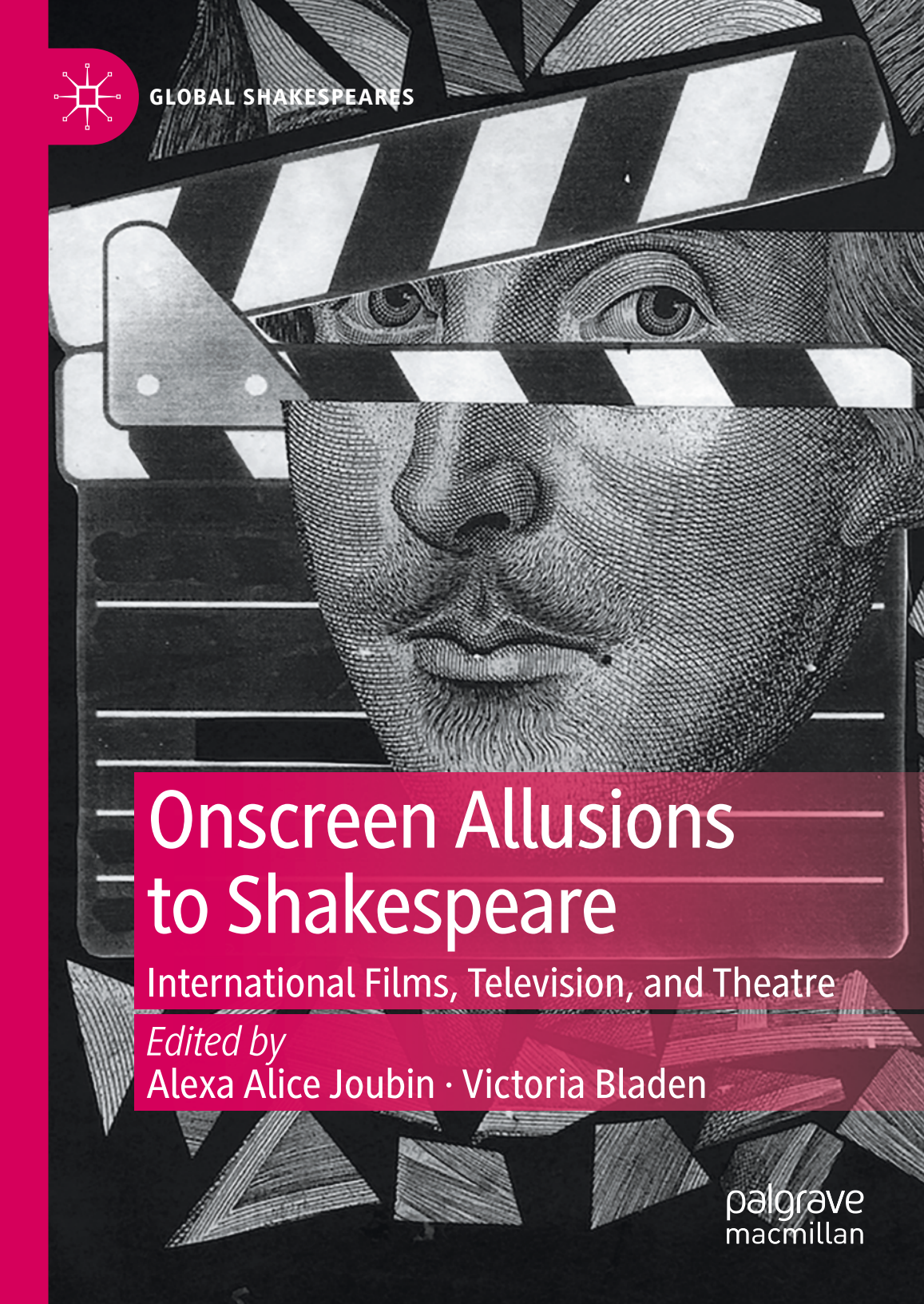

Onscreen Allusions to Shakespeare

International Films, Television, and Theatre

Edited by
Alexa Alice Joubin · Victoria Bladen

palgrave
macmillan

CHAPTER 1

Introduction to Onscreen Allusions to Shakespeare

Alexa Alice Joubin and Victoria Bladen

Shakespeare's plays and motifs have been cited and appropriated in fragmentary forms on screen since motion pictures were invented in 1893 when the Kinetoscope was demonstrated in public for the first time. Allusions to Shakespeare, often disconnected from their original contexts, haunt our contemporary culture in a myriad of ways, whether through brief references or sustained intertextual engagements. For example, in a play-within-a-film, a production of *Macbeth* is interrupted in James McTeigue's crime thriller *The Raven* (2012).[1] Lady Macbeth's lines are not fully audible, but her performance in the mad scene provides an additional layer of significance to the film's main plot, which revolves around

A. A. Joubin (✉)
George Washington University, Washington, DC, USA
e-mail: ajoubin@gwu.edu

V. Bladen
University of Queensland, St Lucia, QLD, Australia
e-mail: v.bladen@uq.edu.au

A. A. Joubin and V. Bladen (eds.), *Onscreen Allusions to Shakespeare*, Global Shakespeares, https://doi.org/10.1007/978-3-030-93783-6_1

a serial killer who commits murders following Edgar Allan Poe's description in his stories. In Tom Hooper's biopic *The King's Speech* (2010), Hamlet's "to be or not to be" speech is recited in key scenes, suggesting that reciting Shakespeare might just cure stuttering. Lionel Logue (Geoffrey Rush), a speech therapist for King George VI, also uses Caliban's speech in an educational game with his children. In a film about a stuttering monarch learning to master the radio to speak to his subjects, the "voices in the air" that Caliban longs to hear become ironic, for both the king, who is struggling with a speech disorder and is robbed of a voice, and his therapist, a subject from the Commonwealth who is more eloquent but is dismissed by the royal family.[2] Neither *The Raven* or *The King's Speech* are Shakespeare films, but they evoke a range of themes and values associated with Shakespeare. Some scholars do reclaim such works as Shakespearean. A work does not have to be an adaptation to qualify as "Shakespearean," writes Eric S. Mallin, whose work examines "movies that do not know they are Shakespeare plays."[3]

Shakespeare has a ubiquitous presence in the twentieth and twenty-first centuries. It has been continually deconstructed, quoted in and out of context, hybridized, recycled and appropriated in a wide range of contexts. Fragments of Shakespeare's texts prove highly mobile. A commercial for the 2012 World Shakespeare Festival reused *The Tempest*, with the phrase "enchanted isle full of noises" taken to refer to the British Isles that were gearing up to welcome guests from afar for the London Olympic games. It constituted a re-appropriation of the voice of Caliban, who paradoxically represented both otherness in opposition to Britain's colonial past and also, in this context, a voice *of* Britain speaking in invitation to outsiders, with his "isle full of noises" speech eloquently describing his world to newcomers. During the Olympics ceremony, Kenneth Branagh recited the same speech when dressed as industrialist Isambard Kingdom Brunel and the closing ceremony again echoed the "Isles of Wonder" theme. Timothy Spall's Winston Churchill recited Caliban's lines: "Be not afear'd / The isle is full of noises"—the same passage spoken by Branagh earlier. Each of these films and performances deploys Shakespeare for varying purposes of foreshadowing, social reparation and intertextual echoes.

Shakespeare may not be the main focus of tattered allusions in cinema, television and theatre, yet even passing references to Shakespeare can have the power to shift the meanings and readings of a work. For instance, "Shakespeare" is deployed as a reminder of human civilization in Miguel

Sapochnik's post-apocalyptic *Finch* (2021). In a philosophical scene that probes the question of what it means to be human, Finch Weinberg (Tom Hanks), the sole survivor, takes a humanoid robot he built into a derelict theatre to salvage food. It may seem coincidental in the plot, but clearly dramaturgically intentional, when that theatre turns out to be the venue for "Springfield Shakespeare Festival." The camera lingers frequently on the marquee with the word "Shakespeare" above the entrance. Inside the theatre, the android passes in front of a poster of a production of *Much Ado About Nothing* and spontaneously offers an analysis of that play in his monotonic, synthetic voice. His analysis, casual as it may seem, echoes the theme of post-apocalyptic mistrust: "This is a play by William Shakespeare, a dramatic comedy about love, deception, and other human misunderstanding." As it turns out, this is a pivotal scene where the android becomes sentient. He discovers himself for the first time in a mirror in the lobby. In a later scene, the android, in more fluid speech, tells Finch that he wishes to be named "William Shakespeare." To have a name, for the android, is to be human, and to choose Shakespeare implies that at some level the idea of Shakespeare encapsulates human identity.

Other instances contain direct quotations from Shakespeare for their indexical value to demonstrate a character's intellect. In Destin Daniel Cretton's *Shang-Chi and The Legend of The Ten Rings* (2021), Ben Kingsley's actor-character Trevor Slattery tells Shang-Chi and Katy that he loves Shakespeare, while dressing like Shakespeare and displaying Shakespearean props and memorabilia from his acting career before his capture. Slattery proceeds to recite iconic lines from monologues in *Macbeth* and *King Lear*. Hands on his temples, in agony, Slattery says, in a dramatic tone: "Whence is that knocking? Wake Duncan with thy knocking!" Ever so proud of his performance of Macbeth, he tells Shang-Chi that "they couldn't get enough of it. I've been doing weekly ghosts for lads ever since." Volunteering to give his audience of two further "previews," Slattery launches into the Fool's speech in *King Lear*: "nuncle, nuncle, nuncle …" Beyond these fragmented quotations in a film that has nothing to do with Shakespeare, this meta-theatrical scene carries extra weight because Kingsley began his career at the Royal Shakespeare Company and starred in multiple Shakespearean productions. Onscreen, he is known for his performance of Feste in Trevor Nunn's 1996 film version of *Twelfth Night*.

The study of "Shakespeare in tatters" and in fragmented citations differs from the study of adaptations of full Shakespearean plays. To

make sense of the vast network of fragmented citations and appropriations of Shakespeare, we have to understand it as a palimpsest that contains multiple layers of intertexts and meanings. The meanings of these palimpsests are inherently unstable, because they depend on the knowledge and experiences of the observers. Tattered allusions to Shakespeare circumvent the question of "fidelity," because they constitute a wink to, rather than sustained engagement with, Shakespeare. Some citations—in verbal, textual, or visual forms—are a playful gesture, while others aim to deconstruct Shakespeare's canonical status. For instance, Shakespeare is mentioned briefly, only to be dismissed, in Prano Bailey-Bond's horror film *Censor* (2021). Two British censors debate whether to allow an eye gouging scene in a film they are reviewing. One censor cites *King Lear* to support his argument of keeping the scene intact. Enid retorts: "You lost the argument the moment you brought Shakespeare into the room."

What is the effect of such allusions, whether fleeting references or rewritings inspired by a quote? Furthermore, what are the reception dynamics at play here among "knowing audiences" and amateurs? The meanings of tattered allusions emerge from the oscillation between hypotexts (earlier texts that inspire subsequent works) and hypertexts (texts with embedded allusions that one may or may not pursue).[4] Theorists such as Maurizio Calbi and Dougas Lanier have illuminated both the spectral presence and rhizomatic, dispersed nature of Shakespearean appropriations in contemporary culture. Literary citations often take on a spectral quality in that words from previous works haunt the present performance.

The Politics of Quotation Marks

Marjorie Garber reminds us that a well-chosen quotation used to be a gentleman's calling card, a sign of membership in an elite club.[5] Quoting the right authors at the right moment could signal one's sophistication and class. The act of quoting others is simultaneously an act of deferral to an established authority as well as a form of ventriloquism that enables the speaker to channel that authority. Yet quotation can also be an act of resistance or challenge to the hypotext. Quoting or misquoting lines from Shakespeare carries with it the burden of previous uses of those lines, thus creating irony or solidarity as the case may be.

It is striking, but not coincidental, that the viability of quoting Shakespeare has frequently been critiqued and defended on ethical grounds.[6]

Fragmented references to Shakespeare—whether as direct quotations (often out of context) or visual echoes (such as a man holding up a skull)—signal linkage and distance to a cluster of texts. Screen references to Shakespeare are self-aware about their interdependence with other texts. Each new quotation both appears strange and estranges Shakespeare from itself; at the same time, every work creates some new strand within the ever-changing rhizome that comprises "Shakespeare." Artists invoke Shakespeare for all sorts of reasons under many different guises, and our experience of these films is ghosted by our prior investments in select aspects of the play and in previous performances. In her study of Shakespeare's indirect cultural influence on modern culture, Christina Wald characterized such "returns" or allusions to Shakespeare in unexpected contexts as the old work coming back to "haunt us." Wald urges us to avoid obsessive readings to detect "Shakespearean traces" and instead "acknowledge that intertextual relations are created by readers as much as by authors."[7]

As the field of Shakespeare on screen studies has developed, the focus has extended from adaptation as "announced and extensive transposition"[8] to "a more decisive journey away from the informing source."[9] Allusions to Shakespeare, often out of context, are becoming more and more common, and they redefine the boundaries between Shakespearean and "not Shakespeare."[10] This volume continues that work by extending the focus further along the intertextuality continuum to examine the issue of citation where a screen work may only briefly reference Shakespeare, in direct, implied or ambiguous ways. Nuanced and attenuated references to Shakespeare abound in screen culture. Moving away from the notion of singularity, these works carry with them diverse cultural significance.

Chapter Outlines

Mariangela Tempera (1948–2015), a key scholar who was alert to the potency of Shakespearean fragments, tatters and rhizomatic nodes, founded the Centro Shakespeariano Ferrara which collected, over the years, hundreds of films and television programmes that appropriate or allude to Shakespeare. She gathered an international group of scholars together in Ferrara, Italy, in 2013, to explore the phenomena from a range of perspectives. This volume was her vision and was inspired by her initiatives. Mariangela's legacy lives on in her studies of the rich complexities of Shakespearean allusion and citation, no matter how fleeting. All of

the contributors and editors to this volume offer their work in dedication and loving memory to her pioneering work.

This collection explores allusions to Shakespeare in lesser-known films, television works and theatres in India, Brazil, Russia, France, Australia, South Africa, East-Central Europe and Italy. The scope of the volume extends beyond the US-UK axis, taking up the challenge for the critical field inspired by Mark Thornton Burnett in his landmark *Shakespeare and World Cinema*.[11] This volume invites consideration of how Shakespeare has been drawn on as a rich source by a range of directors and in a diverse set of cultural contexts. What emerges from this book is a strong sense of the infinite ways in which contemporary directors engage in dialogue with Shakespeare and how Shakespeare, ever our contemporary, is in dialogue with the concerns of contemporary culture.

Maurizio Calbi, in his book, *Spectral Shakespeares: Media Adaptations in the Twenty-First Century*, demonstrated the ways in which Shakespearean allusion and citation haunt and permeate contemporary culture. In his chapter in this volume, "The Boundaries of Citation: Shakespeare in Davide Ferrario's *Tutta colpa di Giuda* (2008), Alfredo Peyretti's *Moana* (2009), and Connie Macatuno's *Rome and Juliet* (2006)," he tests the conceptual boundaries of citation, focusing on three films that include Shakespearean fragments: Davide Ferrario's *Tutta colpa di Giuda* (*Blame it on Judas*), set in an Italian prison with some inmates playing themselves, which references *Hamlet*; Alfredo Peyretti's *Moana*, centred on the life of Italian porn star Moana Pozzi, and incorporating lines from *A Midsummer Night's Dream*; and Connie Macatuno's *Rome and Juliet*, an experimental film that turns Shakespeare's tragic love story into a lesbian romance. Fragments and traces of Shakespeare appear in each of these films in different ways. Yet the fragmented nature of these references, Calbi argues, does not render them less significant. In fact, an audience can hardly respond fully to the logic of these films without understanding these Shakespearean traces. At the same time, the chapter points to the ways that these films give new and unexpected meanings to the Shakespearean material. The chapter shows that the Shakespeare of these films—one that is simultaneously marginal and central—often touches upon, and is involved in, the question of boundaries. This self-reflexive aspect prompts Calbi's more general, theoretical discussion about the boundaries of what constitutes Shakespeare, taking up the theories and discourse of Desmet et. al.'s *Shakespeare/Not Shakespeare* volume. Is there a clear-cut dividing line between what constitutes adaptation and

what is not, between an extended engagement with the adapted text and one that is a rewriting, between verbatim, occasional citation and full adaptation, and between the so-called straight adaptation and the vast field of Shakespearean spin-offs? Calbi's chapter suggests that to speak of performative allusions to Shakespeare is to speak of Shakespearean citationality—simultaneously a textual *and* media phenomenon—without any clear beginning or predetermined end, a field within which citation and other forms of Shakespearean afterlife situate themselves as variables that cannot be so easily separated from one another.

Shakespearean citation is often bound up with questions of national identity, as several of the chapters illustrate. Victoria Bladen's chapter "Antipodean Shakespeares: Appropriating Shakespeare in Australian film" illuminates the ways that Shakespearean intertexts appear in a diverse range of Australian films. It examines three films that use various modes of appropriation—a play-within-a-film and the transposition of Shakespearean language in Raymond Longford's *The Sentimental Bloke* (1919), a fleeting citation in Peter Weir's *Picnic at Hanging Rock* (1975), and an extended intertextual engagement in Jerzy Domaradzki's *Lilian's Story* (1996). Bladen argues that Australian screen culture has shaped Shakespeare in its own unique ways, rendering Shakespeare a crucial part and active force in the process of negotiating complex questions of national identity and articulating the postcolonial relationship between Australia and Britain. Shakespeare has also been a key medium for articulating human relationships and experiences of loss, absence and resilience, as these three films demonstrate.

Staying in the southern hemisphere, Chris Thurman's chapter "Othello Surfing: Fragments of Shakespeare in South Africa" considers the ways in which Shakespeare is recruited towards particular narrative and thematic purposes in the Zulu-language South African film *Otelo Burning* (2011) directed by Sara Blecher. Set in the townships outside Durban in the late 1980s, *Otelo Burning* is based on a true story about a group of young men who discover surfing as a means of escape from their material and historical circumstances. Fragments of Shakespeare's *Othello* were layered into the film in order to make it a story of betrayal and greed. While, in one sense, this appropriation subverts the traditional invocation of *Othello* in South Africa (based on parallels between the play and the country's fractious race relations), the film-makers' choice to "use the structure of [Othello's] story to tell ours" is problematic, as Thurman argues. It both reduces the play/text to an archetypal point of reference and reinscribes

some of the false assumptions about what "Shakespeare" means in a South African context. The film nonetheless demonstrates that onscreen allusions to Shakespeare can be liberating for the reception of Shakespeare's plays in a South African context.

Turning to India, Poonam Trivedi points out that citations, references, allusions and intertextualities with Shakespeare are found everywhere in Indian culture: in newspapers, magazines, journals, fiction, poetry, theatre, television and increasingly in films. Some of these are unself-conscious citations of words and phrases that have become part of the English language, while others are reverential allusions or appropriative borrowings; still others are pointedly parodic and ironic, or subtle and suggestive of shades of Shakespeare. In her chapter "Shakespeare in bits and bites in Indian Cinema," Trivedi considers whether a taxonomy of this diverse range of referencing is possible, and if so what are the implications of this increasing usage and does the surfacing of Shakespeare in recent films point to a shift in attitude, visualization and vocalization with the bard? She focuses on examples in which there is a tangential, parodic or unacknowledged relation to the source and where each represents differing modes of referencing Shakespeare: *Eklavya: The Royal Guard* (2007), directed by Vinod Vidhu Chopra, *Matru ki Bijlee ka Mandola* (2013), directed by Vishal Bharadwaj, and *Bodyguard* (2011), directed by Siddique. Trivedi's examination traces an evolving cultural trajectory of Shakespeare citations in Hindi cinema.

The iconic balcony scene in *Romeo and Juliet* is arguably one of the most recurrent Shakespearean allusions on screen. Aimara da Cunha Resende's chapter "'Doth grace for grace and love for love allow': Recreations of the Balcony Scenes on Brazilian Screens" explores the various ways the scene has been appropriated in Brazilian film and TV. Her chapter discusses the ways in which it has been appropriated, either as serious borrowing or as comic parody in two films: *Carnaval no Fogo (Carnival in Fire,* 1949) and *Mônica e Cebolinha no Mundo de Romeu e Julieta* (*Mônica and Cebolinha in Romeo's and Juliet's World*, 1979); and in three TV productions, Globo TV's "caso especial" ("special affair") *Romeu e Julieta (Romeo and Juliet,* 1980), two "novelas" (Brazilian serials): *Pedra Sobre Pedra* (*Stone Over Stone*, 1992) and *Fera Ferida* (*Wounded Beast*, 1993), and a series of comic sketches broadcast in 1968 by SBT. The discussion focuses on the appropriative nuances emerging from the cultural constraints characteristic of Brazilian cultural and social

identities as well as of the time of their creation, and on the different treatment required by the two filmic formats. Diversity and national identity are here seen as a way to bring to the fore the sense of nationality as it has been developed since the publication of Oswald de Andraded's *"Manifesto Antropófago" (Anthropophagic Manifesto)* in 1928.

What is the effect when Shakespearean allusion is mediated through a double layer of intertextuality, for example where the references occur in a work that is itself an adaptation of another text? Nathalie Vienne-Guerrin's chapter, "*Mon petit doigt m'a dit…*: Referencing Shakespeare or Agatha Christie?" explores the issues at stake in examining a French film version of Agatha Christie's novel *By the Pricking of my thumbs* (1968), entitled *Mon petit doigt m'a dit* (2005), directed by Pascal Thomas. It alludes to Shakespeare's *Macbeth* yet through the filters of Agatha Christie's detective novel and its film adaptation. Vienne-Guerrin considers these palimpsestic layers of reference, and generic multiplicity, asking what meanings can emerge, particularly for a French audience. What remains of Shakespeare in such a work when the allusive fragments are both concealed and revealed by Christie's work and its afterlives? She asks, how do Shakespeare and Christie share the seeds and roots of such a reference?

Mariacristina Cavecchi's chapter "Shakespeare's *Julius Caesar* in Federico Fellini's *Rome*" explores the porous boundary of Shakespeare / not Shakespeare through an examination of Federico Fellini's *Rome* (1972). She argues that the film exemplifies the conundrum by including a very short and bizarre fragment from a play about the Roman leader Julius Caesar. Shakespeare has played a key role in forging Italian national identity and Julius Caesar, herald and founder of the Roman Empire, and has undoubtedly been a key figure in Italian history and culture. References to Shakespeare's *Julius Caesar* are common in Italian film culture but is Fellini's one of them? The Fellinian quotation evidences the way in which such passing references, so marginal to the narrative of the films, are often interpreted by Shakespeareans as offshoots from Shakespeare's plays. Cavecchi considers the evidence for classifying the fragment. Whether or not it derives from Shakespeare, Fellini's brief reference reminds us of Shakespeare's crucial role in the process of negotiating questions of national identity and in articulating the contradictory relationship between Italian culture and its troublesome Fascist history.

Márta Minier's chapter, entitled "Still Our Contemporary in East-Central Europe? Post-socialist Shakespearean Allusions and Frameworks

of Reference," focuses on two films, one from East-Central Europe and one with a strong East-Central European connection, that evidence the breadth of East-Central European recourse to Shakespeare. The Polish television film *Żółty szalik* (*Yellow Scarf*) (2000), directed by Janusz Morgenstern, makes only a slight reference to *Hamlet*; however, Minier argues that upon closer inspection, the connection is more than superficial. She illuminates the ways in which the film's themes and characters invoke Hamlet and his existential questioning, lending the protagonist gravitas in dealing with his alcoholism and giving him the potential of being a modern-day tragic hero, while his petty situation and quixotic struggle fuse the tragic overtone with that of comedy. The second film is Ronald Harwood's internationally acclaimed *The Pianist* (2002), based on Władysław Szpilman's memoir, that quotes from The *Merchant of Venice*. It is Wladek's brother Henryk who reads *The Merchant of Venice* as the family are made to wait before they are pushed onto the trains, and Minier explores the resonances of the allusion to Shylock's famous "Hath not a Jew eyes?" speech, in the face of the horrors of the Holocaust.

Boris N. Gaydin and Nikolay V. Zakharov in their chapter "Soviet and Post-Soviet References to *Hamlet* on Film and Television" explore the iconic place of *Hamlet* on the Russian screen. Since Grigori Kozintsev's landmark adaptation of 1964, *Hamlet* has been evoked in Russian film in a variety of ways. They trace how Hamlet is turned into an icon in popular culture and in commercials. Hamlet is presented as the embodiment of a thinker, a nobleman, a lover, a lunatic and an enigma. Their examples constitute a diverse range of genres, including an episode of a children's comedy TV show *Yeralash*, an "Interesting Movie or Poor Yurik" (1977); an episode in a comedy TV series *33 Square Meters* (1999–2000), "Hamlet, Prince of Dacha"; a student pop sketch "Hamlet" in *the Club of the Funny and Inventive* (2002); and Hamlet's soliloquy read by Elizaveta Arzamasova in an episode of the TV series *Daddy's Daughters* (2007). These diverse screen allusions to Hamlet point to the figure's popularity and range of uses to which Shakespearean appropriation has been put in Russian culture.

Finally, Mark Thornton Burnett's afterword concludes the volume with valuable reflections on the chapters outlined here and by exploring the short film *Daqqet ix-Xita* (*Plangent Rain,* 2010), directed by Kenneth Scicluna and set in Valletta, Malta, and its intertextual dialogue with *Hamlet*. Burnett also contributes some personal reflections on Mariangela Tempera.

Conclusion

This volume ultimately asks: what can Shakespeare do to a filmic text? What versions of Shakespeare emerge from these intertexts and how do these fragments transform our readings of films? Our hope is that the chapters presented here will increase awareness of Shakespeare's spectral reach and the potential richness of interpretation, critique and international dialogue when we take these intertextual mosaics into account.

Notes

1. *Raven*, directed by James McTeigue (Intrepid Pictures, 2012), is a serial-killer crime thriller set in the nineteenth century.
2. Alexa Alice Joubin, "Screening Social Justice: Performing Reparative Shakespeare Against Vocal Disability," *Adaptation*, vol. 14, no. 2 (August 2021): 187–205.
3. Eric S. Mallin, *Reading Shakespeare in the Movies: Non-Adaptations and Their Meanings* (New York: Palgrave Macmillan, 2019), 1.
4. Linda Hutcheon, *A Theory of Adaptation*, 2nd ed. (New York: Routledge, 2013), 121.
5. Marjorie Garber, *Quotation Marks* (New York: Routledge, 2003).
6. Alexa Alice Joubin and Elizabeth Rivlin, eds., *Shakespeare and the Ethics of Appropriation* (New York: Palgrave Macmillan, 2014).
7. Christina Wald, *Shakespeare's Serial Returns in Complex TV* (London: Palgrave Macmillan, 2020), 1 and 8.
8. Hutcheon, 7.
9. Julie Sanders, *Adaptation and Appropriation* (New York: Routledge, 2006), 26.
10. Christy Desmet, Natalie Loper and Jim Casey, eds., *Shakespeare/Not Shakespeare* (New York: Palgrave Macmillan, 2017).
11. Burnett, Mark Thornton, *Shakespeare and World Cinema* (Cambridge: Cambridge University Press, 2013), 2.

Works Cited

Burnett, Mark Thornton. *Shakespeare and World Cinema*. Cambridge: Cambridge University Press, 2013.

Calbi, Maurizio. *Spectral Shakespeares: Media Adaptations in the Twenty-First Century*. London: Palgrave Macmillan, 2013.

Desmet, Christy, Natalie Loper and Jim Casey, ed. *Shakespeare/Not Shakespeare*. New York: Palgrave Macmillan, 2017.

Garber, Marjorie. *Quotation Marks*. New York: Routledge, 2003.
Hutcheon, Linda. *A Theory of Adaptation*. 2nd ed. New York: Routledge, 2013.
Joubin, Alexa Alice. "Screening Social Justice: Performing Reparative Shakespeare against Vocal Disability." *Adaptation*, vol. 14, no. 2 (August 2021): 187–205.
Joubin, Alexa Alice and Elizabeth Rivlin, eds. *Shakespeare and the Ethics of Appropriation*. New York: Palgrave Macmillan, 2014.
Lanier, Douglas. "Shakespearean Rhizomatics: Adaptation, Ethics, Value." In *Shakespeare and the Ethics of Appropriation*, eds. Alexa Alice Joubin and Elizabeth Rivlin. New York: Palgrave Macmillan, 2014.
Mallin, Eric S. *Reading Shakespeare in the Movies: Non-Adaptations and Their Meanings*. New York: Palgrave Macmillan, 2019.
Sanders, Julie. *Adaptation and Appropriation*. London and New York: Routledge, 2006.
Wald, Christina. *Shakespeare's Serial Returns in Complex TV*. London: Palgrave Macmillan, 2020.

Dedicated to the late Mariangela Tempera (1948–2015), in loving memory.

The Global Shakespeares series, edited by Alexa Alice Joubin, explores the global afterlife of Shakespearean drama, poetry and motifs in their literary, performative and digital forms of expression in the twentieth and twenty-first centuries. Disseminating big ideas and cutting-edge research in e-book and print formats, this series captures global Shakespeares as they evolve.

More information about this series at
https://link.springer.com/bookseries/15016

Editors
Alexa Alice Joubin
George Washington University
Washington, DC, USA

Victoria Bladen
University of Queensland
Brisbane, QLD, Australia

ISSN 2947-8901 ISSN 2947-891X (electronic)
Global Shakespeares
ISBN 978-3-030-93782-9 ISBN 978-3-030-93783-6 (eBook)
https://doi.org/10.1007/978-3-030-93783-6

Cover illustration: Victoria Bladen

This Palgrave Macmillan imprint is published by the registered company Springer Nature Switzerland AG
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

Acknowledgements

This volume is dedicated to the loving memory of the late Mariangela Tempera (1948–2015), scholar, educator and founder of Centro Shakespeariano Ferrara, Italy, whose pioneering work in the study of Shakespeare adaptations continues to inspire us. To celebrate the twentieth anniversary of the Centro Shakespeariano Ferrara, Professor Tempera organized a conference, "Shakespeare in Tatters: Referencing His Works on Film and Television," in Ferrara, May 10–11, 2013, where the essays in this collection first took shape. We gratefully acknowledge the support of the Centro Shakespeariano Ferrara, Dipartimento di Studi Umanistici at the Università degli Studi di Ferrara, Dipartimento di Lingue e Letterature Straniere of the Università degli Studi di Milano, Comune di Ferrara Assessorato alla Cultura Turismo e Giovani, the Institut de recherches sur la Renaissance, l'âge Classique et les Lumière of the Université Montpellier 3 Paul Valéry in France, the Russian Foundation for the Humanities, the National Research Foundation of South Africa, Facultad de Filosofía y Letras of the Universidad Nacional Autónoma de México and Gandarela Cultural Complex and the Globe Brasil.

Victoria Bladen has graciously provided her striking illustration for use as the cover image of this book.

Washington, DC, USA — Alexa Alice Joubin
Brisbane, Australia — Victoria Bladen

Notes on Contributors

Victoria Bladen teaches in literary studies and adaptation at the University of Queensland, Australia, and has twice received a Faculty award for teaching excellence. Her publications include: *The Tree of Life and Arboreal Aesthetics in Early Modern Literature* (Routledge, 2021); six Shakespearean text guides in the Insight (Melbourne) series, including *The Merchant of Venice* (2020) and *Much Ado About Nothing* (2019); and five co-edited volumes, including *Shakespeare on Screen: King Lear* (Cambridge University Press, 2019), and *Shakespeare and the Supernatural* (Manchester University Press, 2020). Current projects include the co-edited volume *Shakespeare on Screen: Romeo and Juliet* (Cambridge University Press, forthcoming 2022).

Maurizio Calbi is Professor of English at the University of Palermo in Italy. He has published on Shakespeare, the representations of the body in early modern culture, postcolonial literature and postcolonial rewriting of Shakespeare. His most recent book is *Spectral Shakespeares. Media Adaptations in the Twenty-First Century* (Palgrave, 2013; paperback 2016). He is currently working on Shakespeare in the French *nouvelle vague*, "Prison Shakespeare," and Shakespeare in social media. He is also preparing a monograph on "interstitial Shakespeare," which uses examples of adaptations in different media to address current debates about the notion of "global Shakespeare."

Mariacristina Cavecchi works in the Department of Foreign Languages and Literatures at the State University of Milan, where she teaches History of British Drama and English Literature. Her research interests include twentieth-century and twenty-first-century British drama and theatre. She has also written on contemporary appropriations of Shakespeare's plays for theatre and cinema, Shakespeare in popular culture, and Prison Shakespeare. Her most recent edited volumes include *SceKspir al Bekka. Romeo Montecchi dietro le sbarre dell'Istituto Penale Minorile Beccaria* (2020) and *Will forever young! Shakespeare & Contemporary Culture* (a special number of *Altre Modernità/Other Modernities*, 2017). She served on the executive board of IASEMS.

Aimara da Cunha Resende is the founding President of the Brazilian Shakespeare Studies Centre and a retired Full Professor of English Literature from the Catholic University of Minas Gerais and retired Associate Professor from the Federal University of Minas Gerais. She has published extensively on Shakespeare and his time, both in Brazil and abroad. She translated *Love's Labours Lost* (Selo CESh/Tessitura, 2006) and edited *Foreign Accents: Brazilian Readings of Shakespeare* (University of Delaware Press, 2002). She serves as the General Editor of the Brazilian CESh/Tessitura series on Shakespeare and his contemporaries and Associate Editor of the *Cambridge Guide to the Worlds of Shakespeare* (2016). Professor Resende devised and has been developing for 16 years now, in the rural town of São Francisco de Paula, Minas Gerais, a project for the education of children through Shakespeare's work, "Shakespeare and the Children."

Boris N. Gaydin is Head of the Laboratory of Electronic Research and Educational Projects at the Institute of Fundamental and Applied Studies, Moscow University for the Humanities. He serves as Senior Lecturer in the Department of Romance and Germanic Philology at the St. Tikhon's Orthodox University, Academic Secretary of the Shakespeare Committee at the Russian Academy of Sciences and editor-in-chief of the journal *The Horizons of Humanities Knowledge*. He has co-edited, with Nikolay V. Zakharov, a number of digital humanities projects, including the Information Research Databases "Russian Shakespeare" (rus-shake.ru) and "Shakespeare's Contemporaries" (around-shake.ru), the Electronic Encyclopedia "The World of Shakespeare" (world-shake.ru) and "Digital Tools for Comparative Thesaurus Analysis of Russian Translations of W. Shakespeare's Works" (shakespearecorpus.ru).

Alexa Alice Joubin teaches in the Departments of English, Women's, Gender and Sexuality Studies, Theatre, International Affairs, and East Asian Languages and Literatures at George Washington University in Washington, DC, where she serves as founding Co-director of the Digital Humanities Institute. Her recent books include *Shakespeare and East Asia* (Oxford University Press, 2021), *Race* (co-authored with Martin Orkin, Routledge, 2018), *Local and Global Myths in Shakespearean Performance* (co-edited, Palgrave, 2018) and *Shakespeare and the Ethics of Appropriation* (co-edited, Palgrave, 2014).

Márta Minier is Associate Professor of Theatre and Media Drama at the University of South Wales, UK. Her research interests include Shakespeare (Shakespeare reception in particular), adaptation, translation, dramaturgy, the culture of East-Central Europe, and the biopic and biographical drama. Her publications include the co-edited *Adaptation, Intermediality and the British Celebrity Biopic* (2014, Ashgate) and *Shakespeare and Tourism: Place, Memory, Participation* (2019, E.S.I.) as well as Shakespearean special issues for *New Readings* (2012) and *Multicultural Shakespeare: Translation, Appropriation and Performance* (2017). She is joint editor of the *Journal of Adaptation in Film & Performance*.

Chris Thurman is a Professor of English and Director of the Tsikinya-Chaka Centre at the University of the Witwatersrand (Johannesburg, South Africa). Thurman is the editor of *South African Essays on 'Universal' Shakespeare* (2014), *Sport versus Art: A South African Contest* (2010) and twelve volumes of the journal *Shakespeare in Southern Africa*. His other books are the monograph *Guy Butler: Reassessing a South African Literary Life* (2010) and *Text Bites*, an anthology for high schools (2009); and two collections of arts journalism, *At Large: Reviewing the Arts in South Africa* (2012) and *Still at Large: Dispatches from South Africa's Frontiers of Politics and Art* (2017).

Poonam Trivedi taught at the University of Delhi. She has co-edited books on Indian and Asian Shakespeare: *Asian Interventions in Global Shakespeare: 'All the World's his Stage'* (2020), *Shakespeare and Indian Cinemas: 'Local Habitations'* (2018) and *Shakespeare's Asian Journeys: Critical Encounters, Cultural Geographies, and the Politics of Travel* (2017), *Re-playing Shakespeare in Asia* (2010) and *India's Shakespeare: Translation, Interpretation and Performance* (2005) and has authored a CD 'King Lear *in India*' (2006). She is on the editorial board of the

Shakespeare on Screen series and is a Vice Chair of the Asian Shakespeare Association.

Nathalie Vienne-Guerrin is Professor in Shakespeare studies at the Université Paul-Valéry Montpellier 3 and a member of the Institut de Recherche sur la Renaissance, l'âge Classique et les Lumières (IRCL, UMR 5186 CNRS). She is co-editor-in-chief of the international journal *Cahiers Élisabéthains* and co-director (with Patricia Dorval) of the *Shakespeare on Screen in Francophonia Database*. She has extensively on Shakespeare's evil tongues and Shakespeare on screen and has published *The Unruly Tongue in Early Modern England, Three Treatises* (2012) and *Shakespeare's Insults: A Pragmatic Dictionary* (2016). She is co-editor, with Sarah Hatchuel, of the Shakespeare on Screen series.

Nikolay V. Zakharov is Director of the Shakespeare Center in the Institute of Fundamental and Applied Studies at Moscow University for the Humanities. He is the co-Chairman of the Shakespeare Committee in the Russian Academy of Sciences. He has co-edited, with Boris N. Gaydin, a number of digital humanities projects, including the Information Research Databases "Russian Shakespeare" (rus-shake.ru) and "Shakespeare's Contemporaries" (around-shake.ru), the Electronic Encyclopedia "The World of Shakespeare" (world-shake.ru) and "Digital Tools for Comparative Thesaurus Analysis of Russian Translations of W. Shakespeare's Works" (shakespearecorpus.ru).

Contents

GLOBAL SHAKESPEARES
Series Editor: **Alexa Alice Joubin**

Allusions to Shakespeare haunt our contemporary culture in a myriad of ways, whether through brief references or sustained intertextual engagements. Shakespeare's plays and motifs have been appropriated in fragmentary forms onstage and onscreen since motion pictures were invented in 1893. This collection of essays extends beyond a US-UK axis to bring together an international group of scholars to explore Shakespearean appropriations in unexpected contexts in lesser-known films and television shows in India, Brazil, Russia, France, Australia, South Africa, East-Central Europe and Italy, with reference to some filmed stage works.

Alexa Alice Joubin is founding Co-Director of the Digital Humanities Institute and Professor of English, Women's, Gender and Sexuality Studies, Theatre, East Asian Languages and Literatures, and International Affairs at George Washington University in Washington, D.C., USA. Her latest book is *Shakespeare and East Asia* (2021).

Victoria Bladen teaches literary studies and adaptation at the University of Queensland, Australia. Her latest book is *The Tree of Life and Arboreal Aesthetics in Early Modern Literature* (2021).

ISBN 978-3-030-93782-9

9 783030 937829

www.palgrave.com

palgrave
macmillan