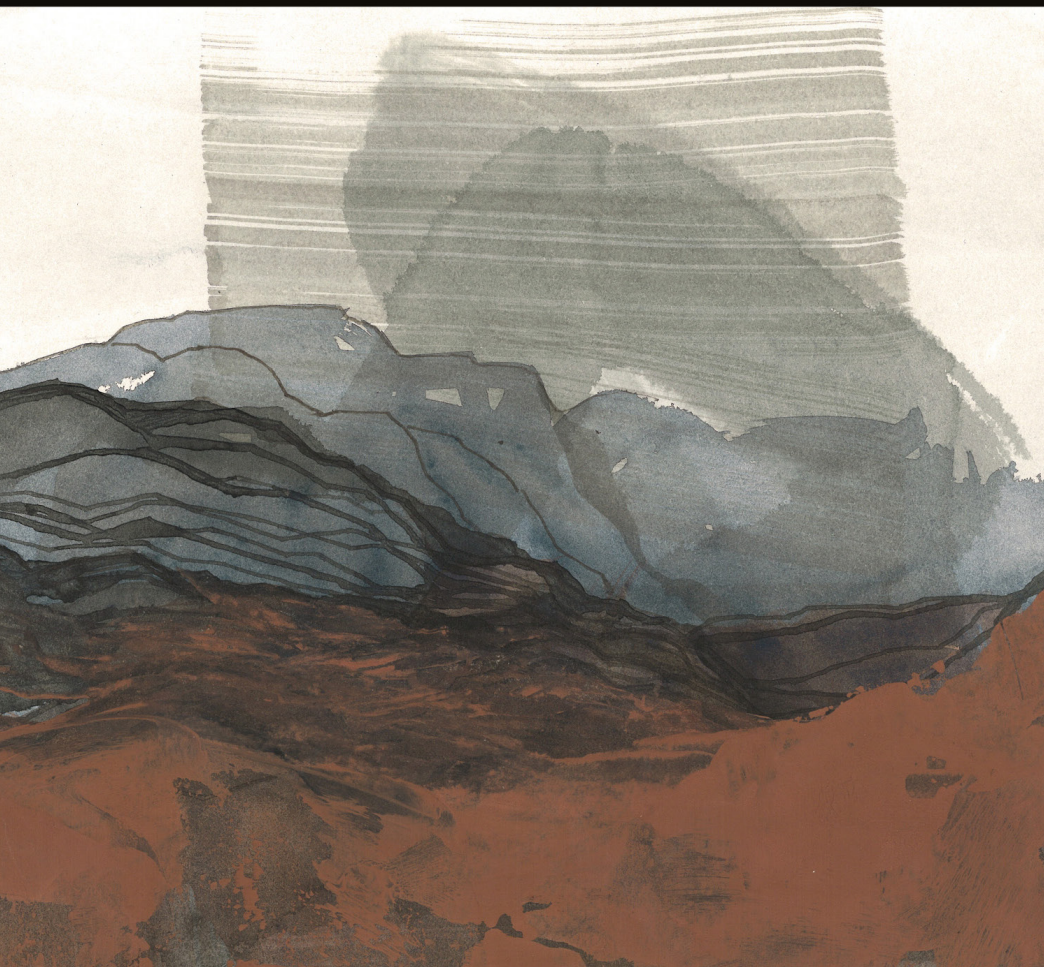


THE ARDEN SHAKESPEARE



Global Shakespeare
AND SOCIAL INJUSTICE

Towards a Transformative Encounter

Edited by Chris Thurman
and Sandra Young

PART I

Scholarship and social justice

Questions for
the field

3

What makes Global Shakespeares an exercise in ethics?

Alexa Alice Joubin

Stage and screen adaptations of Shakespeare's plays raise ethical questions – that is, questions about how human beings should act and treat one another. In which contexts might cross-cultural enterprises be naturalizing the values associated with Shakespeare to exploit unequal power relations among artists of different backgrounds? Conversely, to what end are artists using the brand of Shakespeare? How do festival organizers tap into the ideological purchase of being 'global' (which means being connected to several locations) by inviting productions that feature diverse casts and cultural references? These are just some of the questions driving critical engagements with Shakespearean adaptations from the past five decades.

Adaptations that specifically draw on global Shakespeare as a working concept range from Akira Kurosawa's film *Throne of Blood* (Toho, 1957), which appropriates Noh masks and stylized movements to interpret Lady Macbeth's psyche,¹ to Iqbal Khan's 2001 Royal Shakespeare Company stage production of *Much Ado about Nothing* (with Paul Bhattacharjee as Benedick and Meera Syal as Beatrice), which borrowed from Bollywood conventions to

interpret rituals and gender roles.² In the latter case, Syal was the first woman of South Asian heritage to play Beatrice in England; the cast may have looked and sounded foreign, but they were part of the English local theatre scene. In Kenneth Branagh's Japanesque film *As You Like It* (BBC and HBO, 2006), Wakehurst Place is dressed up with a Zen garden, shrine gate and trappings of a nineteenth-century Japan torn between samurai and European merchants. During the sumo match between Orlando and Charles, Duke Frederick dons dark samurai armour and sits behind Rosalind and Celia who are in European dresses. A Bunraku puppet represented Ariel in Julie Taymor's 1986 Off-Broadway production of *The Tempest* for the Classic Stage Company in New York City.³ The puppet's head floated above the stage, working its magic in various scenes.

Some of the abovementioned works are 'multi-ethnic' in terms of their mise-en-scène and casts, while others are created by white directors who found inspiration in non-Western aesthetics. White directors working in London and New York face different challenges than non-Anglophone directors touring their works to Edinburgh or distributing their films beyond Japan. Anglophone directors such as Taymor and Branagh appropriate elements of the non-Western world differently from, say, an Indian-British director (such as Khan) or a director based outside the Western metropolises (such as Kurosawa). Directors' perceived ethical responsibilities shift along with their places of origin. Likewise, artists' racial identities can sometimes incriminate them in either ethnic 'selling out' or cultural imperialism. Yukio Ninagawa's Kabuki-style *Macbeth* (Edinburgh, 1985; London, 1987), renowned for its cherry blossom motif, has drawn criticism for its self-Orientalizing selling out to festival audiences. Branagh, on the other hand, has been taken to task regarding his deployment of a 'dream of Japan' ornamentally in his signature visual romanticism. Both directors engage in some forms of Japonaiserie, but their racial identities became a dominant factor in critics' assessment of their artistic transgressions. In some contexts, artists' cultural origins and locations exonerate them from cultural appropriation – as if Ninagawa's appropriation of pre-modern Japanese sensibilities are by default more authentic than a white director's cross-cultural borrowing. Complicating matters further, directors of colour often give their adaptations an 'ethnic' flavour when these go on tour so as to make the works more palatable to international audiences.

The reception of touring productions reflects uneven power dynamics between governments and between companies. Some companies are compelled to produce works with references to their local cultures, while others have the privilege to simply tour the same production to different places around the world. For instance, Feng Gang, who wrote *The Revenge of Prince Zi Dan*, a Beijing opera adaptation of *Hamlet* that toured to the Edinburgh Festival in 2011, told the *Daily Telegraph* that he and his colleagues ‘designed this play for foreign audiences’. While it would be ideal to take traditional *jingju* plays overseas, he added, they would be ‘incomprehensible to foreigners’ no matter how ‘eye-catching’ the performance might be.⁴ This is an example of adaptations being shaped by the political expediency that I analyse in the next section. By contrast, occupying a more privileged position in terms of cultural prestige and finances, the Royal Shakespeare Company (RSC) does not usually localize its productions when it tours internationally; an example is Loveday Ingram’s *The Merchant of Venice*, which toured in Beijing and Shanghai in 2002.⁵

On the one hand, the reception history of such works reveals the self-proclaimed and imposed ethical burden that cross-cultural works carry.⁶ The appropriation of non-Western cultural elements can be fraught with problems if deployed carelessly and ornamentally. On the other hand, there are tensions between contemporary and early modern ethics. Gertrude’s decision to marry Hamlet’s uncle after the death of Old Hamlet has typically been interpreted from a Western perspective as ‘unethical’, but Laura Bohannon’s anthropological account of the reception of *Hamlet* among the Tiv people of Nigeria points out the flaw in the presumed universal validity of moral codes in that play (this is one of the most prominent instances of Shakespearean cultural relativity; the performance history of *King Lear*, which reflects a perceived ethical burden to explain Lear’s problems away or to legitimize the characters’ suffering, is another).⁷

Pedagogical instrumentality

The dialogues between Shakespeare and his modern interlocutors are driven by ethical claims and the use of Shakespeare for social justice or political expediency. As Susan Bennett points out, global

Shakespeares have been appropriated for the purpose of enhancing diversity 'quotas' in scholarship and curricula in the United Kingdom, the United States and Canada.⁸ It is problematic when a group of works are used to service academic advancement rather than serve marginalized communities. This pedagogical instrumentality of global Shakespeare adaptations can have a positive impact if the works are analysed in their own rights rather than using the artists' diverse identities as a means to the bureaucratic end of demonstrating (superficial) inclusiveness in the curriculum.

Here Gilles Deleuze and Félix Guattari's concept of *detrterritorialization* is useful. This refers to a process that separates cultural practices from their 'native' habitats or points of origin. It sheds new light on cultural relations that are in flux. Shakespeare's texts and Japanese Noh style, for example, become available for appropriation by any artist of any background. Adaptations, however, to borrow again from Deleuze and Guattari, can reterritorialize plays or performance styles when they go on tour and take up space in new venues.⁹ However, as I mentioned in the previous section, some companies, such as the RSC, do not seem to be interested in the process of reterritorialization either due to their imagined neutrality or privileged position. From 2014 to 2016, the London Globe toured Dominic Dromgoole's production of *Hamlet* through some 200 countries and territories with the same English script and cast, and little adjustment for local audiences.¹⁰

By asking what makes global Shakespeares an exercise in ethics, I am concerned with the often glossed-over detrterritorializing effect of global arts, rather than with who is more entitled to appropriate a particular culture. In this light, we gain a better understanding of intercultural works through cultural locations that have been performatively constructed. Transnational networks of collaboration and funding make it more meaningful to speak of a work's set of reference points rather than singular points of geographical origin: a French-Japanese *Richard II* by Ariane Mnouchkine in Paris and on tour, for example, or Lin Zhaohua's *Richard III*, a production set in a no-place, made in Beijing and presented in Berlin.¹¹

The ambitious Globe to Globe Festival in London in 2012 provided a taste not only of festive cosmopolitanism but also of what seems to be a common claiming of moral high ground in the language that festival organizers use to justify their efforts – a tacit narrative about how Shakespeare's universal moral values

help artists in dire situations find meanings in life. Globe to Globe stories told by visiting companies helped to sell performances of war zones to audiences in a carnival zone, as evidenced in particular by the *Comedy of Errors* (Roy-e-Sabs Company) in Dari Persian from Afghanistan. The artists themselves also pointed to Shakespeare's timeliness. The production's director, Corinne Jaber, found the *Comedy* particularly relevant to Afghanistan with 'a father searching for his lost family' after decades of war. The Roy-e-Sabs Company had to rehearse their production in Delhi after narrowly escaping a Taliban attack on the British Council building in Kabul.¹² Performing the play helped the company take shelter from harsh Afghan politics. The marketing arm of Shakespeare's Globe capitalized on the media coverage of the difficulties faced by this small theatre company, whose name means 'path of hope'. Their journey to the World Shakespeare Festival was meant to inspire hope in humanity. One couldn't help but notice how metropolitan festival organizers – like collectors – cast a colonialist gaze towards productions located in the fraught category of 'global Shakespeares'. Performances originating from the Global South have continued to be co-opted for their inspirational merit.

In 2016, the Oregon Shakespeare Festival produced Desdemona Chiang's *Winter's Tale* with an Asian-American cast, an adaptation that set the romance in pre-modern China and America's Old West, combining both Asian and Asian-American perspectives. In this instance, Shakespeare served as a platform for minority performers to engage an increasingly diverse audience and to bring to the fore some questions regarding ethnic identities. In 2018, the independent film company Shanty Productions debuted their *Twelfth Night* with a multi-ethnic cast (directed by Adam Smethurst). In the film, Sheila Atim's Black Viola is one of several refugees washed ashore on a pebble beach. Smethurst drew on the idea of using Shakespeare as 'an Other within' during an interview: 'With the widespread rise of anti-immigrant populism and governments actively encouraging a hostile environment for refugees, telling the story of the outsider surviving in an alien world on her wit, charm and ingenuity became and remains compellingly urgent.'¹³ These are examples of colour-conscious practices – choices made to counteract the erasure of minorities caused by the much-criticized notion of colourblindness.¹⁴

Global Shakespeare seems conveniently to offer answers to competing demands from both conservative and neoliberal societies, namely, the demands that educators and artists become more transnational in outlook while simultaneously sustaining traditional canons. For both conservatives and innovators, the genre of global Shakespeare is politically expedient in a neoliberal, free-market economy that tends to compartmentalize, privatize and commercialize individual suffering.

As a result, works by artists of colour engaging with Shakespeare are imagined to fix their intellectual content 'by way of a national, ethnic, or cultural location'.¹⁵ Western, white examples are assumed to be more effective in their explanatory power, while African, Asian and Latin American materials are recruited to serve as the exceptional particular. Henry Louis Gates Jr. makes a similar observation in his call for developing a 'Black theory' specifically for the interpretation of African American literature to counter the tendency not to see aesthetic merit in Black literature. He writes that 'black literature and its criticism . . . have been put to uses that were not primarily aesthetic'; rather, they are part of the discourse about the role of African Americans in 'the order of things'.¹⁶

Uneven valuation

This chapter proposes that we theorize global Shakespeare through questions of ethics. Acts of appropriation carry with them strong ethical implications; a crucial component is one's willingness to listen to and be subjected to the demands of others. In the pull and tug of appropriating a work, the polyphony of voices – including voices once obscured by history – can regain moral agency. Appropriation as an act of quoting others can be an exercise of channelling, letting through and enabling feeble voices. These metaphorical citations create moments of self and mutual recognition.

I would like to note that while artists and critics alike gravitate towards inspirational narratives, there is the risk of selling out on art's potential impact in terms of social justice. Advertising trends – or cultural paratexts around performances – sometimes give false impressions of the works' inclusiveness. Marketing shortcuts can contradict artists' ethical claims in relation to the presentation of racial and gender diversity. In some cases, productions driven

by inclusive casting choices may be aesthetically incoherent; in others, queerness, for instance, is framed as a defining feature when a production does not actively engage with gender diversity or employ queer actors.

With increased media attention to whiteness and gender identities, theatre companies from all-female and genderqueer groups to original practice troupes have led a new advertising trend, emphasizing a queer 'vibe'. As Sawyer Kemp points out, companies do this without actually employing trans-identifying performers or engaging substantively with the trans community, which is ethically problematic.¹⁷ The gender-fluid paratext around a performance builds expectations or enhances a work's perceived social justice quotient. However, productions that engage in 'post-gender' casting practices, such as Michelle Terry's Globe productions in 2018, do not quite subvert the status quo other than not treating gender as a meaningful denominator in dramaturgical terms. Terry played Hamlet in her own production, which participated in a long tradition of women playing Hamlet.¹⁸ Mark Rylance's all-male *Twelfth Night* at the Globe in 2012 (directed by Tim Carroll) focused more on its merit as proof of concept for original practice performances in modern times than on rethinking gender roles and identities.

As with gender, race is a key vector in embodied identities. Despite and because of artistic director Gregory Doran's defence of its 'non-culturally specific casting' practice, the RSC was criticized for its predominantly white cast in *The Orphan of Zhao* (2012).¹⁹ Productions with racially diverse casts face their own problems, too. In 2017, the Shakespeare Theatre Company in Washington, DC, produced a pan-African *Macbeth*, directed by Liesl Tommy with a multi-ethnic cast. The production, set in a fictional African country, brought to mind Orson Welles's landmark 1936 *Macbeth*, which was set in Haiti and featured an all-Black cast. Tommy reimagined the Scottish play in a north African political landscape with visual references to Russian and CIA (or rather, UIA in the production) intervention in civil wars and regime change in an unnamed 'third-world' country. The production boasted non-traditional and gender-bending casting, featuring more women and actors of colour than in previous productions by the same company, with Jesse J. Perez (*Macbeth*) and Nikkole Salter (*Lady Macbeth*) in the lead roles. Not coincidentally, Hecate and the witches were the only white

characters in this universe, which accentuated not only the clash between Western imperialism and the developing world but also the power imbalance between Black and white communities. The transposition strategy of adaptation reflected the life experience of Tommy, who was raised in Cape Town, South Africa, during the late apartheid era.

Contrary to expectations, however, this BIPOC (Black, Indigenous, and People of Colour)-led production addressing political oppression received a mixed response as a result of its lack of coherence in dramaturgical conceptualization. It was perceived that the multi-ethnic cast was used for ornamental value, even though Tommy's production engaged in two models of non-traditional casting outlined by the Alliance for Inclusion in the Arts and Ayanna Thompson: conceptual casting, a model 'in which actors of color are [self-consciously] cast in roles to enhance the play's social resonance', and cross-cultural casting, an approach that translates the universe of the play to a different culture and location.²⁰ As in Welles's *Macbeth*, the ethnicity and race of Tommy's cast matched those of the characters and cultures in the adaptation's universe.

Casting people of colour is an important step, but, as Philip J. Mazzocco's research points out, there is an important distinction between colour-conscious and colour-blind casting practices. The former brings actors' identities to bear on dramaturgical meanings. The latter 'perpetuates prejudices against minority rather than eradicating them', because it erroneously equates social justice with the absence of stereotyping in selection processes. Mazzocco points out that colour-blind practices can propagate 'harmful anti-minority prejudice'.²¹

Shakespeare to the rescue?

The cases I have discussed thus far demonstrate that adaptations have strong ethical implications whether or not the artists make claims about ethics – mutually accepted guidelines on what constitutes a good action. Since acting involves embodying and channelling the pathos of the characters, performances have become the primary area where beliefs in the remedial functions of art are manifested and contested.

To elucidate my theory of ethics, I work from a growing archive of recent instances of ethical claims about global Shakespeares. Behind global performances lie either ethical questions or efforts to link the classics to social justice. My research has shown that many screen and stage adaptations are informed by a philosophical investment in Shakespeare's reparative merit, a preconceived notion that performing the Shakespearean canon can improve not only local art forms (such as attracting a larger audience or securing invitations for international festivals or tours) but also personal and social circumstances (such as addressing issues that are otherwise difficult to discuss publicly).²² Shakespeare is imagined to have a reparative effect on the artist's or society's outlooks on life when the time is 'out of joint' (*Hamlet*, 1.5.156) or during identity crises. Michael Dobson has used the term 'sentimental myths' to characterize the tendency, on the part of enthusiasts, to imagine socially remedial, politically effective Shakespeares.²³ Examples include the idea that 'all productions . . . in the former Eastern Bloc were urgently political' or the myth of Shakespeare's 'intercultural transparency' on account of successful translations of his oeuvre into multiple languages (which in turn is used as evidence that his work 'must somehow transcend all of them').²⁴

Some artists and audiences see performing or reading Shakespeare as a strategy to set things right. Appropriations by both politicians and artists have tapped into Shakespeare's perceived remedial functions. Take, for example, the curious case of Nelson Mandela's reading of Shakespeare. A smuggled copy of *The Complete Works of Shakespeare* is said to have inspired Nelson Mandela while he was imprisoned on Robben Island off the coast of Cape Town. The South African political prisoners there signed their names next to passages that were important to them. The passage Mandela chose on 16 December 1977 was Caesar's stoic defiance before leaving for the senate on the Ides of March:

Cowards die many times before their deaths;
 The valiant never taste of death but once.
 Of all the wonders that I yet have heard
 It seems to me most strange that men should fear;
 Seeing that death, a necessary end,
 Will come when it will come. (*Julius Caesar* 2.2.32–37)

In journalistic discourses, these lines supposedly taught Mandela how to dream and how to rise from the ashes. Interestingly, the story about the 'Robben Island Bible' has gained much more traction outside South Africa, particularly in London thanks to the British Museum's exhibition during the 2012 London Olympics (this was followed by an exhibition at the Folger Shakespeare Library in Washington, DC, in 2013). Many political prisoners who signed their names in that *Complete Works* could not recall their choice of passage or its significance during interviews. For the individuals directly involved, the political purchase of these citations was no longer relevant. South African scholars are more realistic in their assessment of the claims about Shakespeare's moral centrality to the liberation movement. David Schalkwyk has noted that 'Mandela pays little attention to the context of the speeches from which he draws his lessons or comforts'.²⁵ Ashwin Desai, in his book based on interviews with eight former inmates, cautions that 'Shakespeare is part of a Eurocentric canon that crowds out valuable and more relevant black and female voices'.²⁶

Contradictory to the British media's celebration of Shakespeare's centrality in South African politics, prominent figures in the post-liberation African National Congress disavowed the Robben Island Bible's significance in political reform. Jackson Mthembu (former African National Congress [ANC] spokesman and parliamentarian) said it is not an inspiration and only iconic 'to those who want to make it iconic'.²⁷ Likewise, Ahmed Kathrada (former advisor to Mandela and parliamentarian), who was among those who put their names in the *Complete Works*, dismissed the idea that Shakespeare has politically reparative functions. This is an instance of 'ethical impact' in the eyes of beholders. In fact, it is not the South African politicians but British cultural institutions, such as the British Museum, that are deeply invested in the notion of Shakespeare setting things right – both within and outside the UK.

The political agency that comes with appropriation can lead to political advocacy or a false impression of ethical agency. Take *The Merchant of Venice*, for example. Shylock's 'Hath not a Jew eyes?' speech is one of the most often appropriated and cited passages. Al Pacino's superb performance in the Michael Radford film (MGM, 2004) brought humanity to the character and highlighted the difficulty of wrestling with a complex speech that is simultaneously a human rights declaration and a demonstration of vindictiveness.

The speech is featured in Roman Polanski's *The Pianist* (Canal+, 2002) and is particularly prominent in the film's trailer. As the Polish pianist Wladyslaw Szpilman (Adrian Brody) and his family wait in a yard to be shipped off to a concentration camp, he asks his brother what he is reading. His brother reads begrudgingly from the volume in his hand: 'If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?', pausing right before the passage turns vindictive ('And if you wrong us, shall we not revenge?'). Szpilman's brother hands the book to him; he endorses it as a very appropriate choice for the occasion. The camera lingers just enough to show the play's title on the book cover. *Merchant* has become an iconic work when it comes to critiquing anti-Semitism. The citation of multi-layered histories and Shakespeare together is powerful and moving. However, as a form of deterritorialization, such reductive citations gloss over anti-Semitism within the play by amplifying the de-contextualized humanist message.

These instances point to a larger phenomenon that might be called remedial interpretations of Shakespeare. In a different context, Douglas Lanier has raised questions about 'reparative Shakespeare', the performance of socially conscious, inspirational narratives that use Shakespeare as their centrepiece.²⁸ Fictional and documentary works in this genre, such as *A Midwinter's Tale* (dir. Kenneth Branagh, 1995), *A Dream in Hanoi* (dir. Tom Weidlinger, 2002), *Mickey B* (dir. Tom Magill, 2007), *The Last Lear* (dir. Rituparno Ghosh, 2007), *The Road to the Globe* (dir. Mike Jonathan, 2012), *The Hobart Shakespearians* (dir. Mel Stuart, 2005) and *Cesare deve morire* (*Caesar Must Die*, dir. Paolo Taviani and Vittorio Taviani, 2012), often feature a foolhardy troupe or director working with unlikely Shakespearean actors for a high-stakes performance. Despite seemingly insurmountable obstacles and setbacks, the narratives end with a triumphant performance. Lanier theorizes that such works 'invest Shakespeare with magical reformational power', and the socially marginalized – refugees, women of colour, inmates – can be empowered accordingly.

Popular culture shares this impulse to put literature, and Shakespeare in particular, to socially enlightened uses. In *Shakespeare in Love* (dir. John Madden, 1998), the stuttering tailor and aspiring thespian, Wabash, plays the chorus in the premiere of *Romeo and Juliet*. As he delivers the prologue, his stammer gradually disappears; eventually he is able to finish reciting the

speech. Even though reparative performances come with their own affective rewards, the universalist moralization of the classics can be problematic. Shakespeare is believed to be a catalyst for social change and source material for ‘feel good’ narratives. For these reasons, earnest performances of Shakespeare’s reparative efficacy sometimes align themselves with conservative interpretations of the plays. They assume that, if one tunes in carefully, one could receive moral lessons contained in the dramatic situations and thereby improve one’s personal and social circumstances.

Among Shakespeare’s plays, *King Lear* has been used frequently for reparative purposes. Anglophone pop culture gravitated towards *King Lear* through memes and quotes during the global Covid-19 pandemic, especially in early 2020. On Shakespeare’s birthday, 23 April, at the height of the pandemic, Canada’s Stratford Festival kicked off their online film festival with artistic director Antoni Cimolino’s 2014 *King Lear*; this became their most watched video, with 85,000 viewers. One reason for this popularity is that *Lear* is widely but erroneously thought to be written during an outbreak of the bubonic plague. Despite its bleak outlook, the play was appropriated to reassure audiences of their pre-existing beliefs about humanity during a global crisis.

There were pop cultural references to Lear and ageing as an undignified process before the pandemic, too. In Christopher Nolan’s film *The Dark Knight* (2008), Gotham City’s district attorney Harvey Dent says, in a foreshadowing scene, that one either ‘dies a hero [in a timely manner]’ or ‘live[s] long enough to see yourself become a villain’, implying that longevity simply brings more opportunities to embarrass oneself. Passages from *King Lear* have been used to play a healing role in narratives about ageing and dying with dignity. Iconic scenes have also been used to comment on situations outside the play’s world and its fictional logic. Kristian Levring’s film *The King Is Alive* (Newmarket Capital Group, 2000), shot in the avant-garde style of Dogme 95, features performances of various scenes of *King Lear* as a desperate diversion by a group of tourists stranded in the Namibian desert.

Other adaptations deploy speeches from the tragedy as therapy for both characters and audiences. In Rituparno Ghosh’s 2007 film *The Last Lear*, which is inspired by Utpal Dutt’s play *Aajker Shahjahan*, an eccentric, ageing Shakespearean stage actor in Kolkata, Harish ‘Harry’ Mishra (Amitabh Bachchan), reenacts

scenes of plays he used to perform. In the final scene, Shabnam (Preity Zinta) comes to visit Harry and wakes him from a coma by reading lines from the reconciliation scene (*King Lear* 4.7). An actress herself and an admirer of Harry, Shabnam slips into the role of Cordelia, while Harry dies reciting the lines he knows by heart: 'You are a spirit, I know . . . Where have I been? . . . I know not what to say . . . I am a very foolish, fond old man.' It is a scene of reconciliation and self-recognition because in his career, Harry was ill-suited for the transition from stage to screen.

Similar to *The Last Lear*, John Kani's two-hander *Kunene and the King* depicts how characters come to terms with racialized biases and their mortality through situations that parallel those in *Lear*. Jack, a white South African actor coping with terminal liver cancer, and his Black male nurse, Lunga, end up reenacting and reciting scenes from the play. Through *Lear*, Jack and Lunga expose each other's cultural biases and eventually reconcile their differences. This co-production by the RSC and the Fugard Theatre was mounted in Stratford-upon-Avon and Cape Town in 2019 and performed by Kani and Antony Sher, a British actor of South African origin who has written at length about his diasporic experience.²⁹ A decade prior to their collaboration on *Kunene and the King*, Kani and Sher starred in Janice Honeyman's *The Tempest* (RSC and Baxter Theatre, 2009), where Kani played Caliban to Sher's Prospero, addressing, in Sandra Young's words, 'a post-apartheid hermeneutic heaving with anger at decades of racial injustice'.³⁰

In a similar but more sombre vein, the independent film *Lear's Shadow* (dir. Brian Elerding, 2019) follows two friends as they use *Lear* to prove their points in an argument. Jack (Fred Cross) takes on the role of Lear, while Stephen (David Blue) plays all three of Lear's daughters. They act out scenes from *Lear* while attempting to rebuild their friendship and deal with grief. *Lear* becomes both a pretext for the film and a therapeutic source for the characters.

The myths of Shakespeare in modern culture are partially responsible for the artistic and critical predilection for reparative performances. When Shakespeare is evoked, the play or passages are given an ethical burden and sometimes a curative quality. In our contemporary context, ethics are often interpreted specifically in terms of a responsibility towards people who have been treated unfairly. We owe it to the artist who created the works that we

study. We owe it to ourselves to listen intently to what they have to say.

Two relevant concepts here are Rita Charon's 'radical listening' and Emmanuel Levinas's theory of ethics in knowledge production. Radical listening, a communication strategy, is attuned to the roots of stories in a manner that allows for 'an equality between teller and listener that gives voice to the tale'.³¹ Ethics takes precedence over organized forms of knowledge about a subject, and we should be on the lookout for unconscious and discriminatory biases in the production and dissemination of knowledge. The British Museum, for instance, suggested one particular way to 'know' the cultural significance of the Robben Island Bible within the UK's understanding of international affairs, while South African political prisoners had their own pathway to alternative knowledge about their experience and political reform. There is an ethical imperative in the formulation of ideas about a given topic after facts have been compiled. We are also responsible for the preservation of the alterity of the Other, even as we make the obscure known by 'freeing it of its otherness' – in other words, we are constantly striving against 'the imperialism of the same', an assertive move of acquisition that maps unfamiliar things onto what we think we know.³²

If knowledge production is an acquisitive move, it has also given rise to 'knowledgeable ignorance', which, according to Norman Daniel, is the tendency to insist on 'knowing' something as one's own ideological construct. It is a form of laziness and irresponsible action to know 'people as something they are not, and could not possibly be, and [to maintain] these ideas even when the means exist to know differently'.³³ Equally problematic is the tendency to regard the global and the local as politically expedient, diametrically opposed categories of difference in an often-unarticulated agenda to preserve a literary elite. The global is imagined to be whatever the United States and the United Kingdom are not.³⁴ Since 1940, the United States and the United Kingdom have been close military allies, though their governments may diverge on foreign policy and worldviews. Notwithstanding their political and cultural differences (captured aptly by Oscar Wilde: 'We have really everything in common with America nowadays, except, of course, language'), these two countries – with a combined population of 400 million – have collectively maintained the dominant role of the English language and Anglophone cultural production in the

modern world.³⁵ This phenomenon has contributed to the tendency, in English-language scholarship, to assume that the global refers to cultural realms beyond the United States and the United Kingdom.

Site-specific ethics

To address the blind spots of misguided 'ethical' questions, we can develop site-specific knowledge. Location-specific narratives in Shakespeare adaptations unfold alongside their intricately crafted mise-en-scène with ethnographic details, revealing the physical, fictional and geocultural dimensions of the cultural work being carried out under the name of Shakespeare. Films and theatre productions accrue site-specific meanings as they are toured or viewed in different locations. Site-specific epistemologies consist of the production and dissemination of location-based meanings, as 'epistemic evaluation' depends on 'practical concerns' such as the cultural backgrounds of the artists and audiences.³⁶ The setting and venue of a performance is key to location-specific narratives and ethics. The site-specific epistemologies that audiences can, or choose to, access depends on their theatre-going habits and cultural backgrounds.

Understanding that the meanings of any adaptation are relational can lead to a deeper appreciation of how multiple localities are brought together to craft a new narrative. Take John Kani's work, for example. His landmark performance of Othello in a 1987 production (dir. Janet Suzman) at the Market Theatre in Johannesburg received critical acclaim. Known internationally for his performance of King T'Chaka in *Black Panther* (dir. Ryan Coogler, Marvel, 2018) and *Captain America: Civil War* (dir. the Russo Brothers, Marvel, 2016), Kani is one of the most prominent South African actors today. As a Black Othello under apartheid, Kani's presence alone was a milestone in self-representation and equality, similar to Ira Aldridge's first Black Othello in London in 1825 when exclusively white casts were the norm. The significance of Kani's and Aldridge's performances, obviously, is diametrically opposed to that of Laurence Olivier's blackface Othello in Stuart Burge's 1965 film version, which, in turn, inspired Ma Yong'an's performance in *Aosailuo* (Beijing Experimental *Jingju* Theatre, 1983), the first blackface Othello in Beijing opera and the first

Chinese operatic adaptation of a Western play after the Cultural Revolution (1966–76). Blackface performances signified differently in South Africa, the UK and China due to variances in social discourses about race.

By contrast, Kani's Caliban in the 2009 *Tempest* accrued divergent meanings in Cape Town and London, leading to uneven reception. Sher's younger Prospero kept Kani's elderly Caliban on a tether and delivered the epilogue as an apology to Caliban rather than to the audience. The production received favourable reviews when it toured Britain, where the postcolonial allegory helped white audiences justify enjoyment of the African carnival. The production's global reception is at odds with the reaction within South Africa. Noting Kani's stature as 'the master of the (post-) apartheid stage', Sandra Young has pointed out that to cast Kani as 'the supposed monster . . . is to invite outrage before he has spoken a word in Caliban's voice'.³⁷ Within South Africa, the production was not as successful as the 1987 *Othello* because, by 2009, the idea of decolonization was no longer politically revolutionary. Audiences were also divided over the staging's humour, which offended some but for others helped to bring a welcome light-heartedness.

Conclusion

Theatre and film artists continue to challenge fixed notions of tradition and a narrow definition of cultural authenticity. As Shakespeare performances enter a postnational space, where identities are blurred by the presence of international performers and tourist audiences, transnational corporate sponsors and the logics of international festivals, ethical concerns and claims continue to be articulated through site-specific epistemologies and location-specific cultural meanings. Since the postnational space, like many liminal spaces, is discursively formed, global Shakespeare becomes an exercise in ethics when dramaturgical meanings are produced across cultural and social contexts. An adaptation accrues meanings through its touring activities or the locations where it is viewed. When actors embody various characters, they draw attention to their skin colour, accents and (un)intentionally highlighted or concealed traces of cultural inscriptions in their life. Deterritorialization and reterritorialization – processes that unmark

or conceal a work's point of 'origin' – have important implications for how the field of global Shakespeare conceives of itself. A work may have a self-proclaimed social justice quotient in one location but suffer from an imposed ethical burden in another context. An exercise in ethics attends to these meanings that are in flux and supports site-specific epistemologies.

Notes

- 1 See Alexa Alice Joubin, *Shakespeare and East Asia* (Oxford: Oxford University Press, 2021), 30.
- 2 See Iqbal Kahn, '1960s Birmingham to 2012 Stratford-upon-Avon', in *Shakespeare, Race and Performance: The Diverse Bard*, ed. Delia Jarrett-Macauley (New York: Routledge, 2017), 137–45.
- 3 See D. J. R. Bruckner, 'The *Tempest* at New Audience', *New York Times*, 27 March 1986: 15. Available online: <https://www.nytimes.com/1986/03/27/theater/stage-the-tempest-at-new-audience.html>.
- 4 Malcolm Moore, 'Edinburgh Festival 2011: *The Revenge of Prince Zi Dan* – The Secret of Hamlet in Chinese', *Daily Telegraph*, 15 August 2011. Available online: <https://www.telegraph.co.uk/culture/theatre/edinburgh-festival/8701649/Edinburgh-Festival-2011-The-Revenge-of-Prince-Zi-Dan-The-secret-of-Hamlet-in-Chinese.html>.
- 5 For a general assessment of the RSC's tours to China, see Alfred Hickling, 'Sit Down and Shut Up', *The Guardian*, 11 June 2002. Available online: <https://www.theguardian.com/stage/2002/jun/12/rsc.artsfeatures>.
- 6 Alexa Alice Joubin and Elizabeth Rivlin, Introduction, *Shakespeare and the Ethics of Appropriation*, ed. Alexa Alice Joubin and Elizabeth Rivlin (New York: Palgrave Macmillan, 2014), 2–3.
- 7 A man may not marry his brother's wife, as specified by item 18 of 'A Table of Kindred and Affinity, Wherein Whosoever Are Related Are Forbidden in Scripture and Our Law as to Marry Together', *The Anglican Book of Common Prayer* (1559), ed. John E. Booty (Charlottesville: University of Virginia Press, 2005). See Laura Bohannan's 'Shakespeare in the Bush: An American anthropologist set out to study the Tiv of West Africa and was taught the true meaning of *Hamlet*', *Natural History* 75 (1966): 28–33.
- 8 See Susan Bennett's chapter in this volume, 'Re-thinking "Global Shakespeare" for Social Justice'.

- 9 Gilles Deleuze and Félix Guattari's approach is parallel to the concept of economic deterritorialization, as discussed in their two-volume *Capitalism and Schizophrenia: Anti-Oedipus* [vol. 1, 1972], trans. Robert Hurley, Mark Seem, and Helen R. Lane (London: Continuum, 2004), and *A Thousand Plateaus* [vol. 2, 1980], trans. Brian Massumi (London: Continuum, 2004).
- 10 See Dominic Dromgoole, *Hamlet Globe to Globe: Two Years, 193,000 Miles, 197 Countries, One Play* (New York: Grove Press, 2017).
- 11 For an extract from Mnouchkine's *Richard II*, see https://www.youtube.com/watch?v=XquydfFTvos&ab_channel=artlabchicago. For a video recording of Lin's *Richard III*, see <https://globalshakespeares.mit.edu/li-cha-san-shi-lin-zhaohua-2001/>.
- 12 See 'Afghan Actors Gear Up for Shakespeare at London Olympics', *Firstpost*, 27 February 2012. Available online: <https://www.firstpost.com/world/afghan-actors-gear-up-for-shakespeare-at-london-olympics-226044.html>.
- 13 Quoted in 'Olivier Award-Winner Sheila Atim Stars as Shipwrecked Twins Viola and Sebastian in a New and Timely Screen Adaptation of Shakespeare's Much-Loved Comedy *Twelfth Night*', *Shakespeare Magazine* (2018). Available online: <http://www.shakespearemagazine.com/2018/10/olivier-award-winner-sheila-atim-stars-as-shipwrecked-twins-viola-and-sebastian-in-a-new-and-timely-screen-adaptation-of-shakespeares-much-loved-comedy-twelfth-night-released-on-25-october/>.
- 14 See Philip J. Mazzocco, *The Psychology of Racial Colorblindness: A Critical Review* (New York: Palgrave Macmillan, 2017), 11 and 39.
- 15 Rey Chow, 'Introduction: On Chineseness as a Theoretical Problem', *boundary 2* 25, no. 3 (1998): 3. Chow continues: 'Hence, whereas it would be acceptable for authors dealing with specific cultures, such as those of Britain, France, the United States . . . to use generic titles . . . authors dealing with non-Western cultures are often expected to mark their subject matter with words such as *Chinese*, *Japanese*, *Indian*, *Korean*, *Vietnamese*, and their like.' See also Adele Lee, *The English Renaissance and the Far East: Cross-Cultural Encounters* (Madison, NJ: Fairleigh Dickinson University Press, 2018), 150.
- 16 Henry Louis Gates Jr., 'Talking Black: Critical Signs of the Times', in *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch et al. (New York: Norton, 2001), 2428.
- 17 Sawyer K. Kemp, 'Transgender Shakespeare Performance: A Holistic Dramaturgy', *The Journal for Early Modern Cultural Studies* 19, no. 4 (Fall 2019): 265–83.

- 18 Tony Howard, *Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction* (Cambridge: Cambridge University Press, 2007).
- 19 Quoted in Matt Trueman, 'Royal Shakespeare Company Under Fire for Not Casting Enough Asian Actors', *The Guardian*, 19 October 2012. Available online: <https://www.theguardian.com/stage/2012/oct/19/royal-shakespeare-company-asian-actors>.
- 20 Ayanna Thompson, *Passing Strange: Shakespeare, Race, and Contemporary America* (Oxford: Oxford University Press, 2011), 76. See Alexa Alice Joubin, 'Shakespeare Theatre Company's Macbeth and the Limits of Multiculturalism', *Early Modern Culture* 13 (2018): 240–6.
- 21 Mazzocco, *The Psychology of Racial Colorblindness*, 4.
- 22 See Alexa Alice Joubin, 'Screening Social Justice: Performing Reparative Shakespeare against Vocal Disability', *Adaptation: The Journal of Literature on Screen Studies*, October 2020: 1–19.
- 23 Citations from Shakespeare's plays are taken from Richard Proudfoot, Ann Thompson, David Scott Kastan and H. R. Woodhuysen, eds, *The Arden Shakespeare Complete Works, Third Series* (London and New York: The Arden Shakespeare, 2021).
- 24 Michael Dobson, 'Afterword: Shakespeare and Myth', in *Local and Global Myths in Shakespearean Performance*, ed. Aneta Mancewicz and Alexa Alice Joubin (London: Palgrave, 2018), 262–3.
- 25 David Schalkwyk, *Hamlet's Dreams: The Robben Island Shakespeare* (London: Bloomsbury, 2013), 65. See also Schalkwyk, 'Mandela, the Emotions, and the Lessons of Prison', in *The Cambridge Companion to Nelson Mandela*, ed. Rita Barnard (Cambridge: Cambridge University Press, 2014), 59.
- 26 Ashwin Desai, *Reading Revolution: Shakespeare on Robben Island* (Chicago: Haymarket Books, 2014), ix.
- 27 Quoted in Anita Li, 'African National Congress Disputes Iconic Status of Robben Island Bible Displayed in British Museum', *Toronto Star*, 19 July 2012. Available online: https://www.thestar.com/news/world/2012/07/19/african_national_congress_disputes_iconic_status_of_robben_island_bible_displayed_in_british_museum.html.
- 28 Douglas Lanier, 'Shakespeare and the Reparative Turn', La Société Française Shakespeare Annual Conference, Paris, 18–20 January 2018.
- 29 See Gregory Doran and Antony Sher, *Woza Shakespeare: Titus Andronicus in South Africa* (London: Bloomsbury, 2006).

- 30 Sandra Young, *Shakespeare in the Global South: Stories of Oceans Crossed in Contemporary Adaptation* (London: Bloomsbury, 2019), 88.
- 31 Rita Charon, *Narrative Medicine: Honoring the Stories of Illness* (Oxford: Oxford University Press, 2006), 66 and 77; see also Charon in Portland Helmich, 'Interview: How Radical Listening Can Heal Division – And Why It Matters Now More Than Ever', *Kripalu*, 1 June 2021. Available online: <https://kripalu.org/resources/how-radical-listening-can-heal-division-and-why-it-matters-now-more-ever>.
- 32 Emmanuel Levinas, *Otherwise Than Being or Beyond Essence*, trans. Alphonso Lingis (London: Kluwer Academic Publishers, 1991), 114 and 117.
- 33 Norman Daniel, *Islam and the West* (Edinburgh: Edinburgh University Press, 1964), 12.
- 34 See Siddhartha Deb, 'The Rise of the Global Novelist', *New Republic*, 25 April 2017. Available online: <https://newrepublic.com/article/141676/rise-global-novelist-adam-kirsch-review>.
- 35 Oscar Wilde, *The Canterville Ghost* (Seattle: Prime Classics, 2005), 7.
- 36 Alan Millar, Adrian Haddock, and Duncan Pritchard, 'Introduction', in *Epistemic Value*, ed. Haddock, Millar and Duncan Pritchard (Oxford: Oxford University Press, 2009), 9.
- 37 Young, *Shakespeare in the Global South*, 88.

CONTRIBUTORS

Susan Bennett is Faculty Professor in Arts at the University of Calgary in Canada. She has published widely in theatre and performance studies with a particular interest in contemporary productions of Shakespeare's plays. Her most recent book, *Sound*, is published in the Bloomsbury series Theory for Theatre Studies, which she coedits with Kim Solga. A new project will examine the impacts of live streaming and other digital pandemic-era projects on the Shakespeare brand.

Kirsten Dey completed her PhD at the University of Pretoria in 2022. Her doctoral research focused on T. S. Eliot's *Four Quartets*. Her scholarly interests include Renaissance literature, Romantic poetry, Modernism, and South African short stories; her master's research was on Shakespeare's varying responses to Petrarchism. Her work has appeared in *Shakespeare in Southern Africa* and *Type/Cast*. She is FET Phase English teacher at Beaulieu College.

Dyese Elliott-Newton is a PhD student in the Department of English at UCLA. She is Teaching Associate for the English department and also the Inclusive Teaching Fellow for UCLA's Center for the Advancement of Teaching. Her current research considers the racial and gender politics of grief in early modern English drama. More broadly her courses and research discuss the intersections of race, gender, and disability in premodern and Black womanist literatures, especially as they relate to memory, law, and history-making.

Linda Gregerson is the Caroline Walker Bynum Distinguished University Professor of English at the University of Michigan, Ann Arbor. She is the editor, with Susan Juster, of *Empires of God: Religious Encounters in the Early Modern Atlantic* (2011) and author of *The Reformation of the Subject: Spenser, Milton, and the*

English Protestant Epic (1995), as well as seven books of poetry and a volume of essays on the contemporary American lyric. She has published numerous articles on Shakespeare, Milton, Spenser, and contemporary poetics.

Derrick Higginbotham is Associate Professor in the Department of English at the University of Hawai'i at Mānoa. Currently, he is finishing his book *Winners and Wasters: Queer Desires, Economics, and Theater in Premodern England*. He has published articles in *Exemplaria*, *Shakespeare in Southern Africa* and *Early Modern Black Diaspora Studies*. He coedits the Routledge book series *Critical Junctures in Global Early Modernities* with Nicolas R. Jones.

Wendy Beth Hyman is Professor of English and comparative literature and Chair of book studies at Oberlin College. She is the author of *Impossible Desire and the Limits of Knowledge in Renaissance Poetry*, editor of *The Automaton in English Renaissance Literature*, and coeditor of *Teaching Social Justice through Shakespeare: Why Renaissance Literature Matters Now*. She has published widely on Shakespeare, lyric poetry, and the history of science and technology.

Alexa Alice Joubin is Professor of English, women's, gender and sexuality studies, theatre, international affairs, and East Asian languages and literatures at George Washington University, where she serves as founding codirector of the Digital Humanities Institute. She is the author of *Shakespeare and East Asia* (2021), coauthor of *Race* (2018), editor and translator of *Sinophone Adaptations of Shakespeare* (2022), and coeditor of *Onscreen Allusions to Shakespeare* (2022), *Local and Global Myths in Shakespearean Performance* (2018), and *Shakespeare and the Ethics of Appropriation* (2014).

Rowan Mackenzie is both practitioner and academic, working with specialized communities. She is the founder and artistic director of Shakespeare UnBard, which facilitates collaborative theatre companies in a number of UK prisons, and co-chair of the Shakespeare Beyond Borders Alliance. She is the recipient of many national and international awards for her work, including the prestigious Butler Trust. Her monograph *Creating Space for Shakespeare* will be published by Bloomsbury/Arden in 2023.

CONTENTS

List of figures vii

List of contributors viii

Introduction: Global Shakespeare and its
confrontation with social injustice
Chris Thurman and Sandra Young 1

Part I Scholarship and social justice: Questions for the
field 17

1 Re-thinking 'Global Shakespeare' for social
justice *Susan Bennett* 19

2 Caliban in an era of mass migration *Linda
Gregerson* 36

3 What makes Global Shakespeares an exercise in
ethics? *Alexa Alice Joubin* 58

Part II Resisting racial logics 79

4 Making whiteness out of 'nothing': The recurring
comedic torture of (pregnant) Black women from
medieval to modern *Dyese Elliott-Newton* 81

5 Feeling in justice: Racecraft and *The Merchant of
Venice* *Derrick Higginbotham* 102

- 6 Marking Muslims: The Prince of Morocco and the racialization of Islam in *The Merchant of Venice* Hassana Moosa 120

Part III Imagining freedom with Shakespeare 143

- 7 Shakespeare in and on exile: Politicized reading and performative writing in the Robben Island Shakespeare Kai Wiegandt 145
- 8 'Men at some times are masters of their fates': The Gallowfield Players perform *Julius Caesar* Rowan Mackenzie 166

Part IV Scrutinizing gender and sexual violence 185

- 9 The 'sign and semblance of her honour': Petrarchan slander and gender-based violence in three Shakespearean plays Kirsten Dey 187
- 10 Open-gendered casting in Shakespeare performance Abraham Stoll 207
- 11 Teaching *Titus Andronicus* and Ovidian myth when sexual violence is on the public stage Wendy Beth Hyman 230

Introduction

Global Shakespeare and its confrontation with social injustice

Chris Thurman and Sandra Young

The field of Global Shakespeare has been well placed to appreciate the ambivalence that lies at the heart of Shakespeare scholarship in the twenty-first century. Because we focus on a figure who – as one of England's most celebrated exports for centuries – is associated with colonial inheritances and damning social hierarchies, Shakespeare scholars find ourselves implicated.¹ We have an obligation to reckon with that inheritance in some way; the obligation is also, however, an opportunity. Scholars of Global Shakespeare are in a good position to recognize the impact of Shakespeare's travels, and the ways in which creative innovations that take place beyond the anglosphere have imbued his work with sensibilities and perspectives on power that equip it to address histories of injustice. Yet questions remain about whether Global Shakespeare has been truly transformative, or whether a 'global' Shakespeare has been complicit in forms of cultural appropriation derived from a colonialist playbook, ultimately reinforcing Shakespeare's cultural capital and positioning a range of 'elsewheres' as 'exotic' distractions. Scholarly interventions thus need to allow Shakespeare's travels across the globe to make visible the kinds of inequities that pervade

cultural and intellectual life within so many societies and across an interconnected, globalized world.

While Shakespeare studies has in recent years become more attuned to social injustice, the impulse to celebrate an already hegemonic figure undermines the work itself and its capacity to disrupt. Many institutions, both within the world of the academy and within the world of theatre practice, have troubling histories of exclusion and elitism or are located in communities that have experienced egregious historical injustice. The assumption that Shakespeare represents a kind of cultural and even 'moral' elevation is something that the field has worked hard to undo, but the persistence of the language of veneration and exceptionalism demonstrates the powerful cachet that attaches to the figure at the centre of our scholarship, a cachet that could be said to sustain even our most critical work. 'Global Shakespeare' as a field has benefitted from the same cultural capital that accrues to the figure at its centre, and despite an initial sense that a 'global' orientation could result in a more open-spirited approach to a wider world as well as a greater capacity for self-reflexive critical thought, the field has not aligned itself unambiguously with a social justice orientation. The moment calls for critical reflection.

Activist responses to the alarming manifestations of anti-immigration, misogynistic and racist discourses within mainstream politics have made the work of cultural studies urgent, timely and germane across many centres of scholarly and creative practice. In networks of bold activism a new generation of students has been unafraid to call 'BS' on the duplicity of political and educational institutions complacent to the status quo and the injustice, violence and catastrophic futures they tolerate. The academy owes a debt of gratitude to the invigoration of movements such as #RhodesMustFall and #FeesMustFall, #MeToo and #BlackLivesMatter, the Parklands survivors' #MarchForOurLives and the #ClimateStrike. These movements are global in nature – changing, vibrant and purposefully decentred. But they are also located in particular spaces, allowing them to address issues of injustice in their manifest materiality. The language used by these movements signals an orientation towards the future as well as an understanding of the entrenched histories that have given rise to the politics of the present.

For example, the unequivocal message on a placard in front of the White House in Washington, DC, showed that Black Lives Matter

protesters saw clearly that systemic racism and the violence that it facilitates has a long history: 'Black genocide: 1619–2020'. The early date references the arrival of the first slave ship on the coast of Virginia in 1619 and, with it, the beginning of the enslavement of Black people in the United States.² This placard creates a clear link between the racist violence that pervades contemporary America and the racist violence that infused the British colonial project, as well as the exclusionary rhetoric of 'liberty' asserted in the 'Declaration of Independence' and the ideal of 'Union' celebrated in the post-Civil War era of so-called Reconstruction. Today's activists are alert to the duplicity of this language, both in its historical context and in its contemporary deployment, given the racist violence that it helps to shield. The clear-sighted critique emerging with the Black Lives Matter movement shines a light on the systems of governance and policing that authorize violence and entrench inequality. It recasts contemporary racial injustice as the legacy of slavery and the racism it depended upon.

This is an important moment for early modern cultural studies: at a time when calls for justice are all the more prevalent in public life across the world, the academy, too, is called to attend to questions of social justice. It may require a revision of the critical lexicon to be able to probe deeply the relationship between Shakespeare studies and the intractable forms of social injustice that infuse cultural, political and economic life, injustice that is made all the more visible through news cycles driven by social media. Student activism has helped to create the impetus for Shakespeare studies critically to examine the intellectual inheritances that continue to shape the academy and to renew and transform our curricula. This collection of essays represents a community of scholars asking probing questions of the field at a time when social justice movements around the world have drawn attention to injustice and made it impossible to look away.

The collection has its genesis in a conference on 'Shakespeare and Social Justice' held in Cape Town at the Fugard Theatre in 2019.³ The Fugard, a beloved and vibrant independent theatre until the Covid-19 pandemic forced it to close its doors permanently in March 2021, was located in District Six. This area on the edge of Cape Town's 'City Bowl' had been home to a vibrant community and creative life that was devastated through forced removals in the 1960s when the apartheid government declared it a 'whites

only' area. The construction of the theatre in 2006–7 entailed the restoration and transformation of a cluster of buildings that included a nineteenth-century church façade and a textile warehouse where many residents of District Six had worked during the first half of the twentieth century. In a sense the Fugard Theatre building was a living archive of precisely the kind of structural injustice that concerned the gathering of scholars seeking to probe the lingering effects of historical injustice, as well as the new forms of social injustice that pervade our worlds. The space also offered a palpable reminder of the transformative possibilities of creative work and its subversive and powerful affirmations. Located in a place that held in view both the sobering history and the transformative possibilities of challenging theatre-making and scholarship, the gathering functioned as a living archive, too, bringing to light the disturbing inheritances of the disciplines, practices and institutions associated with the longstanding field of Shakespeare studies and the revered figure at its centre. Shakespeare has a contested history in South Africa, where he is associated both with an educational system that advanced colonial and apartheid social hierarchies and with the struggle for freedom and justice. Scholars of Global Shakespeare might well argue that the same contestation – between Shakespeare as a tool of oppression and Shakespeare as a means of liberation – could be identified in almost any national or regional context.

This, if anything, is what makes Shakespeare 'global' in the sense that used to be inaccurately described as 'universal'. Shakespeare (the figure, the symbol, the body of work) is a shared point of reference, but that does not imply shared perspectives. Our collection of essays covers 'global' terrain but is in no way adequately representative of the range of national or regional perspectives that constitute Global Shakespeare – a narrowness that could be excused as a consequence of the vagaries of post-conference publication, but that readers may nonetheless discern as a limitation of the volume.⁴ The contributors are based at institutions in South Africa, the United States, the United Kingdom and Europe; their cultural-political frameworks and paradigms, however, are not constrained to these territories. One could specify the geographical reach or scope of various essays, from the Caribbean (Linda Gregerson) to Bengal and East Asia (Alexa Alice Joubin), or even the many contexts of racialized Islam (Hassana Moosa). But if this volume seeks to address issues

of injustice, such an undertaking must also entail some resistance to the demarcations of nation-based territorial categories.

A final observation may be offered about the terms employed in the title of this book and in its framing. At the time that the conference was held, the pairing of ‘Shakespeare’ and ‘social justice’ (and the productive tension that exists between these terms) had already been introduced into the lexicon of scholars and theatre-makers, but it was not widely employed as an explicit rubric for research and practice. Certainly, this pairing was not yet a common one in book-length studies. *Teaching Social Justice Through Shakespeare* (2019), edited by Hillary Eklund and Wendy Beth Hyman, was in press when Hyman travelled to Cape Town for the conference.⁵ Some three years later, there are a handful of books that invoke these as the key terms in their title – with the *Arden Research Handbook of Shakespeare and Social Justice* (edited by David Ruiter, 2020) representing what is now an established sub-field.⁶ But what happens when we place emphasis on manifestations of social *in*justice – and the ways in which these intersect with, or are exposed by, an interrogative and subversive approach to the field of Global Shakespeare? This is the question posed (and one that the contributors begin to answer) in these pages.

* * *

The essays gathered here demonstrate the potential for radically transformative work that more recent trends in Shakespeare studies and innovative theatre-making invite and enable. The collection thus constitutes a timely response to a world that has been forced to recognize the pervasiveness of racist violence and gender-based violence – a world in which inequality has been entrenched through the impact of a global pandemic, when access to healthcare, vaccines and income protection has been uneven, devastatingly so for the most disempowered and vulnerable of communities.

In the essay that opens the first section of this book (‘Scholarship and social justice: Questions for the field’), Susan Bennett notes that ‘it is timely to ask whether the category [of Global Shakespeare] is itself in need of decolonization’:

Traditionally defined, Global Shakespeare too easily offers the English-speaking world opportunities to act as consumers and

collectors of the exotic Other, extending still an Anglocentric and colonialist gaze on non-English-language examples of those who do things with Shakespeare. . . . Indeed, Global Shakespeare could fairly be accused of practicing an aesthetic colonialism that requires performances to surprise and thrill in how different they look, but at the same time remaining fully legible to Western audiences, critics and students familiar with the source Shakespeare text.⁷

The preoccupation with an expanding archive of ‘productions from the Western world’s elsewhere’, evident in so much of what has been produced under the sign of ‘Global Shakespeare’, does little to address the hegemony of Anglophone culture.⁸ It is time to think about how Global Shakespeare could be put to a different purpose, Bennett argues, to place questions of justice at the forefront of the field and to destabilize the colonialist histories that continue to shape aspects of its endeavours. To consider how a process of decolonization may be undertaken – or understood – Bennett suggests that we emphasize the definition of global as ‘relating to, or involving the whole world’; such a Global Shakespeare ‘would be concerned with and driven by properly global issues, with Shakespeare in a supporting role in illustrating any one or all of them. This Global Shakespeare archive would not always be arranged around nation or expressions of cultural difference but would pivot toward examples “involving the whole world”’.⁹

One phenomenon that is undoubtedly a ‘properly global issue’ is mass migration – the subject of Linda Gregerson’s essay, which follows Bennett’s, and which focuses on two novelistic invocations of the figure of Caliban: George Lamming’s *Water with Berries* (1971) and Marina Warner’s *Indigo* (1992). If *The Tempest* is a play that is ‘haunted by displaced persons’, then, as Gregerson shows, it is Caliban who forces us to ask questions acutely pertinent to the era of (forced) mass migration: ‘Whose claims to sustenance and safety will be honoured? Who actively maintains the systems that deny such claims?’¹⁰ The novels Gregerson discusses are both set in London but imagine and recall Caribbean histories that, re-read in our contemporary moment (and with the Windrush Generation in mind), evince the many ways in which the United Kingdom has refused to reckon with its own postcolonial history – never mind its colonial history. One of the tasks of a reconfigured Global

Shakespeare, Gregerson's essay reminds us, is to disrupt the centre-periphery model in the ways that Lamming and Warner do.

In fact, Gregerson suggests, it is precisely *because* they are creative works that these novels are so effective in their treatment of subjects that might otherwise be somewhat reductively approached by 'polemical adaptation or analysis' that targets 'exemplary villains or liberatory role models'.¹¹ This observation leads Gregerson to a proposal about a Global Shakespeare methodology – one recognizing that 'literary and theatrical criticism is most trenchant when it remembers, and fully credits, the mediums it seeks to illuminate', whether the medium in question is a play, a novel, or another 'literary-performative mode of engagement'.¹²

In the essay closing the first section, Alexa Alice Joubin writes as if in response to this invitation. Her reflections on 'The Ethics of Global Shakespeare' are based on a survey of Shakespearean productions – adaptations, appropriations, translations – covering a broad sweep of geographies, languages, national contexts and political-ideological motivations. Joubin asserts that she is less concerned with 'who is more entitled to appropriate a particular culture' and more concerned with the 'deterritorializing effect of global arts': 'Transnational networks of collaboration and funding make it more meaningful to speak of a work's set of reference points rather than singular points of geographical origin.'¹³ Nevertheless, she insists that ethical frameworks – 'mutually accepted guidelines on what constitutes a good action' – remain vital and include resisting easy recourse to 'a tacit narrative about how Shakespeare's universal moral values help artists in dire situations', not allowing Shakespeare productions from the Global South to be 'co-opted for their inspirational merit', and querying the Global North's investment in histories that appear to present 'performing or reading Shakespeare as a strategy to set things right': 'Shakespeare to the rescue', from apartheid South Africa to war-torn Afghanistan to diversity-snubbing America, with 'remedial Shakespeare' functioning in both personal (individual) and political (collective) capacities.¹⁴ Instead, Joubin proposes an approach based on an epistemological consideration, one that requires Global Shakespeare practitioners and scholars to be always 'on the lookout for unconscious and discriminatory biases in the production and dissemination of knowledge' and to 'develop site-specific knowledge' based on 'location-specific cultural meanings',

even when ‘multiple localities are brought together to craft a new narrative’.¹⁵

Joubin warns us against perpetuating the misapprehension that the ‘global’ in Global Shakespeare is constituted by ‘whatever the US and UK are not’.¹⁶ Indeed, the risk that Global Shakespeare as a field may turn around an all too familiar Anglo-American axis remains constant. When it comes to questions about race, for example, there is a perception of friction (perhaps competition) between American or British scholars and scholars of/in the Global South. The approach of British and American academics to race in the early modern period tends to be filtered through – or expressed through an academic discourse on – race and racism in the Global North. As a result, academics from the Global South might feel that their analysis or even experience of race and racism in early modern studies is once again being marginalized by an imperial centre. But what happens if we place discussions about race (under the rubric of early modern or premodern critical race studies) emanating from or focusing on the United States and the United Kingdom within an already existing framework for considering how histories and legacies of racism merge with Shakespearean histories and legacies – that is, within the framework of what has previously been categorized as postcolonial Shakespeare studies? Distinctions between the Global North and the Global South are blurred in this process, and the United States and the United Kingdom are no longer understood as predominant or exceptional but are instead placed in dialogue with ‘the global’ in its most broadly construed sense.

This is arguably what occurs in Part II (‘Resisting racial logics’), in which Dyese Elliott-Newton, Derrick Higginbotham and Hassana Moosa each draw on recent or contemporary events in Britain and America to facilitate their analyses of the operation of racial logic in *The Merchant of Venice* and the early modern world(s) it represents. Elliott-Newton takes as her starting point the abuse of Charlena Michelle Cooks, who in 2015 was violently arrested despite being pregnant – and whose persecution was premised on her ‘monstrousness’ and ‘non-existence’ as a Black woman in America.¹⁷ The essay then turns to medieval and early modern texts (the Old Norse saga *Morkinskinna*, Shakespeare’s *Merchant* and Jonson’s *Masque of Blackness*) to discern precursors in the centuries-old practice of using the (pregnant) Black woman’s

body as ‘a site of relief’ of ‘social anxieties’, particularly through comedic violence.¹⁸ This comic treatment is understood within the worlds depicted in these texts as a form of instruction via torture, a narrative that

creates room for the normalization of violence towards certain racialized bodies, while simultaneously justifying the actions of the (white) torturers, by reframing these torturers as protecting themselves from the inherent monstrosity of blackness and other iterations of otherness. Once again, white anxiety provokes, justifies, and perpetuates the torture of non-white bodies.¹⁹

Higginbotham pursues a similar line of analysis in his discussion of the ways in which ‘white fragility’ (borrowing from Robin DiAngelo) among the Christian characters in *The Merchant of Venice* is evident in their treatment of Shylock. In this ‘comedy of turbulent feelings’, the simultaneous ‘fragility and fierceness’ of Antonio and his allies underscores how anger is tolerated and even encouraged in the behaviour of the (white) Christian Venetians while it is seen in (‘dark’) Jewish Shylock as evidence of his irredeemable difference.²⁰ Shylock, the outsider, asserts his similarity to the Christians – and the audience is invited to compare his behaviour to that of, say, Gratiano – but in fact this has the effect of further excluding him, as the play

sanctions the anger of the white Christian Venetians via this comparative gesture. Their anger can appear more palatable, especially as a response to what they construe as unjust, and it can be productive in its capacity to underscore behaviour that they deem beyond the pale. By contrast, Shylock’s ‘darkness’ characterizes his wildness as being of a different magnitude; this demonstrates the ways that racist thinking instantiates an exclusion that orders the world, determining who can and cannot be justly angry as well as who can and cannot belong.²¹

Moosa focuses on *Merchant’s* depiction of the Prince of Morocco, demonstrating the ways in which Islam is racialized on the early modern stage through an emphasis on putative cultural (rather than religious) characteristics. As with Higginbotham’s discussion of Shylock, Moosa’s analysis of Morocco’s brief but significant role

emphasizes the assertion of his ‘sameness’ – to Portia and to the other suitors – despite his apparent racial ‘difference’ and shows how, ultimately, the difference is confirmed and reinscribed. The Muslim-Moroccan-Moor nexus is teased out, and Moosa explains that Shakespeare’s contemporaries were primed to respond to the Prince according to tropes associated with Islam circulating in Elizabethan England. Crucially, ‘Shakespeare’s portrayal of the Prince’s Muslim identity reflects the early development of a problematic pattern of racializing Islam’ – a pattern that persists today, allowing racists and Islamophobes to ‘mark Muslims’ and to ‘enact forms of political and physical violence against them’.²²

Part III in this collection consists of a pair of essays that engage with Shakespeare in the context of incarceration. Kai Wiegandt presents a new way of approaching what has become a signal point of reference in discussions about ‘imagining freedom’ with Shakespeare: the Robben Island ‘Bible’. This copy of Shakespeare’s collected works, circulated in secret among a number of the political prisoners who had been consigned to Robben Island by the apartheid South African government, is a site of contestation between those who seek to identify Shakespeare as part of the anti-apartheid struggle and those who are more cautious about narratives of Shakespeare and liberation. Wiegandt finds an alternative to this impasse by tracing thematic connections between some of the passages alongside which Robben Island inmates signed their names. When understood as reflections on exile and banishment, these passages present themselves in relation to the circumstances on Robben Island, and to South African history, through ‘re-readings’ of Shakespeare that resonate with other (post)colonial ‘rewritings’.

Rowan Mackenzie’s essay, by contrast, emerges not from historical distance but from present practice; she gives an account of her collaboration with the members of the Gallowfield Players, a cooperative theatre company located in a British prison. In 2019, the Players staged a production of *Julius Caesar* – a play that, Mackenzie notes, found particular purchase in the populist era of Brexit and Trump, although such political overtones were not at the forefront of this project. Rather, the forms of social injustice that the Gallowfield Players seek to address are particular to the needs and aspirations of the members. Mackenzie’s approach as Artistic Director of the company is based on the principles of trauma-informed practice, and various forms of trauma are brought into the

rehearsal room: the inmates as previously traumatized individuals, the trauma that their crimes have caused, and the experience of imprisonment itself as a form of protracted trauma. In such a situation, Mackenzie acknowledges, ‘Shakespeare is not a panacea’ – indeed, ‘choosing Shakespeare for this work may be seen as an affirmation of his cultural capital, established in a patriarchal, white-dominated culture which has facilitated the development of deeply entrenched social injustices over centuries’.²³ There is thus a risk that Shakespeare lends his authority to compound the hierarchies of incarceration, a mechanism that can perpetuate systemic injustice even as it is a central component of what we loosely refer to as the ‘justice system’. Despite this, Mackenzie’s essay gives us insights into the affirming experiences of individuals who, through their performance of Shakespeare, ‘have been – at some times at least – masters of their own fates’.²⁴

Joining the collective call for an end to gender-based violence (GBV), the contributors to Part IV, ‘Scrutinizing gender and sexual violence’, consider how to approach the staging, teaching and interpretation of Shakespeare’s works at a time when GBV and gendered relations of power have been thrown into relief. In ‘The “sign and semblance of her honour”: Petrarchan slander and gender-based violence in three Shakespearean plays’, Kirsten Dey examines Shakespeare’s invocation of Petrarchan rhetoric to explore the link between gendered idealization and GBV, phenomena which, she argues, were ‘as integral to his age as they are to our own’.²⁵ Through his creation of disenchanted Petrarchan lovers who either plan or perpetrate violence against their intimate partners, Shakespeare makes a case for justice for women, thereby calling upon his audience – then and now – to take urgent action. Dey proposes that Shakespeare’s invocation of the Petrarchan tradition helps to ‘reveal the dangers of gendered romantic idealization that is so rigid that the female beloved can be only wholly pure or wholly impure, and easily descend from idealized to despised’.²⁶ Dey’s re-examination of *Much Ado about Nothing*, *Cymbeline* and *Othello* demonstrates how Shakespeare’s works can help to expose the strange logics underpinning the long history of violence against women. In effect, the works constitute a call for urgent action, ‘then and now’.

Abraham Stoll’s essay turns our attention to the ‘now’ of twenty-first-century dramaturgy that is committed to non-binary praxis. In

'Open-gendered casting in Shakespeare performance', Stoll offers readers insights into what 'open-gendered casting' (as distinct from the older notion of 'cross-gendered' casting) offers to theoretical conceptualizations of gender as 'performative', and what recent gender theory might offer to progressive theatre practice.²⁷ At a time when the gender binary itself is under question, assumptions about gendered identity within theatre practice need revision. Stoll's essay is exploratory by design. It reflects on the theatre practice of the University of San Diego Shirley Graduate Theater Program and its Old Globe Theater, and the 'transformative' and 'radical' effects of open-gendered casting in enabling an understanding of gender beyond 'drag'.²⁸ Drawing on the later iteration of Judith Butler's vocabulary of performativity as 'citation', Stoll makes a case for recognizing the theatre as a space of theory, as well as practice: a space where the performativity of gender might be explored with infinite subtlety in the spirit of Butler's later work. At a time when open-gendered casting practice is emerging as normative, Stoll calls for critical reflection on how this can 'become a norm without losing its queer and feminist potential'.²⁹

The imperative to place sex and gender in Shakespeare's plays under scrutiny – or to place sex and gender under scrutiny through engaging with Shakespeare's plays – is given new urgency in Wendy Beth Hyman's essay on 'Teaching *Titus Andronicus* and Ovidian myth when sexual violence is on the public stage'. At a time of media saturation with the reality of sexual assault, from the boasts of the former President of the United States and testimony at the trial of a Supreme Court nominee, to a slew of disclosures of historical abuse by high-profile figures across various industries, Hyman's course was scheduled to consider yet another instance of a woman being subjected to brutal sexual violence: Lavinia in *Titus Andronicus*. Hyman shares with readers some of the strategies she adopted to help her students to 'process these awful events while also doing intellectual justice to Shakespeare's plays and the Ovidian myths that inspired them'.³⁰ Hyman's account does not flinch from the tension emerging from a commitment to the classroom as a space of justice and truth, on the one hand, and as a space of safety and even healing, on the other. How to proceed when, as Hyman puts it, the 'goal of my teaching is . . . not just to do no harm, but to foster the confidence to undo harm'?³¹ We are invited to bear witness, along with Hyman and her students, to the possibility

that the ‘sheer brutality’ of a work of literature might enact ‘an implicit validation’: by making visible the suffering occasioned by violence, it may help to ‘spotlight a thing that is too often hidden, suppressed, or denied’.³² This ‘making visible’, Hyman suggests, is ‘part of the work of revenge tragedy, the extravagant grammar by which it articulates a desire for justice’.³³ And yet to encounter this ‘grammar’ in the classroom requires particular tools, an attunement to the impact of misogyny and GBV on student experience both in the classroom and outside it, and a willingness to stay the distance. Hyman helps us think through the tools of conscious pedagogy that help to build students’ ‘resilience and sense of agency’, tools that affirm the possibilities of care *and* justice, at a time when the disorder and distress of an unjust world is increasingly visible.³⁴

Taken together, the essays in this collection help us to imagine what radical and transformative pedagogy, theatre-making and scholarship might look like. Their authors both invoke and invert the paradigm of Global Shakespeare, building on the vital contributions of this scholarly field over the past few decades but also suggesting ways in which it cannot quite accommodate the various ‘global Shakespeares’ presented in these pages. A focus on social justice – or, as the title of this collection frames it, on the many forms of social *in*justice that demand our attention – also allows us to reflect on the North/South constructions that have tended to shape Global Shakespeare conceptually, just as the material histories that the terminology of ‘North’ and ‘South’ represents have shaped global injustice as we recognize it today. At the same time, such a focus invites us to consider the creative ways in which Shakespeare’s imagination has been taken up by theatre-makers and scholars alike, and marshalled in pursuit of a more just world.

Notes

- 1 See Gauri Viswanathan’s *Masks of Conquest: Literary Study and British Rule in India*, the celebrated account of the role of English literature in entrenching colonial hierarchies in India (New York: Columbia University Press, 1989).
- 2 ‘The 1619 Project’ proposes 1619 as the ‘true birth date’ of the United States of America, ‘the moment that its defining contradictions first came into the world’ (4). As envisioned by Nikole Hannah-

- Jones, a staff writer at *The New York Times* and recipient of a 2017 MacArthur Award, 'The 1619 Project' is a work of public historiography that seeks to 'place the consequences of slavery and the contributions of black Americans at the very center of the story we tell ourselves about who we are as a country' (5). See the inaugural issue in *The New York Times Magazine* (18 August 2019). Online: https://pulitzercenter.org/sites/default/files/full_issue_of_the_1619_project.pdf.
- 3 'Shakespeare and Social Justice' was part of the eleventh triennial congress of the Shakespeare Society of Southern Africa. It was held from 16 to 18 May 2019.
 - 4 Two other publications collect essays and articles that developed out of papers presented at the 'Shakespeare and Social Justice' conference: a special issue of *Shakespeare Bulletin* (39, no. 4, Winter 2021) on 'Shakespeare and Social Justice in Contemporary Performance' edited by David Sterling Brown and Sandra Young; and a special volume of *Shakespeare in Southern Africa* (34, 2021) on 'Shakespeare and Social Justice in South Africa' edited by Chris Thurman.
 - 5 Hillary Eklund and Wendy Beth Hyman (eds), *Teaching Social Justice through Shakespeare: Why Renaissance Literature Matters Now* (Edinburgh: Edinburgh University Press, 2019).
 - 6 David Ruiter (ed.), *The Arden Research Handbook of Shakespeare and Social Justice* (London: Arden, 2020).
 - 7 Susan Bennett, 'Re-thinking "Global Shakespeare" for social justice', pages 27–29 of this book.
 - 8 Bennett, 21.
 - 9 Bennett, 30.
 - 10 Linda Gregerson, 'Caliban in an era of mass migration', 36–37.
 - 11 Gregerson, 55.
 - 12 Gregerson, 55.
 - 13 Alexa Alice Joubin, 'What makes Global Shakespeares an exercise in ethics?', 61.
 - 14 Joubin, 62, 65–66.
 - 15 Joubin, 72.
 - 16 Joubin, 71.
 - 17 Dyese Elliott-Newton, 'Making whiteness out of "nothing"', 82.
 - 18 Elliott-Newton, 83.
 - 19 Elliott-Newton, 94.

- 20 Derrick Higginbotham, 'Feeling in justice', 102 and 110.
- 21 Higginbotham, 114.
- 22 Hassana Moosa, 'Marking Muslims', 135.
- 23 Rowan Mackenzie, "'Men at some times are masters of their fates'", 169.
- 24 Mackenzie, 179.
- 25 Kirsten Dey, 'The "sign and semblance of her honour"', 190.
- 26 Dey, 204.
- 27 Abraham Stoll, 'Open-gendered casting in Shakespeare performance', 209.
- 28 Stoll, 216–18.
- 29 Stoll, 225.
- 30 Wendy Beth Hyman, 'Teaching *Titus Andronicus* and Ovidian myth when sexual violence is on the public stage', 231.
- 31 Hyman, 233.
- 32 Hyman, 232.
- 33 Hyman, 238.
- 34 Hyman, 242.

GLOBAL SHAKESPEARE INVERTED

Global Shakespeare Inverted challenges any tendency to view Global Shakespeare from the perspective of 'centre' versus 'periphery'. Although the series may locate its critical starting point geographically, it calls into question the geographical bias that lurks within the very notion of the 'global'. It provides a timely, constructive criticism of the present state of the field and establishes new and alternative methodologies that invert the relation of Shakespeare to the supposed 'other'.

Series editors

David Schalkwyk, Queen Mary, University of London, UK

Silvia Bigliazzi, University of Verona, Italy

Bi-qi Beatrice Lei, National Taiwan University, Taiwan

Advisory board

Douglas Lanier, University of New Hampshire, USA

Sonia Massai, King's College London, UK

Supriya Chaudhury, Jadavpur University, India

Ian Smith, Lafayette College, USA

Eating Shakespeare: Cultural Anthropophagy as Global Methodology

Edited by Anne Sophie Refskou, Marcel Alvaro de Amorim and Vinicius
Mariano de Carvalho

*Shakespeare in the Global South: Stories of Oceans Crossed in
Contemporary Adaptation*

Sandra Young

Migrating Shakespeare: First European Encounters, Routes and Networks

Edited by Janet Clare and Dominique Goy-Blanquet

*Shakespeare's Others in 21st-century European Performance: The
Merchant of Venice and Othello*

Edited by Boika Sokolova and Janice Valls-Russell

*Disseminating Shakespeare in the Nordic Countries: Shifting Centres and
Peripheries in the Nineteenth Century*

Edited by Nely Keinänen and Per Sivefors

Forthcoming Titles

*Reconstructing Shakespeare in the Nordic Countries: National Revival
and Interwar Politics, 1870–1940*

Edited by Nely Keinänen and Per Sivefors

Global Shakespeare and Social Injustice

*Towards a Transformative
Encounter*

*Edited by
Chris Thurman and
Sandra Young*

THE ARDEN SHAKESPEARE
LONDON • NEW YORK • OXFORD • NEW DELHI • SYDNEY

THE ARDEN SHAKESPEARE
Bloomsbury Publishing Plc
50 Bedford Square, London, WC1B 3DP, UK
1385 Broadway, New York, NY 10018, USA
29 Earlsfort Terrace, Dublin 2, Ireland

BLOOMSBURY, THE ARDEN SHAKESPEARE and the Arden Shakespeare logo
are trademarks of Bloomsbury Publishing Plc

First published in Great Britain 2023

Copyright © Chris Thurman, Sandra Young and contributors, 2023

Chris Thurman and Sandra Young have asserted their right under the Copyright,
Designs and Patents Act, 1988, to be identified as editors of this work.

Cover design by Maria Rajka
Cover image: *Untitled* © Diane Harper

All rights reserved. No part of this publication may be reproduced or transmitted
in any form or by any means, electronic or mechanical, including photocopying,
recording, or any information storage or retrieval system, without prior
permission in writing from the publishers.

Bloomsbury Publishing Plc does not have any control over, or responsibility for,
any third-party websites referred to or in this book. All internet addresses given
in this book were correct at the time of going to press. The author and publisher
regret any inconvenience caused if addresses have changed or sites have ceased
to exist, but can accept no responsibility for any such changes.

A catalogue record for this book is available from the British Library.

A catalog record for this book is available from the Library of Congress.

ISBN: HB: 978-1-3503-3509-7
ePDF: 9781-3503-3511-0
eBook: 9781-3503-3510-3

Series: Global Shakespeare Inverted

Typeset by Deanta Global Publishing Services, Chennai, India

To find out more about our authors and books visit www.bloomsbury.com
and sign up for our newsletters.