

PART XV

INTERNATIONAL ENCOUNTERS

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Since the appearance of the First Folio in 1623 and Jonson's visionary praise of Shakespeare as not of an age but for all time, the impact of Shakespeare has continued to grow unabated. In a way few if any other writers ever have, the playwright and his work have traveled from Britain to regions beyond the English Channel and Europe to encompass the physical globe, penetrating into humanist as well as global, commercial cultures. Shakespeare is ubiquitous today, in Britain and abroad.

Beginning in Shakespeare's own lifetime, actors from Britain have continued to tour and perform in foreign venues. Changing places changes Shakespeare's plays. Wherever Shakespeare is produced, the "locality" of the event is as much a determining factor for its cultural relevance and impact as the historical moment at which it occurs or is perceived. In the majority of cases, the spread of Shakespeare across the globe has involved systematic transformation or replacement of the Early Modern English that, according to many, grants Shakespeare his unique status in the world of letters. Translation, however, need not be interpreted simply as a formal and creative exchange between two languages. It is also a form of interaction between the cultures that these languages represent. The dividing line between translation and adaptation is hard to mark. The appreciation of Shakespearean adaptations has become a growth industry, focusing on the production of demonstrable afterlives as a creative process of both historical and local significance.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Renown in space as well as time
- Strolling players
- Travel accounts
- Boomerang Shakespeare
- "What is my nation?"
- Translation, adaptation, "tradaptation"
- Adaptation
- Commemoration and industry
- Marketing
- "Not of an age, but for all time"

138. TRANSLATION, ADAPTATION, AND "TRADAPTATION"

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If one agrees that culture abides by reworking its objects through changing times and contexts, then all of these activities do seem to be interrelated, part of a bigger process, and in some ways essentially the same. An overarching drive for change and renewal at the heart of culture moves activities such as adaptation and translation from the margins, where they have traditionally been placed, to the very center of what culture does. In this light, Shakespeare's work was, is, and will continue to be adaptation and translation, cultural reworking. The advantages of an overarching approach are that it reveals rewriting (or whatever we call it) to be anything but an unimportant field of study and makes clear the connections between what might be taken as distinct and isolated activities – adaptation, translation, editing, and criticism have something fundamental in common.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Definitions
- Translation/adaptation in Québec
- Dubois's *Pericles* and Carbone 14's *Hamletmachine*

139. TRANSLATION: THE GLOBAL FORTUNES OF SONNET 66

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This chapter offers a *tour d'horizon* of intercultural and intermedial transpositions of a single Shakespearean sonnet ("Tired with all these . . .") from the early twentieth century to the present and across continental Europe to its easternmost limits in Georgia, taking in its stride translations, integrations into narrative texts, settings to music, and theatrical as well as cinematic performances. Shakespeare's litany of social and political abuses have been seized by later artists to address the badness of their own times. The loss involved in these transpositions is a form of gain; it produces surplus value for Shakespeare and his sonnets, whose canonical prestige and capital are increased by being put to such public uses, in languages and circumstances far removed from the original poem.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Continental criticism and the canonization of sonnet 66
- Sonnet 66 fictionalized and set to music
- Translators and translations of sonnet 66 in postwar Europe
- Performing "Tired with all these"
- At the end of the rainbow

140. FRENCH ROMANTICISM: *HAMLET* AT THE THÉÂTRE DE L'ODÉON, PARIS, IN 1827

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French Romanticism onstage was prompted by several performances given by a company of English actors at the Théâtre de l'Odéon in September 1827. Among other things, they performed *Hamlet* and *Romeo and Juliet*, in which the very young actress who took on the female parts was Harriet Smithson. Smithson became famous overnight and was hailed by enthusiastic crowds of young artists as the representative of modernity over classicism. Composer Hector Berlioz, young and still unknown, was mesmerized by her, particularly by her part in *Hamlet*, and called Smithson "his Ophelia." She became his source of inspiration and, later, his unhappy wife.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- The Paris stage just before the arrival of the English actors
- Emerging trends
- The English company
- The first two performances
- The "fateful performance" of Tuesday, September 11, 1827
- The Romantic romance
- The denouement

141. SHAKESPEARE AND NATIONAL LITERATURES

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In Shakespeare's lifetime, a new type of literary patriotism emerged, in which national glories are celebrated. *Henry V* is the best-known example. At the same time, literary achievement became in itself a point of national pride, witness Francis Meres's *Palladis Tamia* with its "[c]omparative discourse of our English poets [including Shakespeare] with the Greeke, Latine, and Italian poets." This juncture was propitious for Shakespeare to address national topics while becoming a figure of national importance himself. The definitive canonization of Shakespeare as England's literary figurehead, however, was to gain true momentum only from the mid-eighteenth century onward. In a remarkable cultural transfer between England and Germany, the figure of Shakespeare was smoothly adapted to this new idea of "the national poet."

TOPICS COVERED IN THIS CHAPTER INCLUDE

- A malleable author figure
- Commemoration
- Toward a “national” literature
- European Romantic nationalism
- Shakespeare’s “Englishness”

142. LOCAL, GLOBAL, AND “GLOCAL”

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“Global Shakespeare” may at times imply a claim to international validity, as “universal Shakespeare” once did. Yet interactions with different cultures and languages that the arrival of the text in a new place precipitates inevitably entail procedures of translation, adaptation, appropriation, and on occasion cultural confrontation. In what sense, then, might this new and particular outcome still provide evidence of a “global” Shakespeare? Would it not, rather, be “local” Shakespeare? This chapter considers the confrontation of “global” and “local” in the worldwide circulation of “Shakespeare” in theater productions, film, television, and digital and computer media, as well as in the critical practice of Shakespeare scholars located outside the Anglophone world. The term “glocal” is proposed to describe the results of these cross-cultural encounters.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Global Shakespeare
- Postcolonial Shakespeare
- Local Shakespeare
- Global futures: “glocal” Shakespeare?
- Seeking traveling Shakespeare

143. SHAKESPEARE SOCIETIES

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Shakespeare societies come in all shapes and sizes: national, international, inclusive, and invitation-only. Whereas some societies prioritize academic exchange between professional Shakespeareans, others promote more leisurely engagements with Shakespeare and his works. Membership in a Shakespeare society, large or small, commonly represents a personal desire to engage with Shakespeare’s works at a promotional, performance, or professional level. The pleasures offered through membership in a society are as personal as they are manifold. The formation of Shakespeare societies worldwide has served to “put a girdle round about the earth” (*MND* 2.1.175), encouraging conversation and collaboration between fledgling and veteran organizations.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Early societies and their goals
- Local societies
- National societies
- Europe
- The Americas
- Asia, Australia, and New Zealand
- Africa
- International

144. GLOBE THEATER REPLICAS

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Within the past twenty-five years, replicas of Shakespeare’s Globe have been built in locations around the world from London and Rome to Tokyo and Neuss, Germany, joining the already existing reconstructions and modern simulations in

San Diego, Odessa (Texas), Stratford (Ontario), and elsewhere. It has often been said that this phenomenon is the work of the same forces of globalization that have transformed the world's economic and cultural modes of activity and exchange. Special attention has been focused on the self-styled "Shakespeare's Globe" in London because this project has staked the largest claim to authenticity. What makes Globe replicas fascinating, however, is their hybridity. They are not the real thing, but neither can they simply be reduced to synthetic counterfeits. They evoke the past directly as a way of reanimating the present. They enshrine Shakespeare in a monumentalizing gesture but also disperse his authority.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Liberating performances
- Replicas and tourism
- Relationship of replicas to the original Globe
- Differences in location

145. BOOMERANG SHAKESPEARE: FOREIGN SHAKESPEARE IN BRITAIN

Alexa Huang, George Washington University, United States

Shakespeare has become a boomerang business in the twenty-first century, in the sense that plays that have been traveling the world since Shakespeare's lifetime are now returning to Britain in productions that make the familiar strange and bring home the exotic. Performances by theatrical companies visiting the United Kingdom have come to define some of the most memorable productions today, and international collaborations have inspired artists in Britain and elsewhere. Boomerang Shakespeare encompasses a range of events, including non-Anglophone productions, coproductions by British and foreign artists, local events celebrating Shakespeare's global afterlife, and British productions that incorporate elements from more than one culture in their cast, style, or set.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Boomerang paths: outbound
- Boomerang paths: inbound
- Political faces of boomerang Shakespeare
- Returning to Britain

146. SHAKESPEARE IN IBERIAN AND LATIN AMERICAN SPANISHES

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Theorists who explore Latin America's extreme affinities and disparities with itself and the rest of the world – especially with Spain – have yet to obtain a grip on the Continent's contradictions. From the arrival of the colonizers through the ensuing and ongoing ethnic and cultural mixtures, Latin Americans from Mexico and the Caribbean down to Tierra del Fuego have acknowledged common roots, but their nations have also grown or dwindled in mutually exclusive ways as sites of political conflict, economic inequities, cultural distinction, racial prejudice, and even warfare. One historical and unceasing debate in this respect involves Shakespeare, in particular Shakespeare in Spanish translation. The absurdity that translating Shakespeare automatically requires Iberian norms keeps undermining honest efforts to stage his plays in Latin America with a fresh and direct connection to local audiences.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- History and circumstances
- Differences and tensions in translation
- Individual and collective endeavors
- Traversing the divide

147. TERCENTENARY SHAKESPEARE: BRITAIN AND THE UNITED STATES, 1916

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In 1916, the three hundredth anniversary of Shakespeare's death was commemorated in Britain and the United States in significantly different ways. Britain, already embroiled in the First World War, offered tributes that were modest in scale but heavy in political impact, as a result of the involvement of highly placed governmental, diplomatic, and cultural figures. By contrast, the still neutral United States produced more lavish and extensive tercentenary commemorations, which were, overall, not militantly patriotic. Because the American celebrations had largely grass-roots origins and were organized on a localized basis, with limited governmental involvement, their political message was less unified and clear-cut than that of the British Tercentenary. A strong thread running through them was the promotion of international harmony and national identity based on a dominant, Anglo-American cultural strand.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Shakespeare tercentenary celebrations in wartime Britain
- A "wave of patriotism"
- Shakespeare tercentenary celebrations in the United States
- "Not primarily patriotic"?
- Contrasting tercentenaries

148. SHAKESPEARE IN EASTERN EUROPE

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Shakespeare's plays arrived in Eastern Europe with the traveling players who visited Gdańsk, Szczecin, Warsaw, Prague, and Olomouc in the 1590s and early seventeenth century. Although the surviving texts are all in German, the players did adapt the texts to the local tongues as well. It was in the late eighteenth century, after he had achieved the status of national bard in Britain, that Shakespeare became a writer of exemplary status and a literary model to aspire to during the revivals of national cultures in Eastern Europe. Through the huge political changes of the twentieth century and beyond – first communism, then national liberation movements – Shakespeare has remained a touchstone in Eastern European theater.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Shakespeare and national revivals
- Circulation
- Under and after socialism