Troilus and Cressida* was 'staied' until permission was received from the clerical authorities for its printing, and it is possible that *As You Like It* also required some kind of authorization which was not immediately forthcoming" (Dusinberre 123). Dusinberre favours the suggestion of the editor of the Oxford edition, Alan Brissenden, that the problem for the censors may centre on Jaques, a name considered lavatorial for being a near-homophone of "jakes," arguing that it might have been particularly sensitive if it was considered to allude to 1596's *The Metamorphosis of Ajax* (which puns on "A-jakes"), whose author John Harington was the Queen's godson.

[10] Peter Blayney has demonstrated this play was *2 Henry IV* rather than *Henry V*. See Arden edition of *As You Like It* (Dusinberre, 121).

> First, the name Jaques itself, with its lavatorial/Harington associations; second, the fact that Harington was the Queen's godson; third, the satirical qualities of the role; fourth, the relationship of Harington with the Earl of Essex, who was out of favour with the Queen even before he went to Ireland. On his unexpected return in September [1599] Essex was taken into custody, and not released until the next August. (Brissenden 3–4)

Though it is true that Harington had displeased the queen with his 1596 publication (as much for a perceived slight to the Earl of Leicester as for its ostensible subject, the flush toilet), she had nevertheless subsequently asked him to install his invention in Richmond Palace. And though he was one of many men knighted by Essex on the Irish campaign of 1599, and returned to England to find himself "sharing in the wrath which Elizabeth vented at Essex" he was very quickly "granted a private audience and restored to favour" (Scott-Warren).

Therefore by April 4 1600, when *As You Like It* was entered into the stationer's register, the relationship between Harington and Essex was unlikely to have been an issue for the censors. The "satirical qualities of the role" are minor compared with the satirical qualities of *Every Man In His Humour*, whose stay was quickly lifted. Indeed, though *As You Like It* might be read as a satire on pastoral comedies, Jaques is more cynical than satirical, and is characterised throughout the play as 'melancholy'. Brissenden's third and fourth points, therefore, carry little weight, and we must lean more heavily upon the first two points, which depend upon us accepting that the name Jaques was an allusion to John Harrington, the queen's godson.

The evidence to support this popular theory appears to be minimal, resting largely on the fact that Harington had become associated with another name punning on "jakes," Ajax.[11] The placement of "Jaques" within the iambic line—"The melancholy Jaques grieves at that"— indicates that it should be pronounced as two syllables, the first of which is "jake" and the second ending in sibilance.[12] But even though Touchstone gives a nod to this interpretation, at one point referring to Jaques as "Good master What-ye-call-t," there's no reason to suppose that a reference to 'jakes' is an allusion to John Harington. Harington's book, published four years

[11] This argument is supported by the possibility that Shakespeare was inspired to use the name Orlando ("Rosader" in Thomas Lodge's Rosalynde) by Harington's popular translation of *Orlando Furioso*. Even if this were so, however, it does not follow that "Jaques" is meant to allude to Harington.
[12] Helge Kökeritz argues for "Jake-is" against the 19th century tradition of "Jake-weez" or "Jake-wis."

previously under the banner “A New Discourse of a Stale Subject” was somewhat of a “stale subject” itself. The term “jakes,” however, was permanently topical; it had been slang for a latrine since the 15th century (the *OED* lists a first usage at 1432). It is more likely, therefore, that Shakespeare was simply indulging in a bawdy but veiled pun of the kind that litters his plays (such as Hamlet’s “country matters”). Had it disturbed the censors, he or the company could very easily have effected a name change; *Henry IV*’s Sir John Oldcastle, Sir John Russell and Harvey, having apparently caused offence, were changed to Falstaff, Bardolph and Peto only a couple of years earlier.

So why was the publication of *As You Like It* stayed? Might it have had something to do with his unusually direct references to Marlowe? Phoebe refers to Marlowe as a “dead shepherd” and quotes from Marlowe’s *Hero and Leander*:

> Dead shepherd, now I find thy saw of might:
> 'Who ever lov'd that lov'd not at first sight?' (3.5.82–83)

If the audience didn’t recognise the quote, Rosalind speaks directly of Marlowe’s famous poem:

> Leander, he would have liv'd many a fair year, though Hero had
> turn'd nun, if it had not been for a hot midsummer night; for,
> good youth, he went but forth to wash him in the Hellespont, and,
> being taken with the cramp, was drown'd; and the foolish
> chroniclers of that age found it was- Hero of Sestos. But these
> are all lies: men have died from time to time, and worms have
> eaten them, but not for love. (4.1.93–101)

“Men have died from time to time” indeed; in the previous act Touchstone makes what is widely recognised as a reference to Marlowe’s murder over the ‘reckoning’ in a room in Mrs Bull’s victualling house in Deptford:

> When a man's verses cannot be understood, nor a man's
> good wit seconded with the forward child understanding, it 1515

> strikes a man more dead than a great reckoning in a little room.
> Truly, I would the gods had made thee poetical. (3.3.9–13)

That Marlowe was killed in a small room over "the reckoning" (the bill) counts as inside knowledge. No account of his death used this phrase, which was not publicly known until Leslie Hotson unearthed the inquest document in 1925. Shakespeare's pun on "reckoning" suggests greater forces behind Marlowe's demise than the petty squabble described by the Queen's coroner. These passages might be stripped out with little loss to the story. The fact they were not (and the play not published) might imply that Shakespeare was not willing to compromise on this subject. If so, we have a singular example of Shakespeare's art being "tongue-tied by authority."

Thomas Nashe, when he wrote a tribute to Marlowe in *The Unfortunate Traveller* (1594)—that same work that Jonathan Bate cites as having influenced a feature of Titus Andronicus— referred to his friend as "Aretine," a clear indication that it was not safe to refer to Marlowe directly. Charles Nicholl describe's Nashe's pseudonymous tribute as Nashe being "conscious of the limits and dangers of political comment" (Nicholl 65). Marlowe expressed himself freely in his plays, in particularly touching repeatedly upon the subject of religion, one of the era's most dangerous topics. If we are accept the notorious Baines Note as Marlowe verbatim, then it seems he took the great risk of speaking freely on the same subject. Whatever lewd stories were subsequently spun by gossip-mongers about the circumstances of Marlowe's end, his close friends understood it was a silencing. Nash observed, "His life he contemned in comparison of the liberty of speech" (Nashe 2:265).

When Shakespeare speaks of "Art made tongue-tied by authority" in Sonnet 66, he is surely speaking not only for Marlowe and other writers of the period, but for himself. In an era where it was dangerous to speak freely, writers were forced to modify their expression to keep themselves safe. Defensive complexity explains the dominant Elizabethan writing style which to modern eyes is often rather impenetrable. Ben Jonson, for example, favours a kind of double-speak, open to opposing interpretations and thus inherently deniable. Showing a consciousness of the authorities perusing both their works, and the cryptic-to-the-point-of-encrypted nature of *Gorgon,* Thomas Nashe wrote:

> O, we should haue the Proctors and Registers as busie with their Table-books as might bee, to gather phrases, and all the boyes in the Towne would be his clients to follow him. Marry, it were necessarie the Queenes Decypherer should bee one of the High Comissioners; for else other-while he would blurt out such Brachmannicall fuldde-fubs as no bodie should be able to understand him. (Nashe 3:46)

Shakespeare, by comparison, retained significant clarity. His tack was to avoid religious subjects, and to cloak political ones in old clothes: stories of Tyrant would be set in Rome; warnings to monarchs would be addressed to those monarchs who had long since relinquished the throne. But above all, Shakespeare's response to being "tongue-tied by authority" was to re-tell existing stories with powerful morals in language of searing beauty. Though oppression is never something to celebrate, it can be the catalyst for extraordinary art.

Yet when Shakespeare speaks in Sonnet 86 of the "intelligence" (the knowledge) he has kept from the "victors of [his] silence"—a silence we cannot even perceive—we have to wonder how much beauty was lost.

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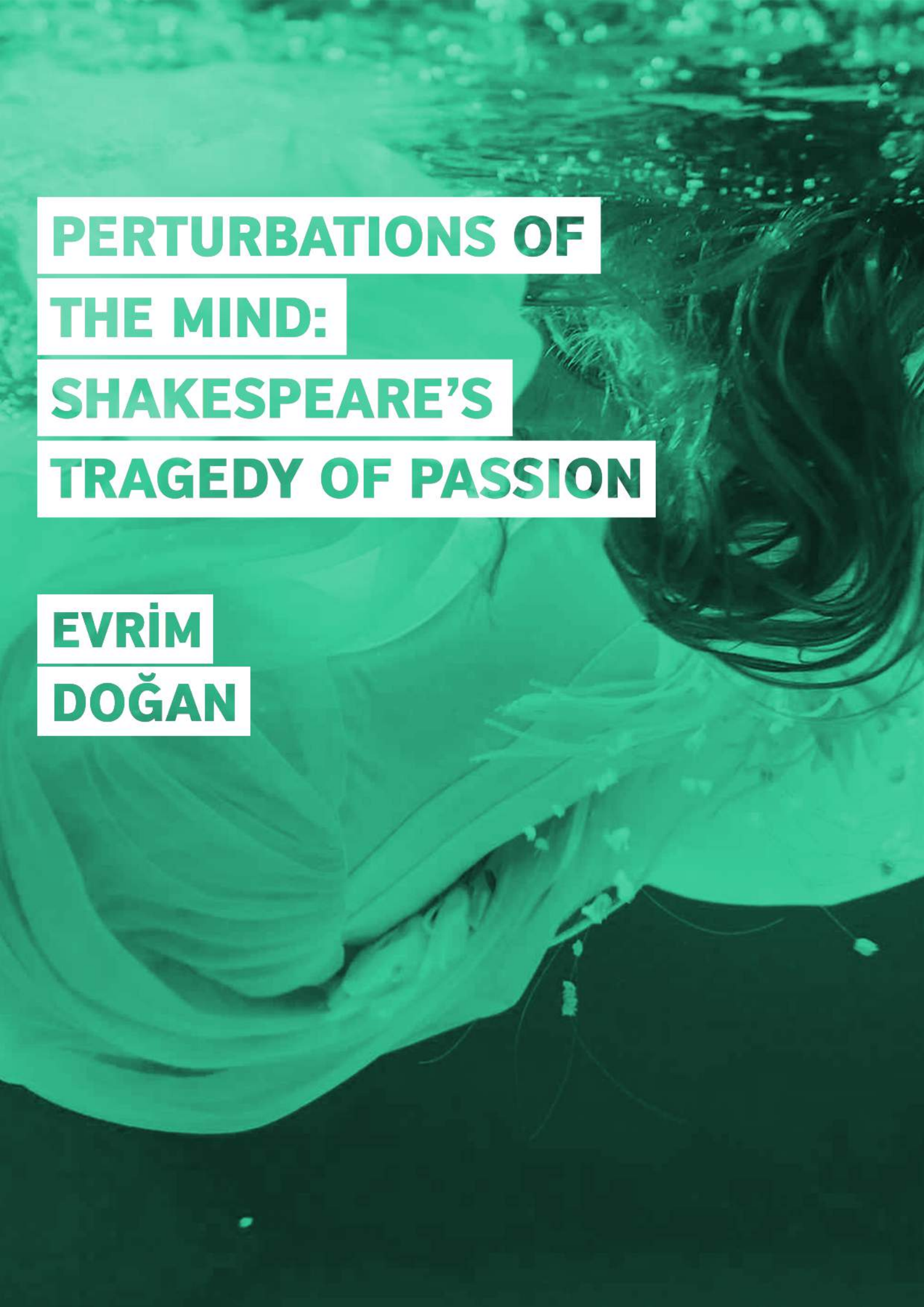

PERTURBATIONS OF THE MIND: SHAKESPEARE'S TRAGEDY OF PASSION

EVRİM DOĞAN

Shakespeare's plays are arenas in which the mind and passions confront each other. Following Horace Walpole's dictum that "the world is a comedy to those that think, a tragedy to those that feel," the victory of the mind leads to comedy and that of passions to tragedy. The underlying element of the tragic heroes in Shakespeare's tragedies is their passion. Passions entail the tragic impulse with a destructive exuberance as the tragic act is an outcome of excessive passion. Overpowering emotions lie at the core of the motives of the tragic characters and it is the power of their passions that make the Shakespearean tragic heroes great no matter how their passions also lead them to their catastrophic dénouement.

Kenneth Muir suggests that "there is no such thing as a Shakespearean tragedy: there are only Shakespearean tragedies" (12). Still, he also points out that there are certain elements common to all tragedies: "warnings against sin, against tyranny, against allowing passion to usurp the place of reason, against pride" (17). A.C. Bradley finds a common element in all his tragedies, the tragic hero's "greatness" which turns into a destructive force: "In the circumstances where we see the hero placed, his tragic trait, which is also his greatness, is fatal to him. To meet these circumstances something is required which a smaller man might have given, but which the hero cannot give. He errs, by action or omission; and his error, joining with other causes, brings on him ruin" (15). The circumstances in Shakespeare's tragedies always have the presence of evil which, when comes together "side by side with vehement passion" entails the tragic impulse (67). However, no matter how destructive it is, this greatness of passion in the tragic characters also ennobles them.

Lily Campbell dwells on the dramatic effect of the passions of tragic heroes in her seminal *Shakespeare's Tragic Heroes: Slaves of Passion* (1930). Suggesting that Shakespeare was "primarily concerned with passion rather than with action" in his tragedies, Campbell further maintains that passions "create in the heart…such turbulence that there is no longer possible to [the tragic protagonist] the quiet mind on which happiness is conditioned" (23). Moreover, she observes that Shakespeare "paints the passion studied against the background of its opposite" (208). *Hamlet* studies joy against grief, *Othello* love against hatred and "*Macbeth* develops the study of fear against a background of its opposite" which she names "courage" and which for Macbeth is the "defect and excess of true fortitude" since "ambition has no

opposite" for Campbell and only provides a "supplementary passion" (212). The circumstances of the impassioned tragic heroes offer them no alternative but loss of life, loss of hope, and loss of meaning.

Immoderation of passions is a response to evil that pervades the worlds of the tragic heroes. Hamlet is placed in a state of rottenness that can only produce grief, Othello in a world of hatred, and Macbeth in a world governed by fear. In the "rotten" state of Denmark there is no room for reflective Hamlet; in the biased society of Venice, love between Othello and Desdemona cannot thrive; in the bloody and war-ridden environment of Scotland, kings will be elected by the murder of the former one. Tragic protagonists respond to their environments by somehow partaking in them. Hamlet is aware that if he responds to evil, he will become a part of it; if he doesn't, he will let evil rule. Othello responds passionately to an external agitation and loses his integrity. Macbeth contributes to evil in his society.

David Hillman finds that their passions make the tragic characters more susceptible to evil:

> (…) we can see that Shakespeare, more than anyone else, plumbs the emotional depths—and concomitantly reaches the affective heights—afforded by the tragic form. Over and over, his plays show their protagonists in the grip of raw emotions (…) --emotions that are existentially threatening: the stirring up in itself leaves the characters vulnerable and can feel far more dangerous than the particular circumstances in which he or she is placed. Indeed the exact emotion often seems less significant than the very existence of strong passion. (136)

Shakespeare's tragic heroes struggle to retain their sense of selfhood but their passionate response to the pervading evil seems to impair their peace of mind and foster strong and grave emotions.

"Not only ideas but emotions too, are cultural artifacts in man" suggests Clifford Geertz (81). Early modern era in which Shakespeare wrote his tragedies had a different understanding of these phenomena as the contemporary meanings of emotions are relatively recent. *Etymology Dictionary* records that in the 1570s, emotion meant "a (social) moving, stirring, agitation" contrary to what is personal.

Emotion meaning “a sense of strong feeling” was recorded in 1650s and its meaning extended to any feeling by 1808. Early modern meanings of emotion were registered in the words “passions” and “affect.” “Passions” had powerful connotations denoting “any strong, controlling or overpowering emotion as desire, hate, fear, etc.; and intense feeling or impulse” (*OED* 11 6.a). A sense of sexuality was first attested to the word in 1580s, that of “strong liking, enthusiasm, predilection” in 1630s. Another word used sometimes interchangeably with passion was affect(ion) which had similar meanings but also denoted the corporeal and the psychological, regarding “an emotion of the mind, passion, lust as opposed to reason” (OED 1, a).

Passions and affect were popular yet controversial subjects in the early modern era. Amy Schmitter puts forth that around 8000 books published in the 17th century referred to “passion” and that the number would increase if “affect” were added (442-43). The early modern preoccupation with passions was not due to a need to promote and encourage this concept but as a result of a need to warn the general public of the consequences it may engender. Passions and affections were related to imperfections or corruptions and were responsible for “disturbances, perturbations and illness” that would even lead to “violence and irrationality” (Schmitter 447).

The writers of the era also analyze passions as a part of human existence. Despite potential dangers they pose, passions could also be salutary. Hence, the writing on this subject also counsels ways of transforming the ill-effects to the salubrious ones by ways of teaching “techniques of remediation and proper government to promote the ends of morality, happiness, health, civil peace, human management, and whatever else is part of human flourishing” (Schmitter 443). Therefore, the governing of passions was not only a private matter but also a civic one as the passions had larger consequences than what was personal in their capacity to improve or impair social life. Consequently, this notorious topic was handled by philosophers, doctors, teachers, and other interest groups.

There were common and overlapping assumptions on the subject depending on the philosophical point of view of the author. Agreeing on the importance of the varying levels of mastery of reason over passions, the latter appear in the literature of the era as either antagonistic to reason, in an eternal battle with each other, or as subsidiary to reason. Socratic approach is seen in the indication of the polarity in the

conflict of the mind and body, the former ruled by reason, the latter by passions, reason's precedence being indisputable in this coexistence. The mind, representing the true and the celestial, can only be liberated in death when released from the body that represents the transitory and the earthly as argued in *Phaedo*. Yet, passions were not seen as completely abominable but as baits that may allure a person into misconduct.

Stoic philosophy, which promotes indifference to bodily matters, especially when implemented with Cicero's theory of "*perturbations animi*" in which passions inhibit the workings of the mind and lead one to wrong judgments and cloud the reason, was popular in early modern era and was the most inimical to passions. In Stoicism, reason should resist the passions which are a contagion of the senses so that one will not be misguided by false opinions and thus will reach a firm tranquility thus being that which "in suff'ring all, that suffers nothing" (*Hamlet* 3.2.66)

Despite the influence of Socratic and Stoic philosophies, the most popular tracts regarding passions were Aristotelian, following Aristotle's standpoint in governance in *Nicomachean Ethics*. Contrary to Socratic and Stoic views on the matter, passions, in this approach, should be cultivated, not subdued. For Aristotle, moral virtues are attached to the body and its passions, hence, "matters involving the passions" are "characteristically human" and virtues are "knit together with the passions" (226). Moderating passions will lead to virtue and to act virtuously means feeling accordingly. Desire and passions are deemed to be a part of human life and they have positive connotations if used in moderation.

Thomas Bright's *Treatise of Melancholy* (1586) provides insights into the early modern concept of passions. A physician by profession, Bright observes that there is an affinity between melancholy and conscience and that these two fostered each other. Melancholy, a popular ailment and a strange affliction causing "fear, sadness, desperation, tears, weeping, sobbing, sighing" together with "irrational laughter," somehow fosters the intellect in Bright's view (n.pag). His treatise is important as it underscores the interconnection between the body and the emotions and the corporeal associations of the passions.

The seventeenth century is especially prolific in philosophies regarding passions and affect. Of the many authors who wrote on the subject including Francis Bacon,

Robert Burton, Thomas Hobbes, Edward Reynolds, Henry More, and Lord Shaftesbury in addition to the English translations of much influential J.F. Senault and Coeffeteau, Thomas Wright, whose *Passions of the Mind*, first published in 1601 and again in 1604 as *Passions of the Mind in General* in a revised and expanded form, was the most effectual in its study of the subject in the seventeenth century as it was reissued in 1621 and 1630.

After outlining the possible approaches to the phenomena, Wright defines the passions (citing St. Augustine) as “those actions … which are common with us, and beasts, we call Passions, and Affections, or Perturbations of the Mind” (12-13). Therefore, in Wright’s view, passions and affect are synonymous with the perturbations of the mind, as phenomena against reason or against the proper workings of the intellect.

Nevertheless, Wright does not have a Stoic approach to passions, in that he argues that passions must not and cannot be completely avoided, and that only “inordinate” ones must be moderated. No one, especially the “civil gentleman and the prudent politician” should ignore the importance of passions as they, “by penetrating the nature and qualities of [their] affections, by restraining their inordinate motions, wins a gracious carriage of [themselves], and renders [their] conversation most grateful to men” (9). A true Christian needs to understand his passions as “by bridling them, he wins a great quietness of mind” (9) and thus “his society cannot but be grateful, whose passions are moderate, and behavior circumspect” (11).

Wright’s practical approach promotes a comprehensive knowledge of passions as it leads to self-knowledge and self-knowledge leads to the governing of “inordinate” passions which is the only path to become responsible citizens. However, the governing of one’s own passions is not enough for Wright, as one must also learn to manage other people’s passions since individual and social affections are comparable. Thus, after discussing the ruling passions of other nations of Europe, Wright prescribes the management of passions within a social dynamic. Susan James puts forward that “The interest in the emotions that so pervades seventeenth-century philosophy is itself part of a broader preoccupation in early-modern European culture with the relations between knowledge and control, whether of the self or others” (2) since, the passions in the early modern era were assumed to be

“an overbearing and inescapable element of human nature, liable to disrupt any civilized order … unless they were tamed, outwitted, overruled or seduced” (1). In order to teach his readers how to moderate passions, in the third book of *Passions of the Mind*, Wright deals with “the means to know and mortify passions…, what prudence and policy may be practiced in them” and how to arouse and manipulate passions in others via rhetoric to deal with “the defects or imperfections of men’s souls” (12).

In the first act of *Hamlet*, Claudius appears as a spokesperson for how to govern passions. Not only that although “discretion fought with nature” in response to his brother’s death, they “with wisest sorrow think on him / Together with remembrance of ourselves” (1.2. 5-7), he also suppresses a foreign danger, the passionate son of a defeated father, through diplomacy. Hamlet, however, is already taken over by grief so much that “no forms, moods, shapes of grief” can “denote” how he really feels (1.2.82-3) which for Claudius is an “understanding simple and unschooled” (1.2.97). But Hamlet wishes his “flesh would melt, / Thaw and resolve itself into a dew” (1.2.129-30) as “all the uses of the world” are “weary, stale, flat and unprofitable” (1.2.133). His melancholy is not only a result of grief felt for a dead father but of the “hasty” marriage of his mother and its consequences. After seeing his father’s ghost that confirms his “prophetic soul” (1.5.40), he puts an “antic disposition on” (1.5.172). Although he knows he must keep silent, he finds it difficult to deal with his passions which turn Denmark into a “prison” (2.2.243). His loss of all mirth is related to both outer and inward reasons for his world is an “unweeded garden” and “time is out of joint” (1.2.135, 1.5.188). His struggle to control his emotions manifests itself in his comparing himself to the Stoic Horatio and feudal Fortinbras, the former “As one, in suff’ring all, that suffers nothing / A man that Fortune's buffets and rewards / Hast ta'en with equal thanks” (3.2.66-68) and the latter as the son who does not hesitate to perform his feudal duties without much ado after the death of his father thusly canalizing his passion.

In *Othello*, Othello falls prey to the calculated manipulations of Iago. He is driven by his inordinate passions and it is this capacity that turns the compassionate noble Othello into a depraved murderer. It is passion that can have his “best judgment collied” (2.3.202) and his “humour altered” (3.2.126). Once he is “eaten up by passion” (3.3.394), the rest is “Death and damnation” (3.3.399). Desdemona

understands that some external force has “puddled his clear spirit” (3.4.144) which makes him “wrangle with inferior things” (3.4.144-5).

Macbeth’s excess of passions leads to the loss of any feeling as he had “forgot the taste of fears” and as he has “supped full with horrors,” “direness” cannot move him (5.5.9,14). The loss of passions also brings loss of meaning to him as life becomes “a tale / Told by an idiot, full of sound and fury, / Signifying nothing” (5.5.25-7).

In accordance with Aristotle, Wright assumed that passions and the body were interconnected as passions induced “some alteration of the body” stressing the psychological and physiological interdependence that was the main medical idea of the time. The passions were understood to have a direct relationship with the body with a “socially visible exterior and an invisible personal interiority” (Maus 143), which through “intrinsic physical manifestations” could “bridge emotion and action” which are “written on the body in facial expressions, blushings, trembling, and postures” (James 4) where change in one realm caused change in the other. Self was not imagined in disembodied terms and for Gail Kern Paster, Shakespeare is likely to have envisioned that “the emotions of his tragic protagonists occurred in and through their bodies” at a time when what is psychological was not separated from the physiological and that tragic self is “permeable” and “changeable” as tragic heroes are “moved, and even transformed by passions (*Tragic Subject* 143).

Hamlet’s transformation is visible as Ophelia recounts their encounter: “his knees knocking each other, / And with a look so piteous in purport / As if he had been loosed out of hell (2.1.78-80). In addition, Hamlet for Ophelia “raised a sigh so piteous and profound / As it did seem to shatter all his bulk /And end his being (3.2.91-93). He is a “noble mind … overthrown,” (3.1.150) “Like sweet bells jangled, out of tune and harsh-- / That unmatched form and feature of blown youth / Blasted with ecstasy (3.1.158-60). He is a different man compared to his former self outwardly and inwardly, as a result of his passions, manifested through either real or feigned behaviour.

Likewise, the “shadowing passion” (4.1.40) of Othello “shakes [his] very frame (5.2.44) with epileptic fits. He is “much changed” (4.1.269) and Lodovico finds it hard to recognize him: “This the nature / Whom passion could not shake? whose solid

virtue / The shot of accident nor dart of chance / Could neither graze nor pierce? (4.1.265-68).

The overwhelming passions threaten the integrity of the body in *Macbeth*. After “two truths are told” “of the imperial theme,” even it is yet a fantasy, the “horrid image” of murder unfixes Macbeth’s hair and makes his “seated heart knock at [his] ribs” and “shakes his very being” (1.3.130,132,140). Macbeth’s fearful state is governed by inordinate passions which find their manifestations in nature as well. The witches and other supernatural elements in the play are the utmost displays of his perturbed mind culminating in utmost physical manifestations.

For James, passions are “forces that are at once extremely powerful and actually or potentially beyond our control. They perturb the economy of the soul and body in ways that we are sometimes unable to prevent, and in the most extreme cases can overwhelm a person so completely that they die**”** (11). Erin Sullivan lays out that *The Bills of Mortality in London*, which collected records of the causes of deaths, record around 350 people that are registered to have died of grief between 1629 and 1660 (182-83). Likewise, Nicolas Coeffetau in his *Table of Human Passions* (trans. 1621) explains “we see the signs after death, [i.e. during the autopsy] when as they come to open those that have been smothered with melancholy. For instead of a heart, they find nothing but a dry skin like to the leaves of autumn,” “as this cruell *Passion,* which thus consumes our forces, causes our heart to languish, and makes our life short, but extremely miserable” (333). Also the contemporary physician Edward Jorden puts forth that “seeing we are not maisters of our owne affections, wee are like battered Citties without walles, or shippes tossed in the Sea, exposed to all maner of assaults and daungers, even to the overthrow of our owne bodies” (qtd. in Hillman 137). Many die of simple grief in Shakespeare (Lady Montague, Enobarbus, Brabantio, Gloucester, Lear) and the king’s illness in *Henry IV, 2* for Falstaff is from “much grief, from study, and perturbation of the brain. I have read the cause of his affects in Galen” (1.2.103-105). Therefore, passions are “often portrayed in addition as diseases, pathological states to which we easily succumb and of which we need to be cured, since to neglect these illnesses would be little short of suicidal” (James 13) and if not the neglect, the inability to overcome them brings about tragedy in Shakespeare. Hamlet dies as “the rest is silence” (5.2.356). Othello kills himself in an act to regain his nobility by Desdemona’s side. Macbeth

has lost all meaning of life before its close since he is “sick at heart” and his “way of life / Is fallen into the sere, the yellow leaf, / And that which should accompany old age” he can never have (5.3.19, 22-24). Death is the only possibility for the tragic hero and, as David Hillman remarks, strong emotion “tends to shatter a whole society, so that the entire world can feel like a torture device” and “it is a relief to leave [it] behind” (136).

In the early modern understanding of passions, “civil strife within the soul are matched by a view of the passions as natural disorders—as storms, torrents, tempests. They are winds that put the mind in tumult, sweeping us along like ships in a gale, and as storms disturb the harmony of nature, passions are discordant and jangling.” (James 13). The disruption of harmony in nature not only shows itself in the embodied self but also in the appearance of the supernatural in Shakespearean tragedy. The objective ghost in the first act of Hamlet is nature’s response to the most unnatural act, the murder of the king, and his son’s response to it. The peak of the physical reflections of passions also exhibits themselves in the form of the supernatural in *Macbeth*. In the war-ridden, bloody Scotland, nature responds from beyond through witches, bloody daggers, and ghosts.

Gail Kern Paster further suggests that the “passions are like liquid states and forces of the natural world. But the passions—thanks to their close functional relation to the four bodily humors of blood, choler, black bile, and phlegm—had more than analogical relation to the liquid states and forces of nature” as “the passions actually *were* liquid forces of nature,” because in early modern understanding “the stuff of the outside world and the stuff of the body were composed of the same elemental materials” (*Humoring* 4). As a matter of fact, as Hillman also suggests, natural phenomena are the “cosmic correlatives of the protagonists’ passions. These are not just metaphoric externalizations of internal affective states, or symbolic correlatives of micro-and macro-cosmic realms: They become more or less concrete manifestations of emotions that overflow the self and take over the world (and vice versa)” (138).

Dramatic action in Shakespeare’s tragedies is fuelled by passions as the passions have the power to perturb the minds of the tragic heroes. Once their minds are perturbed, they are overwhelmed, conquered by their passions. Hamlet, Othello, and

Macbeth act on the exact “inordinate” impulses that Wright and others describe. They cannot control their passions, or rather, their passions are too great to be controlled, and it is this greatness that makes these heroes admirable; they are “ruined and ennobled” by their passions (Muir 170). Their passions have tragic consequences and threaten their sense of selfhood and they falter. Passions are transformative and powerful enough to change, alter the tragic protagonists. This metamorphosis does not only manifest itself in the inner sphere but also has an outward show, in the bodily transformation as passions are “written on the body.” Moreover, the greatness of their passion affects others and threatens the status quo, and therefore has social ramifications. Towards the end, they recognize the outcome of their passionate mistakes and welcome their demise, putting an end to all storms, torrents, tempests. As the Player King lays out in *Hamlet*: “What to ourselves in passion we propose, / The passion ending, doth the purpose lose. / The violence of either grief or joy / Their own enactures with themselves destroy” (3.2.188-91).

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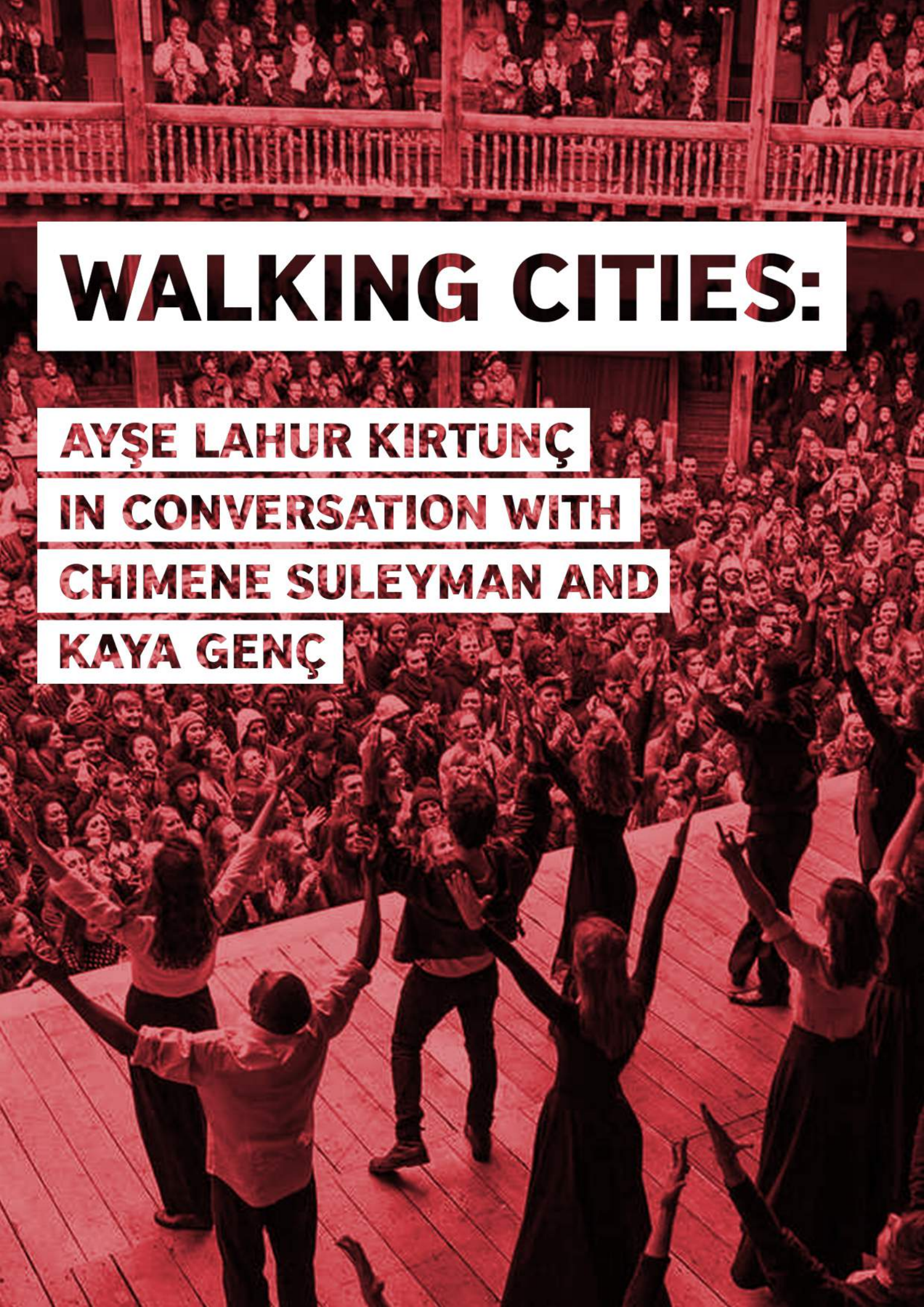

WALKING CITIES:

AYŞE LAHUR KIRTUNÇ IN CONVERSATION WITH CHIMENE SULEYMAN AND KAYA GENÇ

Ayşe Lahur Kırtunç: First, I will introduce our two writers and then I'll say a little bit about the panel – is that ok? Chimene Suleyman is a writer. Her debut poetry collection, *Outside Looking On* (Influx Press, 2014) was mentioned in a *Guardian*

Best Books list of 2014. She has performed at the Royal Festival Hall, Book Slam, Literary Death Match, Bush Theatre, Latitude, Secret Garden Party, Standon Calling, Stratford Circus, Tongue Fu, Outspoken, to name a few. She also represented the UK for poetry at the International Biennale, Rome 2011. She has written on race and gender for the *Independent*, Media Diversified, and *The Quietus*. She has an essay in the collection titled *The Good Immigrant* which has been the number one in Amazon for the last two weeks. The collection brings together exciting minority ethnic voices from the UK. Chimene is from London and currently lives in New York. Kaya Genç is a novelist and essayist from Istanbul. He is the author of *Under the Shadow* (I.B.Tauris, 2016) and *An Istanbul Anthology: Travel Writing through the Ages* (American University in Cairo Press, 2015). Kaya is writing a history of Turkish literature for Harvard University Press. In 2015, Kaya's writing was picked by the *Atlantic* for the magazine's 'best works of journalism in 2014' list. His writing has appeared in the *London Review of Books, Times Literary Supplement, Paris Review, Believer, Guardian, Financial Times, New York Times, New Republic, Prospect, Time, Newsweek, Sight & Sound, Salon, Guernica Magazine, Al Jazeera English, New Humanist* and *White Review*, among others. *L'Avventura* (Macera), his first novel, was published in 2008. Kaya has a PhD in English literature. He is a contributing editor at *Index on Censorship* and the Istanbul correspondent of the *Believer* and the *Los Angeles Review of Books*.

Now about the panel. This panel will be focusing on one of Shakespeare's early comedies, the *Comedy of Errors*. In fact, this year's Afife Jale Comedy Award was given to the *Comedy of Errors* produced by the Bakırköy Municipality Theatre a while ago. The play was first performed in Turkey by Istanbul City Theatre in 1938 as reported by Nahit Sıtkı Örik in a local newspaper. The translation of that particular production was made by Avni Givda. However Nahit Sırrı complains that his own father, Sırrı Bey, had translated the play 40 years prior to the 1938 translation and that translation was the earlier translation published by the Ebuziya Library. Örik says that it is a shame that his father's early effort has gone unnoticed. I pulled that

article out of the archive and I have it here for anybody to look at it later. It's a wonderful article, parts of it are so funny.

As you know the *Comedy of Errors* takes place in Ephesus. The British Council's Walking Cities programmes bring together UK writers with writers from other countries. This year, as part of the celebration of the 400th year of Shakespeare's death, writers come together in cities where his plays take place. Chimene and Kaya have gone to Ephesus on a walking tour yesterday and I checked out the social media to see that they did – they did and discussed Shakespare and the *Comedy of Errors* in particular, I hope. And this morning their joint session is titled the "Walking Cities Panel," discussing Shakespeare, what it means to them personally, to their art, to their writing… Chimene Suleyman and Kaya Genç.

Kaya Genç: Efes is the city that brought two writers together for this project. If you know the play the *Comedy of Errors*, it's a city that brings dualities together, that brings twins together, that brings two opposing cultures together and two opposing merchant cities together. So it was an interesting experience for us as Chimene is also a Turkish writer and I'm a Turkish writer and we meet in this very beautiful ancient city of Efes and we were meant to travel around ruins and act like models while being filmed by our wonderful filming crew; we felt a bit like actors there acting out our histories and ideas, and we almost felt like Shakespeare characters and we felt similarities between the characters and our histories. So, maybe Chimene can say a few words about how the location of the play… that it was taking place in Anatolia; she discovered it much later than when she first read the play.

Chimene Suleyman: This is something that happens when you study the Classics in the Western World. I'm Turkish but I grew up in London, so my education took place there. When you study the classics it's always kind of rhymed within this classical, Greek or Latin narrative, and there's no room to remember that there is a world that exists beyond those spaces. Much to my own shame, I never actually realised that the *Comedy of Errors* was set in Turkey, Ephesus. And it's not spelt in the Turkish alphabet but it's a Turkish location. When you're entirely removed from literature which you effectively have grown up feeling that never represents you as a Turk or as a brown woman with a name that doesn't belong to the nation that you were born in... There was something really beautiful about a panel of two Turkish

writers but also a Turkish and British writer coming together like the play depicts – migrants finding a way together, realising that they have to be in this city together, and there was something really beautiful about that yesterday. Being allowed to be a Turkish writer yesterday, being allowed to be two Turkish writers yesterday because that's something that I'm often not afforded - which comes up a lot in my own work I guess.

But yes, it was a beautiful experience with some jaw dropping moments especially when we were in the amphitheatre. Earlier someone asked: "What would Shakespeare write about now? Would it be the Kardashians?" I think it would probably be about Syria because he was a political writer and that is such a huge topic universally at the moment. There's something about being in a city like Ephesus, totally abandoned, and destroyed and you're walking around like a tourist and trying to imagine what kind of life would have existed here, what kind of trauma the people have experienced every single time that this city was invaded or colonised. That is incredibly present given what's happening in Syria and the movement across Europe and the really quite unfortunate aggressive and violent reaction that people are having to this day. Itr's very fascinating how literary, historical and present yesterday's experience felt.

KG: And we started our talk in front of the Basilica which… that's where they exchanged their goods and did their commercial transactions. We felt that it was the perfect place to begin our discussion because Shakespeare's play begins with the arrest of a merchant from Syracuse. It's illegal for someone from Syracuse to come to Efes, because they're in competition, these two cities. And we look at this refugee deal and how the refugees have been treated – we see that it's become very dangerous to change places again and the people are of course fleeing their countries, their lives but they also want to live in different cities, being able to do commerce. We found it interesting that Shakespeare picked Efes. The classic Latin play by Plautus – he adapted it to a different setting and he changed the location from Epidamnus, a Greek city, to Efes because Efes has this very fascinating role to play in the imagination of the 16th-century England and also for Christians the city had a status of a dangerous, uncanny, weird city. Now of course no one lives there; it's just a touristic place just a site of ruins. It's very poignant to talk about changing

countries and the status of immigrants in a city that doesn't belong to anyone at the moment.

CS: It's interesting that we touched on this only very briefly yesterday but Kaya was saying about how Shakespeare kind of takes inspiration from other people's stories and literature and he adapts them. My name, Chimene, is taken from the play *Le Cid*, and *Le Cid* is a play about a man Rodrigue and a woman Chimène. They fall in love but can't be together because their families are at war with each other – which I'm sure we all recognise the plot of that is what then becomes *Romeo and Juliet*. A French version of *Romeo and Juliet* set in Spain. There is so many layers to this; it's deeply fascinating. I was also asked earlier, how is it that Shakespeare was so inspired by other places while he had never travelled. That itself is quite a progressive viewpoint – this understanding of how other places are important, how we can't really exist by just staying in one city, one location, one state. We as people really need to keep moving to exist. That seems to be a really important thread throughout the play that we are looking at, throughout yesterday and certainly this whole visit.

KG: In the play the Duke of Efes [Ephesus] asks Egeon to provide some money so that he can be released and not executed. So there's always an economic demand on you; you have to provide all this financial income so that you can live in this city which you migrate to. I was comparing my status to Chimène's status because I'm living in Cihangir, Istanbul – I call myself the muhtar of Cihangir because I never change my home, I'm always there. I witnessed the boom of Istanbul – Istanbul was a Byzantine, great touristic city, full of pleasures and no problems. Then we experienced the Gezi events, then the coup and its aftermath, so it all happens there. I feel like this person whose job is to observe these events from this very settled location. So I consider myself a bit different when I consider Chimène's life for example, the way she travelled to different countries and cultures… That was one of the things we discussed, our status as writers and how immigration is not just some character in our books but a theme.

CS: We are the two twins in *Comedy of Errors*, coming together – both Turkish, but both from different upbringings. I'm going to contradict my point about how important it is to travel, because it is, but something that happens when you move and you

migrate and you think, at least I think there's a feeling that you don't have three homes – you end up having none. There's something about my own identity and the duality of the characters in the comedy, that I'm sometimes English, sometimes Turkish, sometimes neither. Interestingly, despite being born in London and having a British passport, I have never been seen as English or British because my name isn't English and my parents speak Turkish as their first language. Perhaps I look a bit different. I don't know; we'll have to ask the English why that is so I was always Turkish. When I moved to New York, I'd be like "I'm Turkish" and they would hear my accent and say "Cool, what part of England?" How I began to identify myself or the identity that's been put upon me for a variety of reasons suddenly becomes completely erased based on this one thing which is how I sound in one language and how I'm using it. So, identity and migration becomes this very complex thing and this play is very relevant for us to walk through yesterday, which is why it was an emotional walk rather than an academic one. It definitely related to my sense of duality, the twins that exist within me the English and the Turkish and how they come together, and sometimes there's chaos induced from that.

KG: That kind of duality, we have it in our identity as Turks. Here we are students of English literature. We are devoting ourselves to Old English, all these intricacies of the language and culture… Outside our university halls, incredible things are going on. We are meant to focus on the English text, Shakespeare, plots, criticism… I grew up in Nişantaşı, the heart of the what they call the white Turkey. I grew up in a very westernised way; I went to English schools, learnt English at a very young age and studied it as an academic subject. It gives you a guilty feeling. You know you want to write a footnote about *Othello*, people are dying on the streets outside your office, and you constantly try to find links between what is going on real life, in Istanbul and what's going on in the text. Somehow I feel better when the text seems to provide this connection, but of course that is an illusion – the real life is going on outside, and I'm just interpreting this text as a student of literature. So when I was writing my PhD thesis, I don't know if you feel like this but there was this constant guilt complex and after the Gezi events and with the violence in the streets, this dual identity that I have…

CS: Yes, I wanted to ask you, is that really a race thing, the White Turk?

KG: White Turk is meant to represent the Westernised Turk who doesn't really like the settings of his country, complains about Turkey and he's like more privileged and lives in a bubble. If you're like this, you try to go to the 'other way'; you learn Arabic, try to learn about the local, because we are kept away from what is local. We have to work really hard to study English Literature and to know about the Sultans, how the city has evolved, so you have to keep these things together.

CS: It's really interesting that you kind of chase that other side of your personality, your twin, because when you grew up in the West and you're not seen in any capacity, regardless of what they are imposing as 'white'. Then that introduces the idea of race being political as opposed to physiology. So I had the opposite where I have kind of wanted to embrace a Turkishness. I wanted to embrace the aspects of my culture. When you grow up in the West, it's sometimes seen as something you should be ashamed of because it causes difference and all these years growing up you definitely want to fit in, but then the older I got, no, I was desperately trying to retain some of the Turkish identity even though I don't […] anything like a Turkish person, so all of my tattoos would take some form – I have a Tuğra on this arm and a Turkish flag on that arm… I literally inked it into my skin, so that nobody can question what my identity is. Because you're just not sure after a while, not sure what you are, what your parents think you are, what other Turks think you are, what other English people think you are The race debate around that is also interesting. These things are not minor; there's a very complicated space between two sides of your personality, the twins together working out what that means for you. I heard the term White Turk a couple of times while I was here but I had no idea what that meant. So I thought I'd ask…

KG: The expectations of the literary market from you are always defined by your identity and how you're perceived. I have a PhD in English literature, but the pieces that I'm commissioned to write are always about the political situation in Turkey. You want to write about Shakespeare, Benedict Cumberbatch, the Kardashians, but you're not allowed; you just have to write about the government, the politicians, so I wrote my PhD on late Victorian writers and finally I got this offer to write about Oscar Wilde, to review a biography of him. It was such a big relief. Sometimes you want to write about the proper English text.

CS: It's so funny that you've said that. The last talk I gave, I was saying the exact same thing - that I'm also a journalist and I always get commissioned to write pieces about race as though I'm some sort of presentable acceptable face of Islam. As ever anything vaguely Islamic happens in the Western world, I'm asked, do you have an opinion on it. No, I don't. I like dogs. I'd quite like to write a deconstructive essay on why I prefer small dogs to large dogs sometimes. I don't always have an opinion on matters of Islam because my surname is Suleyman. Again it is this interesting thing that your identity becomes about what other people think and very little about what you feel.

KG: You're asked to play the role of an interpreter. Lots of English graduates start their career as translators of books of Victorian classics. That's how you start making money as an English literature graduate; that's the role you're expected to play in the beginning. There's this divided personality, but it's also something you find in Shakespeare himself. He was expected to translate texts from Latin, Greek into English of his time. This labour of translating, this demand for translations from the classical to the present time led him to what some saw as plagiarism: "I'm not just going to translate it. I'll also write a new play, the plot of that Plautus play, let's say." I think that Shakespeare's role as a translator-student and as a great playwright shows us the opportunities that we have in our dual identities as interpreters of cultures and translators. Turkish identity gives us this power; as we interpret, we create so we have this connection to the present, to the local. I think that is the positive side of the interpreter role.

CS: Duality and translation and being lost in translation – a lot of my work, perhaps regrettably but also positively focuses around racial identity for very obvious reasons as we have discussed. There's this collection of essays called *The Good Immigrant* in which I'm heavily involved and wrote one of the essays. Since it's published, it's been received incredibly well because there's a lack of writers of colour, ethnic writers, or topics of race that are being explored in the literary world in western and northern Europe. My essay is about having two first names and two surnames, twins again. My name is Chimene, but on my passport I'm "Chimen" because the English didn't know how to pronounce my name, so spelt it phonetically. I'm Turkish, and in fact I'm Turkish Cypriot, and my surname is actually Şehitoğlu, and Suleyman is my maternal grandfather's last name. So depending on which country I'm in, I have a

different identity. In Cyprus, no one knows me as Chimene Suleyman, everyone knows me as Chimene Şehitoğlu. And if I'm in England and if I'm unfortunately doing anything bank-related or government-related, C-h-i-m-e-n-e doesn't exist. Fully cynical and perverse realisation: things are lost in translation and the identity goes missing with that. So does the root of your migration as that happens.

KG: There's this danger of being pigeonholed. There's a constant immigrant. "We are gonna pigeonhole your book in the immigrants section." It's as if there's a conspiracy in cultural studies departments to reclassify information and culture in that sense. We were at the theatre, and we were trying to imagine the immigrant character at the stage. It's interesting how the immigration issue was dominating the culture and the politics and arts. I believe one of the writers of your book Riz Ahmed, who plays the knight in the HBO series, even that series are about how you're perceived in the US when your facial features tell that you're not American, how you're mistreated by the police, by the judicial system. At a personal level, you think Riz Ahmed, he is acting, he is an acting his role, like a Shakespeare character, but then he gives his own history in that book, and it's very similar I guess to what he's living.

CS: I don't know if you're familiar with him, but when the new *Star Wars* film comes out you'll be very familiar with him. In his essay in the book, he's British Pakistani and Muslim, and in his first films he was always cast as the terrorist. He's the main character in *Four Lions*, and I don't know if anybody is familiar with that film. And his essay is about how whenever he is travelling between London and New York he is always stopped and searched randomly. It's reached to a point where the people who are doing the search recognise him from his films, happy to see him, and he's the actor who plays the terrorist – not a terrorist but has to go through this role in this "theatre" where we are utterly suspicious of brown people and Muslim people. And it is theatre; that's what it is: we are just playing constant roles amongst ourselves. It's very sad but it's a very funny piece – you have to laugh really! Check it out if you can. That's absolutely the duality that we are talking about. About having an identity that's put upon you. I have realised that for the last five years or so, as race and migration has become a much hotter topic, I have become less of a woman in a lot of ways, in my identity. Everyone is much more interested in what I think about the brown people. This is something we briefly talked about yesterday when we were

walking around Ephesus and discussing Shakespeare's plays, I felt that his female characters are very two-dimensional and neglected up until I heard Ros' [reference to Ros Barber's presentation, also published here] amazing talk this morning and that reframed that narrative for me. It is a massive shame. I don't know how Shakespeare is taught in this country, but it's recycled in the UK in such a way that it's incredibly boring and you just disconnect from him; you never really learn anything about the characters. I always perceived that his characters are always presented as white, typical men. But actually there is so much wealth in there when you do stop to consider the female characters, and I was having a conversation outside with one of your lecturers about *Much Ado About Nothing* and Beatrice, and she is a phenomenally funny character and a complete pain in the ass, very sassy, just absolutely brilliant for it. Those aspects haven't really been taught in my education, and race was never looked at. *Othello*: how you can teach *Othello* and not stop to kind of deconstruct how progressive racially the play is and how the bad character in that is a white man and the rich man wasn't and also wasn't savage and barbaric. It's presented that way: he is black, and he is the most dignified character in that. It's such a shame that it's been largely missed from my education of Shakespeare. It's only when we're deconstructing it like we did yesterday, when you stop to see the total wealth in what he was writing about and how he was writing about it.

KG: We interpret according to our statuses as readers. When we are at university, as first-year students, we have very different expectations. When we grow older we look at the text in a different way. One of the first translations I did from English to Turkish was an Oscar Wilde book called *The Portrait of Mr. W. H*. It's about the ownership of the *Sonnets*, this constant mystery surrounding the sonnets, about who Mr. W. H. was devoting these sonnets to? Was he homosexual? Was he going after this woman? By translating this book you have to look at the *Sonnets*; you have to find Turkish translations. Oscar Wilde's point is very modern. The *Sonnets* reflect the reader who is looking at different meanings of them, looking for a conspiracy behind these lines. Every time we look at Shakespeare, as Oscar Wilde observes, it's just a reflection of who we are at the moment we are reading the text, so I guess your take on the female roles in Shakespeare changes as you change as well.

CS: Yes, it does, and also to go back to such a theme in his writings, perhaps the theme of an unrest happening in the world and writers representing that in their work as we learn again from Ros' talk this morning. Also your work that is about to come out is about unrest and displacement. And even though you're not an immigrant, you don't have relationship with being a migrant, perhaps this metaphorical homelessness is not lost in your work either.

KG: That's what defines Turkey's youth. For my book *Under the Shadow* I interviewed lots of young in people different creative industries who were just graduated, some activists, some film makers, some journalists, film critics – both from conservative and what we call the progressive side. They shared this search for a new home or for new ideas. There is also an intellectual migration going on in here. The first person I interviewed was present at the Gezi Park protests, who pitched the first tent. This guy has big dreams for going abroad, to the British Museum. He studies City Preservation, and I look at his education, how he's brought up, how his parents brought him up, how they sent him to the best schools, how he read books and become a conscious objector, and he became a leftist and started to get annoyed by certain issues in the country. He is in a way an immigrant because he has an idea for a better place where these things are done differently. So he wants to bring these ideas into Turkey when he comes across these troubles. His tent and his friends' tents were burnt. Also, when I talk about the conservative youth, they talk about the beauty of the past times and they want to carry that 'beautiful other city', Ottoman Istanbul. Everyone is trying to carry these different intellectual political things that they find interesting to the present time. Of course that's where the political struggles and violence begin.

CS: Unquestionably. That also raises the question that what is home; where is home? What do we need to feel? I think that was the most remarkable thing about Ephesus yesterday for me. Just like you said earlier, just feeling like we were those characters, the whole thing just felt like the most remarkable stage because there were so many layers happening over there with identity, duality, homelessness; it was the most beautiful kind of moving setting for it.

KG: But then it's also the dance of loss and melancholy. All that action that Shakespeare describes in the play and we imagine happening among those ruins… What's left of it is just ruins…

CS: Yes we're writers so we like melancholy, and so did Shakespeare. I just wanted to check how we are doing for time…

ALK: I don't know, I can go for another hour or so.

CS: I know, me too, that's what I am worried about!

(…)

ALK: I'm just totally amazed by the chemistry of how this thing worked. This is a wonderful project. Congratulations to the British Council, really. This morning I was thinking, well the two twins, identity crisis, mixed identities, thinking of Chimene like the Dromio of Syracuse coming from overseas and thinking of Kaya as Antipholus of Ephesus… was just wonderful. I'll keep the questions until later. Thank you for taking part in this, thank you our writers you've been wonderful. Thank you very much.

CS: Thank you for this

KG: Thank you**.**

REVISING MACBETH FOR INTERCULTURAL AUDIENCES "THE ANXIETY [OR PASSION] OF SHAKESPEAREAN INFLUENCE"?*

İNCİ BİLGİN TEKİN

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Given the context of revisiting Shakespeare on the 400th anniversary of his death, one inevitably recalls one of the Great Bard's most effective masterpieces, an everlasting work to explore both thematic and structural reflections of "passion", *Macbeth* (1606). *Macbeth* is an ever adaptive play, the story of which is inspired by the historical account of Macbeth, King of Scotland, Macduff, and Duncan as recorded in Holinshed's *Chronicles* (1587). The script of *Macbeth* was also reworked by Shakespeare himself between its earliest stage recordings (1608) and its publication in the First Folio (1623). With its noteworthy adaptive potential, *Macbeth* has welcomed many intergeneric adaptations as novelized and screened versions, besides numerous stage adaptations by mainstream theater companies and well known playwrights, including Charles Marowitz and Tom Stoppard. The purpose of this paper is to examine two contemporary intercultural adaptations of *Macbeth* for stage, with a view to highlighting the contemporary playwrights's individual searches to transfer the great Shakespearean effect to their local audiences. Harold Bloom's psychoanalytical perspective is owned in looking into the two contemporary playwrights's dialogues with not only William Shakespeare himself but with what the name "Shakespeare" signifies. Linda Hutcheon and Julie Sanders's theories on adaptation are also related to the levels of Welcome Msomi's and Ümit Kıvanç's adaptive dialogues with the Great Bard while their adaptive choices are treated within the context of what the celebrated Shakespeare scholar, Graham Holderness, calls "the Shakespeare Myth". (1988)

"Shakespeare is here, now, always what is currently been made out of him" (Holderness xvii) The above lines by Graham Holderness are taken from his celebrated work where he addresses Shakespeare as a "myth" (xvii). William Shakespeare has become a name used nearly synonymously with the World literary canon. As Holderness puts forth, Shakespeare has become a sign, a collective figure which transcends over space and time. The more Shakespeare is "myth[ified]," the less important he becomes as a person (xvi-xvii). In other words, it is not William Shakespeare himself, but the writerly and readerly passion that he has inspired, which has located the playwright on a mythical layer and has shaped our contemporary perception of the Great Bard.

Adaptation, appropriation, revision and Shakespeare have always been interrelated throughout literary history because Shakespeare is a successful adaptor himself and

his legacy foregrounds him as the most appropriated playwright, from the 17th-century to ongoing contemporary times. It is now common knowledge that Shakespeare himself has used history and mythology as noteworthy reference points in his drama. *Ur-Hamlet* and *King Lear*, for instance, were recycled from then contemporary anonymous plays while a considerable part of *Othello* was based on the 16th-century Italian writer Cinthio's short story *Un Capitano Moro*. Shakespeare`s authorial revision has been a much debated issue from 1725 onwards, from when Alexander Pope originally suggested that Shakespeare was a "double reviser" of both his own works and those of other writers in his *Preface to Shakespeare*, to our contemporary times. In her comprehensive study titled *Revising Shakespeare*, Grace Iopollo links "theatrical adaptation" to "authorial revision", relating the latter to Shakespeare's act in reworking his and his predecessors` works (20), usually after performance. Iopollo's suggestion reinforces the connection between the two words, "Shakespeare" and "revision".

Shakespeare has also been noted as the most recycled playwright of all ages, from his contemporaries to our contemporaries. The earliest recorded rewrite of Shakespeare's plays is John Fletcher's sequel to *The Taming of the Shrew* as *The Woman's Prize*; or *the Tamer Tamed* in 1611. John Dryden and William Davenant's remakes of *The Tempest* as *The Tempest* or *the Enchanted Island* in 1670 and William Davenant's adaptations of *Measure for Measure* (1673) as *The Law Against Women* and *Macbeth* as *Macbeth* **(**1674) can be considered among the earliest adaptations of Shakespearean drama.

It is now accepted by many literature authorities that the word Shakespeare no longer means the writer and his texts basically but has become an "icon". While being revisited by contemporary writers and critics, William Shakespeare is often depersonalized and "virtual"[ized] (Fischlin and Fortier 17) , having become a signifier for the canon as well as a noteworthy reference for past and present modes and codes of representation. In other words, adapting Shakespeare inevitably signifies both an easy access to the heart of canonical issues or theoretical discussions on the one hand and a considerable writerly challenge for a potentially canonical writer on the other. Shakespeare has been frequently revisited in mainstream and less known projects of drama and narrative besides cinema and music. Parallel to the rise of postcolonial and feminist studies, *Othello*, *Tempest* and

Hamlet which accommodate such criticisms, can be noted as the most adapted works by Shakespeare.

Macbeth (1606), a very effective play to represent man's omnipresent dilemma between "passion" and "compassion", has always been among the most frequently recalled works by Shakespeare, not only because of its everlasting theme but also owing to its inspirational structure. *Macbeth*, the story of which draws on the historical account of the Scottish king, Macbeth, as recorded in Holinshed's Chronicles, needs to be highlighted also as a perpetually adaptive text. While *Macbeth* is a play which has historically lended itself to a broad variety of intergeneric adaptations and a long list of stage remakes including William Davenant's adaptation of *Macbeth* into his own era as *Macbeth* (1674) Gordon Bottomley's *Gruach* (adapting *Macbeth*, in 1922), Welcome Msomi's *uMabatha* (a Zulu adaptation of *Macbeth*, in 1970), Eugene Ionesco's satire, *Macbett* (a 1972 adaptation, a comedy), Heiner Müller's *Macbeth* (1972), Charles Marowitz's *A Macbeth* (in 1978), Tom Stoppard's *Dogg's Hamlet, Cahoot's Macbeth* (in 1979), it has inspired considerably limited number of intercultural adaptations.

This paper examines the two contemporary intercultural stage adaptations of the play, Welcome Msomi's Zulu adaptation, *UMabatha* (1970), and Ümit Kıvanç's Turkish adaptation *Macbeth: Muhitimize Uyarlama Denemesi* (1991), relating the playwrights' adaptive dialogues with the Great Bard to both Harold Bloom's psychoanalytical theory, "The anxiety of influence" and the recent theories in the field of adaptation studies. While reading the adaptive choices within the context of "the Shakespeare myth" (Holderness xvv–vii), this paper seeks to uncover the adaptive strategies of Msomi and Kıvanç in revising *Macbeth* for contemporary Zulu and Turkish audiences, from a comparative perspective.

The South African writer Welcome Msomi's Zulu *Macbeth*, *UMabatha*, was written in 1970 and first performed in 1971. The play follows a loose structure, adapting Shakespeare's *Macbeth* into the early 19th-century tribal Zulu culture. In *UMabatha*, Msomi's adaptive strategy is to juxtapose the similar stories of Macbeth and the Zulu chief Shaka, underlining that man's passion and ambition for power is a global and timeless issue. To put it in Nelson Mandela's words, "The similarities between

Shakespeare's Macbeth and our [their] own Shaka become a glaring reminder that the world is philosophically, a very small place." (Fischlin and Fortier 165).

Building on both Shaka's story which is familiar to Zulu audiences and the worldwide known story of Macbeth, Msomi's play evoked not only local but also global interest, having been staged in South Africa, UK (Royal Shakespeare Company's Aldwych Theatre in London), Italy, Scotland, Zimbabwe, and throughout America. *UMabatha* foregrounds the Zulu warrior culture by including South African Bantu warriors among its characters. The traditional Zulu music and dance employed on the background, creates the effect that *UMabatha* is an African play. Another noteworthy element of intercultural transfer is explicit in Msomi's translation of *Macbeth*'s witches to the Zulu cultural context as the three Sandomas (heal doctors). The play follows the plot of *Macbeth* in a five-act play which cuts some of the scenes and reduces some of the dialogues while echoing the most frequently quoted lines such as:

> I have given suck, and know,
> How tender 'tis to love the babe that milks me:
> I would while it was smiling in my face,
> Have pluck'd my nipple from his boneless gums,
> And dash'd the brains out, had I so sworn,
> As you have done to this. (Shakespeare 1.7.55)
> Even if my own child was feeding at my breast/
> I would hurl him on to the rocks/
> And shatter his skull/
> Before I become as weak as you are now (Msomi 1.3)

On the other hand, Msomi's choice of juxtaposition as the adaptive strategy also signals a departure from the Shakespearean text. Given this context, *UMabatha* intends to provide more than an intercultural transfer since it offers a postcolonial perspective to *Macbeth* by rewriting a "white" play in a black context, as juxtaposed with a black story, that of Shaka. Msomi, for instance, is careful in referring to the sword as "assegai", with which Shaka was killed while following the fleeing clans. To quote Daniel Fischlin and Mark Fortier, "*UMabatha* decolonizes Shakespeare as a vanguard for colonial values, exposing the ways in which power and its abuses are

not unique to colonial Western culture." (165) From a postcolonial perspective, Henry Louis Gates's conception of "signifying on" as a means of African American "revision" and "alteration" of White- centric canon is noteworthy. Drawing on trickster figure "signifying monkey" in African vernacular, Gates traces the roots of black literary tradition to rhetorical or figurative "repetition" and "reversal", operating together through "doubling" (xv-xxv). UMabatha's use of Zulu names linguistically similar to those of the source text, for characters such as Kamadonsela (Lady Macbeth), Dangane (Duncan), Bhangane (Banquo), Mafudu (Macduff), Makhiwane (Malcolm) and his addition of Zulu dancers, singers and warriors to the play, for instance, reflects his strategy to both "repeat" the Shakespearean play and "reverse" it as a non-Shakespearean, originally Zulu play.

It is therefore crucial to think about Msomi's choice of adaption as a form of writing. Borrowing Julie Sanders's words, adaptation is a "hybridized form" (18), or a separate genre which is the outcome of a metatextual encounter between past and present, between "continuity" and "difference" (Hutcheon 93). Bringing a Homi Bhabhian postcolonial context to the conception of "hybridity", one can also read *UMabatha* as an intercultural encounter between the "colonizer" and the "colonized" (40-45). Fischlin and Fortier read *UMabatha* as a "complex series of cultural negotiations, appropriations, and meditations that define the relations between colonial and colonized cultures" (165). Given this context, adapting Shakespeare can be read as adapting a canonical English writer, rethinking Africa dethroning the English context while remembering its effect, "renaming" *Macbeth* as *UMabatha*.

The well-known TV presenter and humorist Halit Kıvanç's son, Ümit Kıvanç's, 1991 play *Macbeth: Muhitimize Uyarlama Denemesi* is a contemporary adaptation of *Macbeth* to Turkish socio-political context in 1980s. Kıvanç's play can be considered as a loyal adaptation in adhering to the Shakespearean plot and his poetic language. However, as Kıvanç transfers the story to search for power within political parties, he inevitably owns an ironic stance, which in turn shifts the source text genre (tragedy) to a comedy. He represents both the rise of Macbeth from the position of a party secretary to that of a party leader and the fall of Macbeth as the army takes over the full control. Similar to the plot of Shakespeare's *Macbeth*, Macbeth's rise and fall are in accordance with the witches' prophecy. While adapting *Macbeth*, Kıvanç reads the character Macbeth in a political context as any ambitious politician who can

easily sacrifice others for his own rise. An innovative element is in Kıvanç's contemporary reading of the witches as media and its controlling power over the masses.

Kıvanç's adaptive strategy in *Macbeth* can be considered as writing a contemporary Turkish *Macbeth* rather than indigenizing *Macbeth* fully. To exemplify, he renames certain characters authentically in Turkish, Başkurt, Lazkurt, Boşkurt, Özkurt (*kurt*, the Turkish name for wolf) while he keeps Macbeth and Lady Macbeth as Macbeth and Bayan Macbeth (exact translation for Lady Macbeth). King Duncan, whom Kıvanç transfers to the Party Leader is called "Lider", while Banquo is called "Lazkurt", drawing on the ethnic origin of the character, coming from the North of Turkey, the Black Sea Region. Kıvanç's Macbeth is addressed as the southerner and recommended by the witches to "look towards the west rather than the east", which reinforces the play's underlying theme: Desire for power is independent of one's ethnic origin, as exemplified by "kurt"s coming from different regions all wishing to succeed Macbeth. Similar to Msomi, Kıvanç stages a local *Macbeth,* underlining that the story of Macbeth is global. Yet Kıvanç's adaptive strategy offers no critique on *Macbeth* but rather on the Turkish politicians themselves through Macbeth.

As Msomi introduces the Zulu folklore, Kıvanç foregrounds the Turkish cultural context in the play. While the journalists who stand for the witches meet to discuss the recent news, they usually meet at a "kebapçı". Similarly, the "halay," a traditional Turkish folk dance, accompanies the exit of all the characters (the soldiers and the politicians) at the end. Kıvanç translates the later prophecy of the witches in *Macbeth* that no man born from a woman can harm him into no elected man can ever succeed his situation to offer a critique on the military take over in recent history of the Turkish Republic (1980s).

Kıvanç's major innovation is in shifting the genre from tragedy into comedy, which better accommodates his ironic stance toward the Turkish politicians. Kıvanç, therefore, is very careful in replacing violence with media scandals. For instance, unlike Duncan, Lider was not killed by Macbeth but was caught sleeping with a whore. He had to resign since his party lost reputation and in turn a considerable percentage of votes. As General Hekate announces the military take over, for

instance, Macbeth utters these last lines the irony in which contributes to the sense of comedy:

> Never mind, my fellow,
> These are the remnants of the Ottomans.
> They will sure depart, having had their turn
> And the moment comes
> For people to celebrate our return.
> Unless these guys sometimes appeared,
> To make a dungeon out of Turkey,
> Why would they re and reelect Macbeth,
> The noble people of my country? [13]
>
> *Merak etmeyin dostum,*
> *Osmanlı artığıdır bunlar:*
> *Küpünü doldurunca gider.*
> *O vakit de aziz millet,*
> *Bizim için bayram eder.*
> *Hem arada bunlar gelip*
> *Zindana çevirmese memleketi*
> *Millet her seferinde göz göre göre*
> *Yeniden seçer mi Macbeth'i?*

In order to better analyze the adaptive contexts of Msomi and Kıvanç's plays, the ongoing debate on the two intersecting concepts, "cultural translation" and "intercultural adaptation", is noteworthy. As after 1960s, Translation Studies dethrones the "source text-centered" approach and moves toward a "target language- or target culture-centered approach", its new perspective is inevitably interrelated to Adaptation Studies, an interdisciplinary field emerging at the same period. Given this context, the act of translation is also considered a "rewrit[ing]"(Lefevere 8) and any theatrical performance is read as both "stage translation" and "stage adaptation". (Bassnet-McGuire 107-128) In this respect, the

[13] Based on the writer's Turkish to English translation of the following quotation.

major distinction between “cultural translation” and “intercultural adaptation” can be noted as the writer’s purpose, which in turn shapes the rewriterly strategies owned.

When stage translations or adaptations of Shakespeare are considered, the “fidelity” issue becomes even more central in determining the adaptive strategies of the adaptors. In her groundbreaking work *A Theory of Adaptation*, Linda Hutcheon puts forth that adaptations of Shakespeare are usually “intended as tributes or as a way to supplant canonical cultural authority” (93). Most of the contemporary playwrights revisiting Shakespeare either own a loyal perspective foregrounding the significance of the Shakespearean source text or a challenging attitude towards Shakespeare, announcing that the adaptation is nearly an innovation, only inspired by the source text. In other words, adapting Shakespeare in contemporary times usually implies either a yearning for the past or a search for alternating the past. However, in both cases thematic intertextuality is often accompanied by an experimental form which the genre of adaptation inevitably accommodates. Borrowing Julie Sanders’s words adaptation is a “hybridized form” (18), or a separate genre which is the outcome of a metatextual encounter between past and present, between “continuity” and “difference” (Hutcheon 93). Therefore, adaptation owns a complicated ontological status, especially given the context of Shakespeare who metaphorically stands for the standards of dramatic form as well as a break away from the dramatic form of classical antiquity. In other words, reading Shakespeare requires an in-depth involvement in different modes of adaptation not only because we are still adapting Shakespeare in contemporary times but also because Shakespeare himself adapted the classical period. In this respect, it is necessary to recall the question Linda Hutcheon poses; do classical adaptations aim at “tribute[s]” or rather to “supplant the canonical figure of cultural authority”? (93)

In order to assess their level of dialogue with the Bard, the backgrounds of Msomi and Kıvanç should be reconsidered. It should be noted that both playwrights come from intellectual backgrounds and are enthusiastic readers of Shakespeare. Msomi’s adaptive dialogue with Shakespeare is quite complicated. In his “Preface” to the play, Msomi notes that although he loved Shakespeare and had performed in several Shakespearean plays, he did not like the idea of adapting Shakespeare, “since I [he] felt I [he] was borrowing another writer’s ideas” (165) . Msomi’s choice of the word “another writer” to refer to a canonical name as Shakespeare can be

taken as a denial of his canonical authority. Given this context, Msomi's *Umabatha* can be read as an "appropriation" of Shakespeare, a type of adaptation which Julie Sanders considers as "a decisive journey away from the source text into a new cultural domain," targeting " a seizure of authority over the original" (27). As for Ümit Kıvanç, he owns a more loyal attitude in his dialogue with Shakespeare, although he, too, adapts *Macbeth* freely. In his Afterword to the play, Kıvanç notes that his "loyal adaptation" of the Shakespearean play into the Turkish context should be thought as stemming neither from his "arrogance" nor from his "desire to import a foreign play." Kıvanç relates his own motivation in adapting *Macbeth* to "a noble sense of unrest in witnessing that Turkey still lacks his long deserved *Macbeth."*[14] In revising *Macbeth* as *Macbeth: Muhitimize Uyarlama Denemesi*, he modestly calls his adaptive process as "an attempt to adapt *Macbeth* into our circle", which does not accommodate "a seizure of authority" over Shakespeare's *Macbeth*.

As for the contemporary writers' level and intention of an intertextual dialogue with the "the Great Bard," from the Elizabethan and Jacobean times, psychoanalytical perspectives on the issue of canonization cannot be undermined. In this respect, Welcome Msomi and Ümit Kıvanç, subconsciously, contest with the "virtual" image of the globally canonical Shakespeare, as contemporary writers, coming from literary traditions, not internationally canonized. In his celebrated work *Freud and Man's Soul*, Bruno Bettelheim offers in-depth psychoanalytical readings of both *Oedipus* and *Hamlet,* tracing their paternal relations to signs of both rivalry and admiration. Bettelheim underlines the inevitability of this process which takes place on an unconscious level (10-30). That the two protagonists cannot escape from the destined cycle resembles the restrictions of contemporary playwrights in responding to Shakespeare. In Harold Bloom's later psychoanalytical reading, "The largest truth of literary influence is that it is an irresistible anxiety. Shakespeare will never allow you to bury him, or escape him, or replace him. We have almost all of us, thoroughly internalized the power of Shakespeare's plays, frequently without having attended them or read them." (xviii) Building on Bloom, one can consider Shakespeare an ever "precursor" for writers like Msomi and Kıvanç and suggest that in an Oedipal pattern, any contemporary writer is doomed to end up repeating Shakespeare while yearning for a challenge and searching for his/her own candidacy for canonization.

[14] Based on the writer's Turkish to English translation of the quotation which appears in the book cover.

Given the context of adapting Shakespeare, it is possibly the easiest way to start a literary battle with Shakespeare for many such new-generation writers whom Bloom would call 'ephebe', stuck under the heavy anxiety of Shakespearean influence. "Resenters of canonical literature are nothing more or less than deniers of Shakespeare. They are not social revolutionaries or even social rebels. They are sufferers of the anxieties of Shakespeare's influence" (xix). In this respect, one can read both Msomi's *UMabatha* and Kıvanç's *Macbeth: Muhitimize Uyarlama Denemesi*'s adaptive intentions as subconscious desires to overcome the Shakespearean influence and become canonical figures themselves.

However, as they have chosen to adapt *Macbeth*, they end up reasserting its position as a masterpiece of world literature. On the authorial side, as they respond to Shakespeare in the form of an adaptation, either as an appropriation or as a loyal adaptation, they inevitably manifest their recognitions of Shakespeare and his inspirational effect.

Bloom's theory very well accounts for the situation of the new-generation writer across the "authorial" image of Shakespeare, but how about Shakespeare as an adaptor? The form "adaptation" which Shakespeare has also used, inevitably implies a shared authority, pointing out the text not as "original" but as the whole cultural context (Barthes 53). Shakespeare, as an adaptor, has usually built on the preceding texts, motivated hardly by any challenge to the earlier writers but possibly by a search for becoming a part of the existing tradition. In other words, any writers choosing the form of adaptation in their dialogues with Shakespeare inevitably end up repeating the patterns of Shakespeare as the preceding figure of an adaptor. At that stage not the personal but the mythical Shakespeare stands as a signifier for the whole cultural context itself, which in turn upends any individual contest.

To conclude, drawing on Hutcheon's theory, it is possible to read Msomi's adaptive dialogue with Shakespeare under the second category of "supplant[ing] a canonical cultural authority" (93) which signifies on "Macbeth" while treating Kıvanç's dialogue as considerably more loyal to Shakespeare, which builds on the source text. In other words, while intercultural transfer is targeted in both adaptations, *UMabatha* uses Macbeth instrumentally to celebrate the Zulu story, which puts it in the form of an "appropriation". As for *Macbeth: Muhitimize Uyarlama Denemesi*, it reads a certain

historical period in the history of Turkey through *Macbeth.* Yet, no matter their adaptive modes, both plays inevitably reassert Shakespeare's situation, if not as an author, as an adaptor and an everlasting signifier for revision or ever-inspiring passion. To rethink Shakespeare in given context, the following quote by J. Hillis Miller is noteworthy: "There is not [or no more] any 'Shakespeare himself.' 'Shakespeare' is an effect of the text, which depersonalizes, disunifies". (59) Because Shakespeare is not only a writer but also a rewriter, "the [authorial] anxiety of [Shakespearean] influence," ultimately, is transformed into a collective passion for revision.

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PASSIONS OF WILLIAM SHAKESPEARE'S LESSER KNOWN CHARACTERS

MESUT GÜNENÇ

AHMET GÖKHAN BİÇER

Introduction

Tim Crouch is one of the most original playwrights of British Theatre to emerge in the 21st century. He has written plays for both adult and young audiences. Apart from his four plays written for adult audiences – *My Arm* (2003), *An Oak Tree* (2005), *ENGLAND* (2007), and *The Author* (2009), *What Happens to the Hope at the End of the Evening* (2013) and *Adler & Gibb* (2014) - Tim Crouch has also rewritten five of Shakespeare's plays titled *I, Caliban* (2003), *I, Peaseblossom* (2004), *I, Banquo* (2005) and *I, Malvolio* (2010) under the title of *I, Shakespeare* and two years later, he retold the story of *I Cinna (the poet)* (2012) in *Julius Caesar*. In these works, five of Shakespeare's well-known plays (*The Tempest*, *A Midsummer Night's Dream*, *Macbeth*, *Twelfth Night* and *Julius Caesar*) were retold through the eyes of their five lesser-known characters. In the original sources, these characters are evidently less important, and they are actually less seen on stage; however, they altogether create new directions and passions in their lives.

Tim Crouch

Tim Crouch is one of the most avant-garde playwrights of British Theatre in the 21st century. He was born in 1964 and studied drama at Bristol University. He shaped his interest in experimental theatre related to Grotowski-inspired works in the university years. He explains, "I did a lot of Grotowski-inspired work, very physical stuff" (Radosavljevic 216). After university years, Crouch put Public Parts into practice, where he represented his idea of theatre with his colleagues. Focusing on sociable, collective and experimental theatre, Public Parts becomes a centre where theatre becomes a place for communities. Vicky Angelaki clarifies Crouch's playwriting period:

> Crouch started to write for the theatre in 2003, placing himself as a performer inside his own work. Before this date, he trained as an actor, worked in film, television and theatre, and co-founded Public Parts Theatre with whom he produced a series of devised productions. (Angelaki 168)

After the Public Parts experience, Crouch worked at the National Theatre and staged *Rosencrantz and Guildenstern are Dead* and Caryl Churchill's *Light Shining in Buckinghamshire* (216). In the ongoing process, Crouch had acting education in Central School of Speech and Drama. Before his playwriting period began, Tim

Crouch mainly dealt with acting, staging and storytelling to young learners. Crouch, deconstructing traditional acting and theatre space, focused on creation, coproduction, and active relationship with audiences in contemporary theatre. He points out that cooperation for a play develops creative thinking. With this cooperation, Crouch partners spectators to his plays, stage and contemporary world.

In the theatrical canon, critical commentators on Tim Crouch's works begin in superlatives. Cristina Delgado-Garcia in her article "Dematerialised Political and Theatrical Legacies: Rethinking the Roots and Influences of Tim Crouch's Work," elucidates applause within two perspectives:

> The first is the indebtedness of his plays to conceptual art. This legacy was originally recognised by Crouch in his 2006 online interview with Caridad Svich, examined subsequently in Stephen Bottom's article 'Authorizing the Audience: The Conceptual Drama of Tim Crouch' (2009), and expanded in Emilie Morin's 'Look Again': Indeterminacy in Contemporary British Drama' (2011), where the influence of Fluxus artists is also considered. The second aspect is Crouch's widely documented intention to promote spectators' imaginative, intellectual and ethical implication in the work. (70)

Tim Crouch's aim is to authorize the spectator's active participation during the performance and he aims to share a relationship with the spectator. Apart from the intention of active spectators, Crouch focuses on performance and new style for contemporary theatre. David Lane states that:

> Crouch's work in particular creates numerous crossovers between these categories, both 'performance' and 'new writing' in its aesthetic but also 'traditional' and 'text-based' in its pursuit of a story structured around the resolution of a character's inner conflicts. (87)

Tim Crouch's plays have formed one of the most important constituents of contemporary British playwriting in the 21st century. He especially focuses on empowering the spectator and tries to heighten spectators' sense of imagination, creativity, and intellectuality in order to enable them to authorize plays:

> My intention was to write a story – but as you write a story, there's a formalizing part of your brain working and obviously your brain is talking to itself – and the form became very clear in my mind. Objects are taken from

> the audience at the beginning, they are selected at random – not in a puppetry way but as representative of characters in the story. (Radosavljevic 217)

In his plays, "Crouch randomly takes the objects from the tray and puts them in front of a camera that projects the images onto a large screen" (İlter 395). That is to say, Crouch intentionally represents the objects and characters as themselves because he does not intend to form relations with objects and characters in the original story. This elaboration clearly shows the distinctive features of Crouch's theatrical tactics.

In the *I, Shakespeare* collection Tim Crouch chooses William Shakespeare's lesser-known and shadowy characters as main characters and rereads the tragedy through their eyes. He explains why he chooses the minor characters:

> I like the idea of reclaiming minor characters. For many years in my late twenties and early thirties I was a traditional actor. You know, one of those rep actors who goes around the country. I had my fair share of small parts in Shakespeare plays. And, you know, if you're an actor playing a small part in a Shakespeare play, the play is inevitably about your character. (Nathan 2015)

These characters are evidently less important and they are actually less seen on stage, however they altogether create new directions and passions in their lives. Tim Crouch combines the characters in *I, Shakespeare* to tell their stories and their passions. With these rewritings, Tim Crouch aimed at teaching the puzzle of Shakespeare's plays to young audiences through the eyes of lesser-known characters. John Retallack details the features of these modern characters in *I, Shakespeare*:

> The characters in *I, Shakespeare* combine a mission to tell the story of their host play alongside presenting a key into a contemporary theatre landscape. These make them perfect for young readers, young actors, teachers and theatre students alike. Two of the plays, *I, Peaseblossom* and *I, Caliban*, are designed for upper-primary children ages 8 and above. With *I, Peaseblossom*, *A Midsummer Night's Dream* is seen through the eyes of a child; a child confused and questioning of the image of adult love presented by Shakespeare… Caliban offers the flip side of *The Tempest* – exploring the consequences of Prospero's teaching from the perspective of the classroom outcast… *I, Banquo* is an existential horror movie for 11-year-olds based on a

> simple request to imagine worst… *I, Malvolio*, shows a performer challenging the cruel voyeuristic tendencies of theatre… the audience is stirred to enjoy a man's downfall with the repeated accusation, 'You find this funny, do you? This is the kind of thing you like, is it? (9-10)

The main attractions for rewriting Shakespeare plays are to give minor characters a major role and represent their passions. In the light of these introductory notes, the impetus behind this study is to analyse passions in Shakespeare's lesser-known characters.

Tim Crouch combines the characters in his collections to tell their stories and their passions. In *I, Caliban*, the story of the play is told through Caliban's perspective. Caliban has a passion for the ownership of the island, the teaching of Prospero, the love of Miranda and freedom. In *I, Peaseblossom*, a story of a neglected fairy is retold. In the original play the fairy has only four lines, and for that reason Crouch analyses the play with the eyes of a child who questions the passion of adult love dominated by jealousy, power and punishment. *I, Banquo*, the reversion of *Macbeth*, is a monologue. In Crouch's version, Banquo flies into a rage with his passions. He soon identifies himself and his thoughts for Macbeth who is not physically present on the stage. The fourth adaptation *I, Malvolio* is the reworking of *Twelfth Night*. In the original text, Malvolio is a steward in the aristocrat Olivia's house. He mistakenly believes that his lady loves him and, because of this, his actions lead to a misunderstanding as well as a trick being played upon Malvolio by other characters in the play. In the adaptation, Malvolio flies into a passion to take his revenge. The fifth adaptation *I, Cinna (The Poet)* is the reworking of *Julius Caesar*. *I, Cinna* is a solo performance which tells the story of Shakespeare's tragedy *Julius Caesar* and narrates its minor character Cinna the poet. With these five plays, Tim Crouch gives minor characters a new voice; reorders Shakespeare's plays and shows both minor characters' passions and their passionate enthusiasm.

I Caliban

With *I, Caliban,* Crouch performs a rewriting of Shakespeare's *Tempest.* In *I, Caliban* Crouch retells *The Tempest* by focusing on the minor character, Caliban. Crouch analyses the story from Caliban's point of view. Caliban is alone on stage and reflects his loneliness on the island because everyone departs for Italy. The

beginning of the play is a kind of prologue. Caliban presents himself and his condition to the young audiences. The words, with which young audiences open the staging, define the figure of Caliban:

> I know what you're thinking. I know. You're thinking what an ugly man. You're thinking what an ugly ugly man. (...). What an ugly tortoise of a man. You're thinking, he's not a man. He's more fish than man. That's what you're thinking. A strange fish. Legged like a man and his fins like arms, but a fish all the same. (55)

With this speech, he reveals his figure as a half-animal, half-man monster and describes his tormented condition and his secret passion to have a life and a normal appearance in public. He had misfortunes as he lost his mother Sycorax, his island ("I was the king of the island. For years. Until he came along. UNTIL HE CAME ALONG AND SPOILED IT") (58), and his freedom. Caliban does not elaborate on the misfortunes in detail; he merely hints at slavery, regaining freedom, pain of loss and usurpation of island.

Prospero, the tyrant that Caliban serves, comes to the island. Prospero and his daughter Miranda from Italy come to Caliban's island. At first Prospero helps Caliban, feeds him, and gives him water; however, later Prospero gets the measure of Caliban and starts to mistreat him, beat him, and shout at him and turns Caliban into a servant. For that reason, Crouch presents Caliban's desires and passion for his kingdom, power, and freedom in the play:

> ON MY ISLAND
>
> Where I'm all alone...
>
> ...wanting my mummy
>
> (...)
>
> I become his servant even though I WAS THE KING. (59-60)

Caliban also has a passion for teaching Prospero because by the help of books and magic, Prospero torments Caliban and revokes his rights and his freedom. In the prologue, Caliban states that, "Only HE HAS BOOKS. He has books. He has books" (...) "HE KNOWS EVERYTHING, HE SEES EVERYTHING" (59-60). On the other

hand, using his books and magic, Prospero punishes Caliban because of his passion for his daughter Miranda:

> And because he treats me like a dog I begin to behave like a dog. Well you would, wouldn't you? And his daughter's growing big and I'm growing bigger and her hair smells nice and I think things and want things like any dog worth their salt, and she looks at me with big eyes and her skin is soft and I think how good it would be to have lots of little Calibans. (60)

Prospero knows everything and cruelly torments Caliban. However, Crouch's Caliban is aware of Prospero's magic and analyses it:

> It's just a Prospero trick. All his spirits hate him as rootedly as I, but because he's powerful they can't do anything about it. Far harder would be to get people to LIKE him. And nobody likes him apart from his daughter who doesn't know any better. True, nobody likes me. But remember I'm a monster. (62)

He is also aware of his own situation (being a monster) and has never seen a man apart from Prospero, and for this reason he desires to see new men and have new friends and with the day on his island he has new men who have wine, do not torment Caliban, and call him for what he is:

> A very shallow monster, A very weak monster, A most poor credulous monster, A puppy- headed monster, A most scurvy monster, An abominable monster, A ridiculous monster, A howling monster, A brave monster... (63)

What is particularly interesting here is the description of Caliban who remains stigmatised on the island by his new friends. Caliban believes them because by the help of these new friends, he can realize his passion to say farewell to his master (Prospero), so he trusts Stephano and Trinculo, and he desires freedom. Therefore, he recommends them to steal Prospero's book and commit the murder first; however, they do not listen to him, and he "learns something about mankind" (66), he loses confidence in all humanity and he feels alone:

> And so I think, I think, I think I'm better off. I'm better off here, being this ugly ugly ugly fish of a monster... And it's just as well I can't read magic books; and it's just as well they've gone. I know I haven't been perfect, I was a thrice

> doodle ass to make those drunkards for gods, but I've been what I've been. (68)

He realizes that he has made a mistake and is in such pain again, and the worst of it all is Prospero "blesses Ariel with his freedom, and he doesn't even spare him a backwards glance" (67). On the other hand, everybody goes to Italy and Prospero leaves him on the island with his desires and passions that come to nothing.

I, Peaseblossom

I, Peaseblossom was written and performed by Tim Crouch in 2004. It is a rewriting of Shakespeare's *A Midsummer Night's Dream* for upper-primary children and their parents. Crouch analyses Shakespeare's plays to teach important lessons to children and elicit children's responses. In *A Midsummer Night's Dream*, Peaseblossom, one of the Lady Titania's fairies, has only four lines which contain only five words as 'ready, hail, mortal, Peaseblossom and again ready'. Tim Crouch explains why he chose this particular character from *A Midsummer Night's Dream*: "this principle behind these pieces is to take a minor character from a Shakespeare play and look at the play from their perspective, and Peaseblossom is a fantastic candidate" (Nathan 2015). Like the other reversions Crouch's aim is to familiarise children with Shakespeare and represent life lessons to his audiences. Instead of this neglected character, Crouch represents a whelmed character who narrates mortals' lives and passions with in six dreams "Bee," "Naked," "Play," "Flower," "Scratchy," and "Death" and the fairy animates the dreams for audiences.

I, Peaseblossom starts where Shakespeare's original play ends. The play starts on the night of the weddings. Peaseblossom starts to narrate the night with the three weddings of Theseus and Hippolyta, Demetrius and Helena, and Lysander and Hermia. Peaseblossom questions the concepts of marriage, love "driven by jealousy, power, control, punishment" (Wenley 2015) and passion at the beginning of the play:

> They're all...making love. Everything's...making love.
>
> (...)
>
> Which of you here are... actually married?
>
> WHAT ON EARTH DO PEOPLE SEE IN IT?
>
> (...)

Someone's always sick at weddings. I'm just surprised that vomit isn't mine. (75-6)

After Peaseblossom starts to narrate his dreams, he continues to question mortals' confused situations and passions. In his first dream "Bee," Peaseblossom is a red-hipped humble bee and stalks around the audience and can narrate the story without being there. In the second dream "Naked", a flower juice which makes mortals fall in love with each other is mentioned. Oberon pours this juice into the fairy queen's eyes and Lysander falls in love with Helena because of the flower juice. These relations and passions cause affray among Athenian lovers. Peaseblossom refers to this event as foolish:

> And she loves him but he hates her but loves the first one, the one who's asleep, HERNIA. But they don't see the sleeping ones. So Demetrius runs off. And then Lysander awakes, and because of the juice in his eyes, because of the FLOWER JUICE, he falls in love with Helena. And I think WHAT ON EARTH IS GOING ON. Puck says "O what fools these mortals be." (83)

The third dream "Play" starts with a group of workmen who rehearse a play but it is not Peaseblossom's play; he is "not in it:" "I don't need to know the lines. I'm fully clothed. It's a dream I'm having. I'm having a dream. I'm a fairy, I'm a fairy, I'm a fairy" (83). Peaseblossom does not take place in the play; he only narrates the play and an obsessive passion: "Arrgh. Don't wake up, my Lady. If she wakes up and sees him, she'll love the first living she sees, and it will be an ass, a donkey, an ass" (84). Peaseblossom reflects uncontrolled love for his Lady.

In the following part of the play, Peaseblossom continues to narrate the fifth dream "Scratchy" with Athenian tired lovers and their love in idleness and passion for the wrong people: "they're tired, and the air is thick with Love. Love but not love but Love in Idleness. Like a dropping fog it is. Turning people inside out. All fancy-sick and pale of cheer. Helena and Hermia. Demetrius and Lysander. The Athenian lovers, lost in the woods in the night – all in and out of love with the wrong people" (87). Peaseblossom lays bare his scratching an ass's head because of his queen's passion with a workman with the ass's head. In the play, Peaseblossom explains this to his audiences: "There have it. I hope you choke on it. It's amazing what you'll do when you're in love with an ass. (Isn't that right ladies)" (89). Peaseblossom with his

dreams analyses both fictional and real life. While analysing his dreams, Crouch represents confusing passions and adult love to children.

I, Banquo

I, Banquo is the bloody story of Macbeth through the eyes of his best friend. Thanks to Tim Crouch, the brave general Banquo speaks to tell us one of the best-known Shakespearean dramas in the form of a one-man show that becomes a collective show and is shared in the dialogue between performer and audience. Without that show, this dark and mythical story now would not be possible.

I, Banquo is a play of Tim Crouch dedicated to the rewriting of Shakespeare's *Macbeth*. It is a monologue related to the original tragedy, which is narrated through Banquo's eyes. Crouch decides to give a voice to Banquo and brings the story to life from his point of view. In this rewriting, Banquo is the narrator of all the events and Macbeth is not physically present at the scene but Banquo usually invites audiences to identify with the entire play and him. The core of the rewriting is developed around the theme of friendship betrayed, with the murder of Banquo at the order of Macbeth. All along, the relation between the two soldiers is emphasized, so in a much clearer way than in the original play. From the beginning, Banquo is used to describe this relationship and also to introduce the public with the figure of Macbeth. At the beginning of the play, Banquo introduces Macbeth to audiences:

> So. Just imagine. You're my oldest friend. Imagine you're kind and brave and worthy and noble and good. Imagine that we're equals, evens. Mates. Thanes. Like your Earls. (37)

These sentences allow the audiences to locate the scene and identify the qualities of Macbeth and his noble characteristics. After meeting with the three sisters, they learn that the Thane of Glamis will be king and Banquo will be lesser than Macbeth. After the prophecies of the three sisters and the message announcing Macbeth's getting the title Cawdor, Banquo flies into passion:

> Cawdor, just as the three sisters said. Uh it could have been me. I could have found the traitor, killed the traitor, put his head upon a spike. I could now be Cawdor, not you. I could. I could now be King. Instead of this. If the three sisters had said what they said to you to me. To me and not to you. No hard feelings. (39)

However, Banquo is also aware of the consequences when a king is killed:

> You know that to kill a king would lead to eternal damnation, the death of nature, of self, the end of honour, love, obedience... friends... And imagine that the night sky is vast; the clouds gather. The stars go out. This will be a night like no other. A night on which a king is killed." (40-41)

Following these feelings, Banquo starts to explain the negative sides of Macbeth and Lady Macbeth, who organize the death of King Duncan in Macbeth's castle. Later, Banquo narrates his own death and its consequences:

> ...your wife is laughing and MY SON IS FATHERLESS. And talking to these people here, now, explaining all this to them, all that has happened, I think yes, yes, I'll pay you visit, mate, Thane, equal. I'LL BE YOUR DEAD BEST FRIEND (45).

With these lines, Crouch represents Banquo's passion for revenge and giving voice to Banquo, gives him a chance to express himself. In this play, Crouch focuses on the themes of friendship, passion and the relationship between fate and free will.

I, Malvolio

I, Malvolio was first staged at Dorothy Stringer High School in Brighton in 2010. Following Shakespeare's elements in *Twelfth Night*, Crouch creates a new and distinctive play and incorporates his own personal interests into it. In *I, Malvolio*, Tim Crouch retells *Twelfth Night* by focusing on the puritanical steward Malvolio. Crouch thinks that Malvolio is cruelly tormented for a few laughs and is humiliated because he is treated like a madman and a trick being played upon Malvolio by other characters in the play. On this point, Crouch decides to give Malvolio a chance and a voice to express his feelings and himself to the audience, which Shakespeare does not permit. Crouch analyses his play:

> ... It's about the cruelty that a spectator can enjoy. I see that in the character of Toby Belch, and I place that character of Belch onto you as an audience. In *I, Malvolio*, he gets audience members to help him in an attempt to hang himself. On one level it's a children's show – it's for ages 11 plus, on another level it is a meditation on 'What are our responsibilities here?' (Radosavljevic 224)

Crouch begins his play where Shakespeare ends and represents Malvolio's revenge and passions in his rewriting. In this reversion, Malvolio portrays both the Shakespearean world and the contemporary world: "they all enjoy dropping litter, spitting, drinking, smoking, laughing at those who are different to themselves, and, most repulsively to him it seems, going to the theatre, a place, he insists, where people might enjoy watching a man like Malvolio hang himself" (23-27).

By the help of Crouch's support, Malvolio, emphasizing passion for his self-realization, states that:

> I'm not mad.
>
> I'm not mad.
>
> I'm not mad.
>
> I'm not mad. (14)

Because of a trick and a fraudulent letter, Malvolio behaves like a madman in *Twelfth Night*, so he tries to express himself in *I, Malvolio*. Apart from self-realisation, Malvolio flies into passion to take his revenge from other characters: "I WILL BE REVENGED ON THE WHOLE PACK OF YOU" (15). Malvolio states that he will also take revenge on all of us and suggests that "this is what the audience is: a pack, a cruel community of laughers in whose interest it is to 'other' its weaker members, laugh at his misfortune" (Escolme 106). He continues his passion based on his hatred related with the theatre and the audience in his monologue:

> The theatre. Where we can drink and smoke and fornicate and squeal with delight and give access to our baser feelings and care not a jot for any decent human sensibility. Look. Look. LOOK. Look at yourselves. LOOK AT YOURSELVES. With a ghastly rictus of amorality frozen on your ugly faces. This is how you look. Like this. And this. You are all as bad as each other. All of you. ALL. ALL. (17)

With his monologue, he rigorously criticizes that all of us watch him while getting kicked by other characters and watch him hang himself. Crouch mainly tries to reflect us to observe Malvolio's passion for revenge because he is down and different from ourselves. *Twelfth Night* ends with Malvolio's last words about revenge after which he retires from the scene. Crouch considering what that revenge could

be or mean, decides to give Malvolio a chance to express his passion, and Malvolio continues to express, “YOU ARE IDLE, SHALLOW THINGS. I AM NOT OF YOUR ELEMENT. I’ll be revenged on the whole pack of you” (19).

To the end of the play, Malvolio reveals his passion for love to his lady. For the first time Malvolio feels love, and for that reason he expresses this passion in Crouch’s play:

> To see me in yellow stockings with crossed garters. To see me “surly with servants”. All of which things I do. Because for the first time, for the first time in my life, I think, I think, I think that somebody loves me and that I AM IN LOVE.
>
> (...)
>
> I AM IN LOVE. For the first time in my life. I am happy (25).

Malvolio is happy because his love and passion are real, although the letter is fraudulent. Crouch, giving voice to Malvolio, aims to reveal his thoughts, passions, and his desire for revenge to young audiences.

I Cinna (The Poet)

I, Cinna (The Poet) is the fifth play in Tim Crouch’s *I, Shakespeare* series aimed at teaching Shakespeare to young audiences. Like the previous *I, Shakespeare* collections, *I, Cinna* is a solo performance that tells the story of Shakespeare’s tragedy *Julius Caesar* and narrates the minor character Cinna (The Poet). *Julius Caesar* is told by a poet who has bad dreams and finds himself in the wrong place and has passions to express himself and the reality about his death. Crouch’s play changes the role of language and poem in the politics of revolution. Cinna the poet is killed by angry citizens because he shares the same name and misfortune with one of Brutus’s conspirators. *I, Cinna* starts with the events taken from *Act 3 Scene 3 of Julius Caesar*. This scene narrates the murder of Cinna (the poet). Citizens, considering Cinna a conspirator, kill him though Cinna the poet tries to explain the truth. At the time of Caesar’s funeral, Cinna the poet prepares to attend the funeral; however, Cinna is torn to pieces because he shares the same name as a member of the conspiracy.

As in the previous plays, *I, Cinna* deconstructs fourth-wall conventions and traditional rules by forming a direct dialogue between Cinna and the audience. However, the previous reversions use individual members of the audience to take place on the stage in *I, Cinna*. Cinna the poet invites all audience to join him while acting his own performance. He invites "the audience to write during its performance. Space and time need to be given to allow an audience to find their authority in relation to this invitation. Each audience member should be primed with a pen and paper at the start" (Crouch 14). During his play Crouch lets the audience to create their own imagination, their own poem and their own passion.

While writing the poem, scenes of protests from the world are represented and through this chaos, Cinna puts the audience in the period of the conquering hero Julius Caesar and the great politician Brutus. After writing these names on paper, we witness his passion for living quietly in a safe and peaceful society: "We have paper and pen. We will write ourselves safe. We will imagine ourselves peaceful" (Crouch 18). While analysing Shakespeare's play *Julius Caesar* to the young audience, Cinna continues to form the themes of his poem and express his passion. He has the audience write "republic" clarifying the meaning and importance of the word. He desires to be equal and to live in a republic: "Remember the republic: all equal, no kings, no dictator" (23). By the help of this republic, he desires to verbalise his name CINNA THE POET. However Cinna stays silent and scared. That is to say, Crouch, reviving Cinna the poet, portrays the murder of Cinna and his anxieties.

After explaining his anxieties, he mentions his passion for freedom in his modern life; to put it another way, Crouch aims to reflect the period that Cinna the poet lived and the disorders in modern society:

> We're meant to be equal – all of us. I was born as free as Caesar. But does a free man live like this? Does a free man queue for food? Is a free man scared to write the words he wants to write? (28)

In this part of the play Cinna shows his hopeless mood because nothing has changed both in the ancient world and the modern world; the same corruption, hunger and poverty continues. Having presented a general outline of the *Julius Caesar*, Cinna asks the audience to write his death in other words, and he flies into passion to narrate why he died and to express his last feelings:

> Write why I die. For having the wrong name? For being at the wrong place at the wrong time? Was I innocent because I wouldn't get involved? Write my last thoughts. My last sights. My last feelings. (45)

By the help of words, Cinna tries to show the reality to the audience. It is a powerful point that Crouch wants to represent the power of words that have a distinctive effect on the audience because with this poem Cinna's story and his last desire is told: "My death is warning – a warning that only serves a purpose if my story is told. Tell my story... Remember Cinna, your words will say. Remember the poet" (50). Tim Crouch answers Cinna's passion writing his story. The story of murder of Cinna, the poet has been eternalized by Shakespeare and Tim Crouch, giving voice to Cinna, represents him to the contemporary world, and Tim Crouch wrote his best poem ever written.

Conclusion

This study focuses on Tim Crouch's retelling of Shakespeare's lesser-known characters as main characters. Using these figures, Crouch aims to deconstruct the dramatic notions of tragedy. Instead of using great men, great passions or great historical events, he represents the shadowy sides, feelings and passions of ordinary men and minor characters in his *I, Shakespeare* collection. Crouch has formed different dramaturgical and theatrical strategies that "minimalize what's happening on stage" to "maximize what's happening in the audience" (Bottoms 69). Crouch revives Caliban, Peaseblossom, Banquo, Malvolio, and Cinna (the poet) with his own interpretation and states that we are the part of a cruel and chaotic society. With this *I, Shakespeare* collection, Crouch involves children in the action on the stage, reorders Shakespeare's plays and shows passions of minor characters and their passionate enthusiasm. Thus, young audiences can experience both the original play and the rewritten version with different perspectives and can also imagine their own versions.

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SHAKESPEARE AND MUSIC "SUCH SWEET THUNDER"

İCLAL KARDIÇALI

We do not know if Shakespeare was a musician himself, but we know that his works are full of music. In Shakespeare's plays, songs and dances aim to entertain and move his audience, and they have succeeded in doing so for four centuries. These songs and dances are not mere accessories to his plays but an essential part of the storytelling. "How silver-sweet, sounds lovers' tongues by night, / Like softest music to attending ears,"[15] (2.2.17-18) says Romeo to Juliet during the famous balcony scene. Music brings magic, mysticism and enchantment to *A Midsummer Night's Dream*. Together with these and many other specific musical references, Shakespeare's universal human drama, poetic language, mastery of meter and rhythm and his colourful way with words not only have entertained and delighted us but also have inspired music of different styles from many cultures and backgrounds for musicians for four hundred years.[16]

Shakespeare's plays have been a source of inspiration for great musical works ranging from opera, ballet and orchestral works to Broadway musicals, jazz suites and even rap with African-American roots. In this essay, we propose to share how two plays by William Shakespeare, *Romeo and Juliet* and *A Midsummer Night's Dream* have been an inspiration for some great musical works, recreating a similar "passion" in the retellings of the works with poetic, theatrical and musical *associations.*

Shakespeare's play, *Romeo and Juliet* has come to embody the joy of young and innocent love of "a pair of star-crossed lovers", tragically thwarted by "ancient grudge" between their families.[17] (THE PROLOGUE Chorus) This tragic and touching story has inspired musicians from many different cultures. One of the most successful and inventive versions is *West Side Story*, Leonard Bernstein's classic Broadway musical with lyrics by Stephen Sondheim and choreography by Jerome Robbins. It has also been made into a popular film.[18] *West Side Story* relocates the tale from Renaissance Verona to New York's West Side of the 1950s, where two gangs, the Jets and the Sharks, representing the Montagues and the Capulets, are torn by a deadly ethnic rivalry. Other notable retellings in this essay will include:

[15] Shakespeare, William. *Romeo and Juliet.* Penguin Popular Classics, 1994.
[16] (The British Council tells us that scholars have counted more than 2000 references to music in Shakespeare's plays, along with 100 songs and fragments of ballads.)
[17] Shakespeare, William. *Romeo and Juliet.* Penguin Popular Classics, 1994.
[18] Wise, Robert, dir. *West Side Story.* Music Leonard Bernstein, Perf. Natalie Wood, Richard Beymer. MGM Seven Arts Productions Inc., 1961.

Pyotr Ilyich Tchaikovsky's *Romeo and Juliet Fantasy Overture* for symphony orchestra with its enchanting love theme, a celebrated aria from the opera *Roméo et Juliette* by Charles Gounod and Duke Ellington's music from his Jazz Suite, *Such Sweet Thunder*.

It is not easy to translate **Shakespeare's** vivid and **dense poetic imagery into dance. As a result, ballet and dance began to take inspiration from Shakespeare's plays as the language of movement became more flexible.** Sergei Prokofiev's *Romeo and Juliet* ballet score contains the most moving and romantic music and dance sequences, and Maurice Béjart's choreography to Duke Ellington's music is unforgettable.

Shakespeare's *A Midsummer Night's Dream*[19] has also been a source of inspiration for great musical works with its magical and spellbinding atmosphere and comedy elements. Felix Mendelssohn's music for *A Midsummer Night's Dream* is considered a masterpiece for symphony orchestra. He wrote the overture when he was just 17 and later composed incidental music for a performance of the play. The incidental music contains the famous 'Wedding March'. In 1962, George Balanchine produced a magical choreography to this magical music for New York City Ballet. Another prominent work is Benjamin Britten's Opera, *A Midsummer Night's Dream*, full of evocative and innovative musical responses to Shakespeare's language. Its libretto was written and adapted by Peter Pears and the composer himself, quoting directly from the play. Duke Ellington was captivated by the Shakespeare productions at the festival in Stratford, Ontario in the 1950s. His *Such Sweet Thunder* appeared in 1957, taking its title from the words of Hippolyta in *A Midsummer Night's Dream.* The jazz suite is formed of short pieces with instrumental improvisations centring around the essence of Shakespeare's characters. The piece related to *A Midsummer Night's Dream is called* 'Up and Down, Up and Down' and the piece related to *Romeo and* Juliet is called 'Star-crossed lovers'.

Certain pieces of music seem to be magical – they invoke a certain, special response of wonder and discovery. Felix Mendelssohn's *A Midsummer Night's Dream Overture based on* Shakespeare's *A Midsummer Night's Dream, this enchanting "fairy tale," which* has been a source of inspiration for great musical

[19] Shakespeare, William. *A Midsummer Night's Dream.* Oxford World's Classics, 2008.

works with its magical atmosphere and humor, is such a work. Considered a masterpiece for symphony orchestra, there are three bits of magic in this music. First, there is music, the music of Mendelssohn. The second concerns an aspect of the music's creation. It was composed by a 17-year old boy and was recognized as a true masterpiece. The third bit of magic happened two hundred years before Mendelssohn's birth. William Shakespeare wrote *A Midsummer Night's Dream*.

Shakespeare lived in Elizabethan England, a time and place in which late Renaissance culture provided a background for the flourishing of the arts. The holiday called Midsummer's Night had a very special quality. It was one of the remnants of the archaic past that survived as a folk ritual. On this night – which suggested enchantment and witchcraft – people celebrated with music, dance and drama. The special mood surrounding this night, one which Shakespeare was able to capture in his play of make-believe, is described by Tom Manoff as follows: "More than any other night in the year, midsummer night suggested enchantment and witchcraft, something Shakespeare has superbly embodied in his fairy world. To an Elizabethan audience, moreover, the play's title would have immediately called to mind the so-called 'midsummer madness,' which was a state of mind marked by a heightened readiness to believe in the delusions of the imagination that were thought to befall the minds of men after days of summer heat," (Manoff, 255)[20].

The play is performed with background music, as well as songs set to Shakespeare's lyrics. There is also another musical element, Shakespeare's poetry. Characters appear, disappear, only to reappear, their movements choreographed by Shakespeare's plot. The main play interacts with a smaller "play within a play". In modern times we could almost call Shakespeare's creation a "multimedia production". In this experience, music, dance and drama are interwoven.

This magic, 200 years after Shakespeare's death, in the heart of "Romantic" Germany reached Felix Mendelssohn Bartholdy, who had no ordinary childhood and who was no ordinary child. In the summer of 1826, the 17-year old Felix wrote to his sister: "I have finished two piano pieces – in A major and in E minor - and today or tomorrow I am going to start dreaming *A Midsummer Night's Dream*" (Manoff, 257). Sixteen years later, in 1842, Mendelssohn wrote incidental music for a production of

[20] Manoff, Tom. *Music: A Living Language.* W. W. Norton & Company. 1982.

the play which includes the famous *Wedding March*. Leipzig Gewandhaus Orchestra's video of the Wedding March conducted by Kurt Masur can be found at the link below.[21]

In Mendelssohn's Overture, the motion in Shakespeare's play is immediately felt, and it comes alive. The opening four chords, which seem to evoke the changing light, introduce the environment of a magic world. Then, we hear music played very softly by the strings that portrays the dancing of the elves and the spirits. The lovers are depicted by melodramatic music that has longer musical lines. We even hear the "hee-haw" of a donkey. (We will remember that a spell is cast on Bottom the weaver by Robin, and it transforms his head into that of a donkey.)

Even though the plot is not literally and totally represented by the music, many features naturally coincide. Mendelssohn described the close of the *Overture* as follows: "After everything has been satisfactorily settled and the principal players have joyfully left the stage, the fairies follow them, bless the house and disappear with dawn. So ends the play, and my overture, too,".[22] (Manoff, 258). – The Moscow City Symphony's recording conducted by Michail Jurowski can be found at the link below.[23]

This piece has been an inspiration for artists, dancers, choreographers, directors all over the world. In 1962, George Balanchine produced a magical choreography to this music for the New York City Ballet. The choreographer's fondness for Shakespeare's enchanting tale of love's delusions and mishaps dated from his boyhood, when he had performed as an elf in a St. Petersburg production of the play. Although Balanchine had said that 'it is really impossible to dance to Shakespeare' (Thomas, 6-7), the airy, delicate voices of the fairy kingdom and the comings and goings of the mismatched lovers translated readily into his balletic magic. Most inspired is his sustained employment of *pas de deux* as ballet's central metaphor of love. The embraces of Hermia and Lysander, the pleadings of Helena with Demetrius, the resistance of Helena to Lysander, the many permutations of the mismatched couples are embodied through dance, in distorted versions of *pas de*

[21] Mendelssohn, Felix. *A Midsummer Night's Dream*. "Wedding March." YouTube, EuroArtsChannel September 14, 2016. www.youtube.com/watch?v=z85QVFf3-2M
[22] Manoff, Tom. *Music: A Living Language.* W. W. Norton & Company. 1982.
[23] Mendelssohn, Felix. *A Midsummer Night's Dream Overture.* YouTube, Uploaded August 22, 2012. www.youtube.com/watch?v=614ew5HY8vM

deux. This human game of power is also played out in the fairy realm where the disputing spouses Titania and Oberon do not dance together but perform self-celebratory solos for their admiring *entourage,* sometimes accepting – like Titania – non-descript cavaliers or an ass! Only in the last act, the wonderful "Divertissement Pas de Deux" crowning the wedding festivities, competition has no place, and restraint, mutuality and trust define the mature ideal of (wedded) love.[24]

As far as the art of opera is concerned, perhaps the earliest semi-opera based on a play by Shakespeare is *The Fairy-Queen* (1692) by the English composer Henry Purcell. Purcell's *The Fairy-Queen is based on A Midsummer Night's Dream*, where sections of the play are interwoven with music and songs. Opera really began to discover Shakespeare and all the dramatic possibilities his plays could contribute, in the nineteenth century. In 1816, the Italian composer Gioachino Rossini (1792-1868), known and loved for his great comic operas such as *The Barber of Seville*, *An Italian in Algeria, La Cenerentola,* wrote an 'opera seria' – or serious opera – based on *Othello*. Perhaps the greatest and best-known operatic settings of Shakespeare are by another Italian composer, Giuseppe Verdi (1813-1901), whose ideas about drama and character were heavily influenced by Shakespeare throughout his career. Verdi composed three operatic masterpieces based on Shakespeare plays which remain at the core of the international repertoire, matching Shakespeare in their dramatic impact: *Macbeth*, *Othello* and *Falstaff,* based on *The Merry Wives of Windsor* and *Henry IV*.

Another prominent work based on Shakespeare's drama is Benjamin Britten's opera, *A Midsummer Night's Dream*, composed in 1958. Full of evocative musical choices, innovation and parody, its libretto was written and adapted by Peter Pears and the composer himself, quoting directly from the play. Benjamin Britten (1913-1976) is a 20th century British composer, conductor and pianist. Most people have probably heard his *The Young Person's Guide to the Orchestra.* Based on the second movement - 'Rondeau' - of the Abdelazer Suite of Henry Purcell, it is a wonderful piece introducing us the different instruments of the symphonic orchestra and an excellent tool for music education. Benjamin Britten's opera *A Midsummer Night's*

[24] Mendelssohn, Felix. *A Midsummer Night's Dream Ballet.* La Scala Production. YouTube. Uploaded June 29, 2014. www.youtube.com/watch?v=kFxmEXLxV_I.

Dream premiered in 1960, conducted by the composer. A few interesting and innovative features are really worth mentioning.

The plot of the opera follows that of the play with several changes. Most of Shakespeare's Act One is cut. Much greater precedence is given to the wood and to the fairies. There is no overture in the traditional style, but—like many operas—Britten's opens with a chorus. Only, this chorus is a boys' choir, thus representing an idealized vision of paradise of innocence and purity and using broken music in unison. The part of Oberon, the king of the fairies, is sung by a countertenor. A countertenor is a type of classical male singing voice whose vocal range is equivalent to a female voice. It is very rare that a lead role in operatic tradition is chosen to be a countertenor. In this opera, there is a male lead, singing with a female voice, an innovation quite far away from Wagnerian heroes. Musically speaking, the choice of a countertenor for the lead role with a boys' choir is a harmonious idea. The ensemble creates a fairy like, ethereal quality in music. The use of *portamenti* strings (pitch/sound sliding from one note to the other) is an effective tool to emphasize again a fairy like, ethereal atmosphere and produce an almost eerie sound quality. Oberon's appearance is accompanied by harp and celesta. Puck's appearance is made known by the combination of trumpet and snare drum.

The opera parodies the nineteenth-century operatic conventions. For example, Thisbe's lament in the last act is directly taken from Gaetano Donizetti's Opera Lucia di Lammermoor's "mad scene". Traditionally, the hero's assistant sings with a low register voice. Here, Puck/Robin is a young child and does not sing. He only speaks!

Benjamin Britten's opera, *A Midsummer Night's Dream*, presents three tiers of characters for whom Britten wrote different styles of music. Rustics or the craftsmen sing a simple, folk-like music. Lovers sing very romantic-sounding music. Fairies sing ethereal-sounding music.[25]

The many highlights include: the opening chorus, "Over hill, over dale," sung by boy sopranos, Oberon's aria "I know a bank" (inspired by Purcell's "Sweeter than roses"),

[25] Britten, Benjamin. *A Midsummer Night's Dream*. Glyndebourne Festival Opera. Conducted by Bernard Haitink. Performed by I. Cotrubas, J.Bowman, www.youtube.com/watch?v=uC-Pqo8g8B0. 1981.

Titania's aria, "Come now, a roundel," the chorus' energetic "You spotted snakes," the hilarious comedy of "Pyramus and Thisbe" and the final trio for Oberon, Titania and the chorus.

Duke Ellington, Edward Kennedy Ellington, was among the most prolific composers of the twentieth century. His music, created over a period of 50 years, reflects a life-long dedication to "craft," innovation and the search for an art that transcends the limits of style. On Duke Ellington's first tour of Europe, a London critic reported, "His music has a true Shakespearean universality, and as he sounded the complete musical scale, girls wept and young chaps sank to their knees"[26] (Manoff, 416).

Such Sweet Thunder, composed in 1957, is a modern jazz suite (a selection of short pieces related in some sort of manner). The title of the suite comes from a line in *A Midsummer Night's Dream*, where Theseus and Hippolyta are hunting. In the fourth act, Hippolyta says:

> I was with Hercules and Cadmus once
> When in a wood of Crete they bayed the bear
> With hounds of Sparta. Never did I hear
> Such gallant chiding; for besides the groves,
> The skies, the fountains, every region near
> Seemed all one mutual cry. I never heard
> So musical discord, SUCH SWEET THUNDER.[27] (4.1.111-117)

It is the idea of harmony from disharmony. The same idea is taken up again in the fifth act with the words: "How shall we find the concord of this discord?"[28] (5.1.60)

Such Sweet Thunder is really an experimentation on the part of Duke Ellington in broadening the jazz tradition. Ellington's band was invited to play at the Shakespeare Theatre in Stratford, Ontario, Canada. There the plays he watched became an artistic spark and inspiration. Subsequently, he read each of those plays with a close musical associate, Billy Strayhorn. *Such Sweet Thunder* was born in 1957. It is a series of portraits of Shakespearean characters. We have two

[26] Manoff, Tom. *Music: A Living Language.* W. W. Norton & Company. 1982.
[27] Shakespeare, William. *A Midsummer Night's Dream.* Oxford World's Classics. 2008.
[28] Shakespeare, W. *A Midsummer Night's Dream.* Oxford World's Classics.2008.

excerpts, two pieces from this jazz suite: one relating to *A Midsummer Night's Dream* and the other one relating to *Romeo and Juliet*.

"Up and Down, Up and Down" is a jazz characterization of Puck/Robin from *A Midsummer Night's Dream*. As we will remember, he is the one who assists Oberon, leading the various pairs of lovers into very awkward and funny situations and transforming Bottom the Weaver's head into the head of an ass.

The trumpet represents Puck/Robin. The clarinet and violin represent Oberon and Titania. Alto and tenor saxophones represent Lysander and Hermia. Alto saxophone and trombone represent Helena and Demetrius. At the end of the piece, we hear Puck/Robin's famous words, mimicked on the trumpet: "Lord, what fools these mortals be…"[29] (3.2.115)

With Duke Ellington's music, we will start talking about some of the beautiful music inspired by William Shakespeare's *Romeo and Juliet*. The portrait related to *Romeo and Juliet* is called "The Star-Crossed Lovers." We will remember that Shakespeare, in the Prologue of his play, refers to Romeo and Juliet as "Star-Crossed Lovers". The chorus proclaims:

> Two households both alike in dignity,
> (In fair Verona where we lay our scene)
> From ancient grudge, break to new mutiny,
> Where civil blood makes civil hands unclean:
> From forth the fatal loins of these two foes,
> A pair of star-cross'd lovers, take their life:
> The fearful passage of their death-mark'd love,
> And the continuance of their parents' rage:
> Which but their children's end nought could remove:
> Is now the two hours' traffic of our Stage.
> The which if you with patient ears attend,
> What here shall miss, our toil shall strive to mend..."[30] (The Prologue.1-16)

[29] Ellington, Duke. *Such Sweet Thunder.* "Up and Down, Up and Down". YouTube. Radio Program. www.youtube.com/watch?v=UxW3-cLVcmA
[30] Shakespeare, William. *Romeo and Juliet.* Penguin Popular Classics, 1994.

The following lyrical piece of Duke Ellington is a characterization of the love between Romeo and Juliet. Romeo is portrayed by the alto saxophone and Juliet by the tenor saxophone. The choreography is by Maurice Béjart.[31]

Of all of Shakespeare's works, *Romeo and Juliet* has inspired the greatest number of composers across many musical forms. Its combination of innocent, youthful and forbidden romance; family feud, tragedy and profound human pathos offer us all the great and necessary elements for great drama, in music and literature.

Numerous composers have responded to Shakespeare's timeless drama, but Tchaikovsky's response, with his *Romeo and Juliet: Fantasy-Overture for Orchestra in B minor* is certainly one that is at the top of the list. Pyotr Il'yich Tchaikovsky was still a young composer at age 29, when Balakirev persuaded him to write an orchestral work on the subject of the "star-cross'd lovers." The composer revised his work three times. The 1880 version is the one that is most performed. Tchaikovsky started the music with a clarinet and bassoon duo playing the benedictory theme that represents Friar Laurence. After this introduction, when the music turns into a harsher, more rhythmic and chaotic form, the clashes between the feuding houses of Montague and Capulet are depicted. The clashes which are so vividly described with Shakespeare's language are now portrayed through notes. Tchaikovsky, ever the romantic, then unveils the great, soaring love theme. This theme is universally acknowledged as one of the greatest melodies ever written. So, in this retelling of the story of the "star-crossed lovers," we hear every mood and facet that Shakespeare created: the turbulence, the pathos and the romance.[32]

It is not easy at all to translate **Shakespeare's** vivid and **dense poetic imagery into dance. As a result, dance began to take inspiration from Shakespeare's plays as the language of movement became more flexible and diverse.** Sergei Prokofiev's *Romeo and Juliet*, based on Shakespeare's play was composed in 1935. It was revised a number of times. Today's version is more or less based on the version that was presented at the Kirov Theatre, in Leningrad, today's St. Petersburg in 1940, choreographed by Leonid Lavrosky**.**

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[31] Ellington, Duke. *Such Sweet Thunder.* "Star-Crossed Lovers". YouTube. Choreography by Maurice Béjart. www.youtube.com/watch?v=US9TkgEs6Eg

[32] Tchaikovsky, Pyotr Ilyich. *Romeo and Juliet Fantasy Overture in B_m.* YouTube. The Rotterdam Phil. Orch./Séguin.www.youtube.com/watch?v=_Y_tLuudGGk

In his music, Prokofiev uses, in addition to standard instrumentation, tenor saxophone, viola d'amore and mandolins, adding a Renaissance and Italian flavour. In 1965, choreographer Sir Kenneth MacMillan's version for the Royal Ballet was premiered at the Royal Opera House Covent Garden. Margot Fonteyn and Rudolf Nureyev danced the title roles.[33] There have been many new versions and revivals of the ballet, all over the world. Ballet National du Canada staged a new version of the ballet in 2012. Prokofiev's music has been transcribed for the piano, and there are orchestral suites extracted from it. The march-like theme in the "Dance of the Knights," and the love theme of Romeo and Juliet, the "Joyous Folk Dances," as well as Juliet's tragic funeral music are among the famous and popular melodies.

In the nineteenth century, two operatic masterpieces come to the forefront: Italian composer Vincenzo Bellini's *I Capuleti e I Montecchi,* and *Roméo et Juliette* by the French composer Charles Gounod. We are going to mention a beautiful aria called "Je veux vivre" from Gounod's 5–act opera. "Je veux vivre" means "I want to live." Here, Paris is presented by the Nurse to Juliet and praised highly as a future husband. (She calls him a pearl of a husband.) Juliet protests this situation and makes clear that she is not yet interested in marriage because she is young and she wants to "live". "Je veux vivre dans ce rêve," she sings: "I want to live in this dream." We should remember that she is not yet fourteen.[34]

Unlike opera, which came into being during Shakespeare's lifetime, musical theatre only began to emerge as a separate art form during the nineteenth century. Descendant of a grand and long enduring European line of operetta, Singspiel, opéra comique, Zarzuela and later the light operas of writer-composer duos such as Gilbert & Sullivan and others, the form evolved in the early 20th century. A delicate balance between the three key elements – spoken dialogue, song and dance – would go on to form the basic structure of musicals.

American composer, conductor and pianist Leonard Bernstein updated Shakespeare's unrivalled love story, with the lyrics of Stephen Sondheim and the choreography of Jerome Robbins, where the Capulets and Montagues of

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[33] Prokofiev, Sergei. *Romeo and Juliet*. Ballet."The Balcony Scene". YouTube. Margot Fonteyn and Rudolf Nureyev dance to Sir Kenneth MacMillan's Choreography. www.youtube.com/watch?v=HtBRN5BXt6o

[34] Gounod, Charles. *Roméo et Juliette.* "Je veux vivre". YouTube. Uploaded July 3, 2012, Romanian soprano Angela Gheorghiu as Juliette. www.youtube.com/ watch?v=d2suTpGd64s.

Renaissance Verona are translated into the Jets and Sharks, two gangs warring against the background of a West-Side area in Manhattan, in a contemporary New York Setting. Juliet becomes Maria and Romeo becomes Tony. Bernstein's delightful music mingles together Italian Operatic Style in "Maria", jazz and fugue combinations in "Cool" with Latin Rhythms in "America" and "Burlesque/Comedy" in "Officer Krupke". The balcony scene from the *West Side Story* is inspired by the famous balcony scene in *Romeo and Juliet*.[35]

In the program notes to *Such Sweet Thunder* Duke Ellington states his basic philosophy of music: "In the final analysis, whether it be Shakespeare or Jazz, the only thing that counts is the emotional effect on the listener." Somehow I suspect that if Shakespeare were alive today, he might be a jazz fan himself; he'd appreciate the combination of team spirit and informality of academic knowledge and humour, of all the elements that go into a great jazz performance. And, I am sure he would agree with the simple and axiomatic statement that is so important to all of us:

WHEN IT SOUNDS GOOD, IT IS GOOD!"[36] (Manoff, 420)

We could no doubt get inspired by Duke Ellington's "axiomatic" statement and agree with the thought that the "artist", "the Bard" who has been a source of inspiration for so many since four centuries "still sounds good , and he is still good!"

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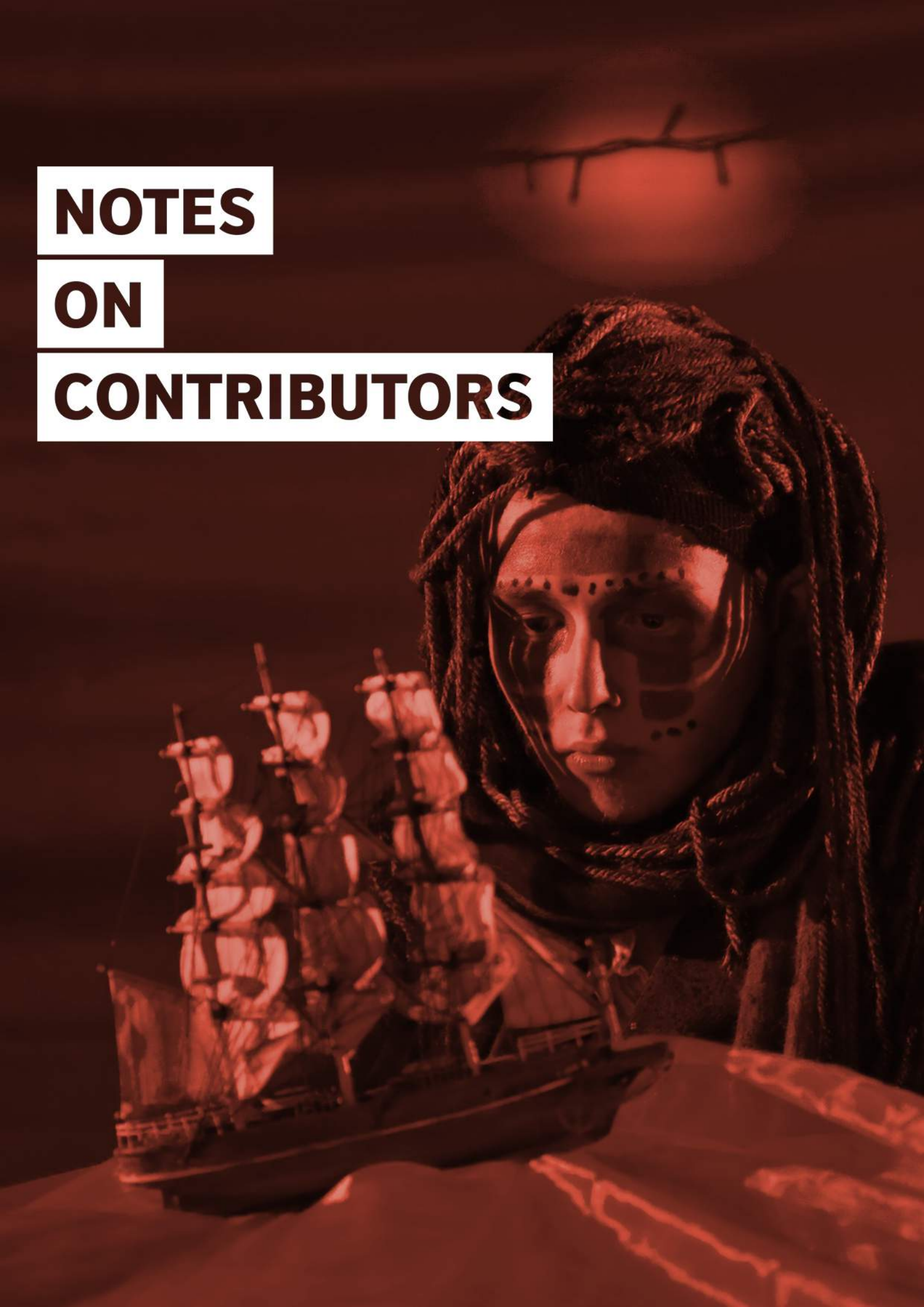
NOTES ON CONTRIBUTORS



Trevor Hope teaches at Yaşar University, where he is also the Chair of the Department of English Language and Literature. His research has focused on psychoanalytic approaches to questions of gender and sexuality as well as questions of archive, memory and national identification in literature and film.

Ros Barber is a lecturer in Creative and Life Writing at Goldsmiths College, University of London, and Director of Research at the Shakespearean Authorship Trust. Her articles on Shakespeare, and on his contemporary Christopher Marlowe, have been published in both academic journals and more mainstream outlets. She is the author of two novels, *The Marlowe Papers* (2012) and *Devotion* (2015), and is the editor of 30-Second Shakespeare (2015), which features a foreword by Mark Rylance.

Evrim Doğan's research examines a range of different approaches to Shakespeare and early modern drama. She has published and presented papers on Shakespeare, Marlowe, Kyd, historical drama, and detective fiction and is the editor of IDEA: Studies in English (2011). She is currently working on her book on Shakespearean tragedy and editing a book on George Orwell. She is a graduate of Hacettepe University (English Language and Literature, BA) and American University, Washington, DC (Department of Literature, MA). She received her PhD degree from Ankara University with her dissertation on Renaissance drama. She is currently teaching English Studies at Atılım University.

Ayse Lahur Kırtunç received her BA and MA from Hacettepe University and her PhD from Ankara University. She has worked in various universities and retired from Ege University where she was the head of the Department of American Culture and Literature. She established Ege University Cultural Studies Symposium in 1995. Her academic interests include literary and cultural criticism, popular culture, and intersections of cultural identity and representation

Kaya Genç is a novelist and essayist from Istanbul. He is the author of *Under the Shadow* (2016) and *An Istanbul Anthology: Travel Writing through the Ages* (2015). Kaya is writing a history of Turkish literature for Harvard University Press. In 2015,

Kaya's writing was picked by The Atlantic for the magazine's 'best works of journalism in 2014' list. His writing has appeared in the *London Review of Books, Times Literary Supplement, Paris Review, Believer, Guardian, Financial Times, New York Times, New Republic, Prospect, Time, Newsweek, Sight & Sound, Salon, Guernica Magazine, Al Jazeera English, New Humanist* and *White Review*, among others. *L'Avventura* (*Macera*), his first novel, was published in 2008. Kaya has a PhD in English literature. He is a contributing editor at Index on Censorship and the Istanbul correspondent of *The Believer* and *The Los Angeles Review of Books*.

Chimene Suleyman is a writer. Her debut poetry collection, *Outside Looking On* (Influx Press, 2014) was mentioned in a *Guardian*'s Best Books list of 2014. She has performed at the Royal Festival Hall, Book Slam, Literary Death Match, Bush Theatre, Latitude, Secret Garden Party, Standon Calling, Stratford Circus, Tongue Fu, Outspoken, to name a few. She also represented the UK for poetry at the International Biennale, Rome 2011. She has written on race and gender for *The Independent, Media Diversified,* and *The Quietus*. Chimene is from London and currently lives in New York.

İnci Bilgin Tekin is a 2000 graduate of Boğaziçi University Department of Western Languages and Literatures, a 2004 graduate of İstanbul University American Literature M.A. Program and a 2010 graduate of METU, English Literature PhD Programme. In 2011, she was appointed Assistant Professor at Boğaziçi University School of Foreign Languages where she has been teaching since 2005. She also teaches on a part-time basis in the Boğaziçi University Western Languages and Literatures and İstanbul University American Culture and Literature Departments. She is the author of three books and several articles on a variety of subjects including modern drama, theatre semiotics, reception studies, adaptations, feminist and postcolonial writing. Her one-year long postdoctoral study "Adapting Shakespeare" was hosted by the Shakespeare Abroad Project at the De Montfort University Centre for Adaptations in Leicester, U.K. She has recently written a book on contemporary intercultural adaptations of Shakespeare with the support of the Boğaziçi University Research Project.

Mesut Günenç holds the position of Assistant Professor at Adnan Menderes University, where he lectures in the English Language and Literature Department. He received his PhD in English Literature from İstanbul Aydın University. In his research, he concentrates on contemporary British drama and postdramatic theatre. He has written articles on playwrights such as Martin Crimp, Mark Ravenhill and Tim Crouch.

Ahmet Gökhan Biçer received his PhD in English Literature from Atatürk University in 2008 with the dissertation entitled *Dialectical Treatment in Edward Bond's History Plays*. Currently he works in the Department of English Language and Literature at Celal Bayar University in Manisa. His research interests focus on contemporary British drama and postdramatic theatre with particular emphasis on the work of writers from the 1990s. He is the author of '*Sarah Kane'in Postdramatik Tiyatrosunda Şiddet'* [*Violence in the Postdramatic Theatre of Sarah Kane*] (Çizgi Yayınevi, 2010) and the co-author of '*Postdramatik Tiyatro ve İngiliz Tiyatrosu'* [*Postdramatic Theatre and English Drama*] (Mitos-Boyut, 2016)

İclal Kardıçalı, after graduating from American Collegiate Institute in Izmir, studied French-English Translation at Concordia University and piano at McGill in Montreal, Canada. She studied Piano, Choral Conducting, Counterpoint, Composition and Orchestra Conducting at the Faculty of Music at Bilkent University in Ankara where she received her M.A. in music. She worked with many soloists including V. Hudecek, L. Isakadze, B. Büke, B. Tufan, C. Aşkın, H. Shaham, S. Ganiev, A. Markov, S. Korkut, conducting the Izmir and Antalya State Symphony Orchestras and Izmir and Bodrum Chamber Orchestras. İclal Kardıçalı has also performed with the Violinist Jennifer Duchateau since 1999 and produced Classical Music Programs at TRT/Radio 3 for more than ten years. She is the founding president of the Orion Foundation for Education where she led teacher training and curriculum development programs. İclal Kardıçalı received her second M.A. in Education from the Dokuz Eylül University in Izmir, in Educational Administration, where she also worked as a lecturer in the Faculty of Education. She is a lecturer at Yaşar University, performs as a pianist and conductor, and works on an irregular basis as a conference translator.