

Unsettled Shakespeares

Adaptation, Mobility, Justice

10 - 11 June 2024



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QUEEN'S
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FOR GLOBAL PEACE,
SECURITY AND JUSTICE



Society for Renaissance Studies

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Symposium Schedule

Monday 10 June 2024

Fellows Room, The Mitchell Institute, Queen's University Belfast

12:00pm - 1:00pm Welcome and sandwich lunch

The Senate Room, Queen's University Belfast

1:00pm - 1:45pm *Speaker* Emer McHugh, Queen's University Belfast
Title This Land: The Geographies of Irish Shakespeares
Chair Yuanwei Yin

1:45pm - 2:30pm *Speaker* Jessica Chiba, University of Birmingham
Title 'Quite confound distinction': Unsettling Mixedness,
Adaptation, and Translation
Chair Yuanwei Yin

2:30pm - 3:00pm Coffee Break

3:30pm - 4:15pm *Speaker* Anita Raychawdhuri, University of Houston-Downtown
Title How Waste Unsettles: *We That Are Young*,
Ecocide, and Dirt
Chair Kaitlin Covington

4:15pm - 5:00pm *Speaker* Mark Thornton Burnett, Queen's University Belfast
Title 'He something seems unsettled': 'Asian' Shakespeares/
Cinematic Adaptations
Chair Kaitlin Covington

The Great Hall, Queen's University Belfast

5:30pm - 6:30pm Plenary Lecture
Speaker Joyce Green MacDonald, University of Kentucky
Title Unsettling Octavius in *Antony and Cleopatra*
Chair Mark Thornton Burnett

6:30pm - 8:00pm Drinks Reception

Tuesday 11 June 2024

The Senate Room, Queen's University Belfast

9:00am - 9:45am	<i>Speaker</i>	Christina Wald, University of Konstanz
	<i>Title</i>	Unsettling <i>Tempests</i> in the Anthropocene
	<i>Chair</i>	Mark Thornton Burnett
9:45am - 10:30am	<i>Speaker</i>	Victor Huertas-Martín, University of Valencia
	<i>Title</i>	Transition to Spanish Democracy and Appropriation of Shakespeare's <i>Romeo and Juliet</i> in <i>Galopa y corta el viento</i> (Eloy de la Iglesia and Gonzalo Goicoechea, 1981 and 1986): Unsettled Text and Times
	<i>Chair</i>	Mark Thornton Burnett
10:30am - 11:00am		Coffee Break
11:00am - 11:45am	<i>Speaker</i>	Adele Lee, Emerson College
	<i>Title</i>	'Half-Blooded Fellow(s)': Bastardy and Biracialism in the Shakespeare Industry
	<i>Chair</i>	Clare Dyson
11:45am - 12:30pm	<i>Speaker</i>	Adrianna M. Santos, Texas A&M University-San Antonio
	<i>Title</i>	Land Rights, Reproductive Justice, and Resistance in Borderlands Shakespeare Appropriations
	<i>Chair</i>	Clare Dyson
12:30pm - 1:30pm		Lunch
1:30pm - 2:15pm	<i>Speaker</i>	Mark Houlahan, University of Waikato
	<i>Title</i>	'Something's Amiss Upon My Beach': Unsettlement, <i>Twelfth Night</i> and Social Justice
	<i>Chair</i>	Emma de Beus

2:15pm - 3:00pm	<i>Speaker</i>	Katherine Hennessey, Wenzhou-Kean University
	<i>Title</i>	When Shylock Isn't Jewish: Unsettling, Mobility, and Justice in 21st-Century Adaptations of <i>The Merchant of Venice</i>
	<i>Chair</i>	Emma de Beus
3:00pm - 3:30pm		Coffee Break
3:30pm - 4:15pm	<i>Speaker</i>	Taarini Mookherjee, Queen's University Belfast
	<i>Title</i>	Unsettled Tales/Tales of Unsettling: Kalyan Ray's <i>Eastwords</i> as Shakespearean Adaptation
	<i>Chair</i>	Risalat Rahman Hridoy
4:15pm - 5:00pm		Closing Roundtable
	<i>Chairs</i>	Emer McHugh and Taarini Mookherjee

Bo Tree Kitchen, 65 - 67 University Avenue, Belfast, BT7 1GX

7:00pm Conference Dinner for Speakers

Symposium Organisers



Prof. Mark Thornton Burnett
*School of Arts, English and Languages,
Queen's University Belfast*



Dr Emer McHugh
*School of Arts, English and Languages,
Queen's University Belfast*



Dr Taarini Mookherjee
*School of Arts, English and Languages,
Queen's University Belfast*

Speaker Abstracts and Biographies



Joyce Green MacDonald
University of Kentucky

Joyce Green MacDonald is Professor of English at the University of Kentucky. She is the author of two books—*Women and Race in Early Modern Texts* (2002), and *Shakespearean Adaptation, Race, and Memory in the New World* (2020)—and the editor of *Race, Ethnicity and Power in the Renaissance* (1996). She has published several articles on race in sixteenth- and seventeenth-century literature and on women’s writing in the period, as well as on Shakespearean adaptation and performance. She is currently working on how contemporary stage productions can visualise racial and sexual identity and difference.

Unsettling Octavius in *Antony and Cleopatra*

Antony and Cleopatra exists in history as part of a tradition of Renaissance plays about moments in Rome’s transition to empire, as well as standing as a kind of ancestor to the sharply differing Caesar and Cleopatra plays that would follow it. Shakespeare’s Octavius is a particular focus of Shakespeare’s meditation on passion and politics, growing into uncontested power only after painful navigations through his own emotional vulnerabilities. My paper will offer a look at Octavius in Shakespeare’s play as well as in some other Caesar and Cleopatra plays before and after his as a way of outlining just what might be so unsettling—or unsettling²—about his dramatisation of Roman politics and his characterizations of Roman political actors.

Octavius’ rise to Augustan glory is marked by his attempts to master himself, to calibrate the authority that he slowly but surely gathers, and to dictate the terms under which others will understand his path. What can his struggle toward self-mastery and public imposition of his will—following the example of his great-uncle Julius Caesar and set against the sharply alternative model offered by his adversary Mark Antony—tell us about the development of a notion of Caesarism? How and why might Shakespeare deliberately unsettle what others choose to fix firmly in political and social place?



Emer McHugh

Queen's University Belfast

Photograph © Robbie Mullins

Emer McHugh is a Marie Skłodowska-Curie Research Fellow at Queen's University Belfast, working on the project 'Shakespeare and the Irish Actor'. She specialises in early modern performance studies; Shakespeare and Ireland; theatre and celebrity; the histories of actors, acting, and acting practices; gender and sexuality studies; and contemporary Irish and British performance. She is the author of the forthcoming monograph *Irish Shakespeares: Gender, Sexuality, and Performance in the Twenty-First Century* (Routledge), and is co-editing the edited collection *The Idea of the Shakespearean Actor* with Sally Barnden and Miranda Fay Thomas. Her research has been published or is forthcoming in *Shakespeare Bulletin* (2022), *The Taming of the Shrew: The State of Play* (Arden, 2021), *Otherness: Essays and Studies* (2021), *Negotiating Ireland's Theatre Archive: Theory, Practice, Performance* (Peter Lang, 2019), *Borrowers and Lenders* (2023), *Shakespeare/Play* (Arden, 2024), *Transformative Works and Cultures* (2024), and *Shakespeare in Ireland: Adaptation and Appropriation* (2025).

This Land: The Geographies of Irish Shakespeares

In Druid Theatre Company's 2015 adaptation of Shakespeare's history plays, *DruidShakespeare*, the implications of Richard II (Marty Rea) '[weeping] for joy / To stand upon my kingdom again' (3.2.4-5) upon returning to English shores were clear, as he knelt on and kissed freshly dug earth during performances in Irish theatres across the island. But this theatrical moment somehow became lost in translation when the performance toured to New York, one of the largest Irish immigrant strongholds in the United States. One might also ask why *DruidShakespeare* did not tour to Northern Ireland, or to the mainland of the United Kingdom.

Space and place—theatrical or otherwise—are political in an Irish context, whether on the island or in the diaspora. Mark Thornton Burnett's provocation to consider 'a nuanced sense not of a single "Shakespeare" but of a plural and malleable cultural identity' is still relevant almost thirty years later: '[Shakespeare's] place in Ireland is deeply involved in the contradictory processes, and in the shifting power balances, that accompany the colonial encounter' (4). Drawing on

Henri Lefebvre and Yi-Fu Tuan in *Mapping Irish Theatre*, Chris Morash and Shaun Richards argue for 'the necessity of an Irish theatre understood in spatial terms, as a machine for making space from place', which both captures its 'fluorescence' as well as its distinct rootedness (178-9). Together with Morash and Richards, I read Ireland and Irishness as unsettled per Madina Tlostanova: 'a condition marked by a constant negotiation between belonging and non-belonging, rootedness and displacement' (5). What does it mean to create such politically loaded theatrical space in an Irish context? Does Irishness in itself always generate politically loaded space in Shakespeare performance, both at home and abroad? Why does a sense of place matter to the histories and practices of Irish Shakespeare performance?



Jessica Chiba
University of Birmingham

Jessica Chiba is an Assistant Professor at the Shakespeare Institute, University of Birmingham. Her research focuses on the intersection between Shakespeare and philosophy, especially where questions about language overlap with issues surrounding knowledge and existence. Her second research strand is global Shakespeare, with a particular focus on the importance of dialogue between Anglophone scholarship and the many Shakespeares worldwide. Her forthcoming monograph, *Shakespeare's Ontology*, examines the extent to which Shakespeare's writing is informed by notions of being available in his time, as well as how the more complex ontological moments in his plays and poetry prefigure later philosophical theories. She has published on topics such as Japanese translations and adaptations of Shakespeare and is currently working on a project entitled *Shakespeare's Untranslatability*, which seeks to push the interdisciplinary boundaries between textual Shakespeare studies, global Shakespeare and philosophy. Considering early modern English literature from modern-day Japan, this research focuses on translation – especially untranslatable words, phrases and concepts – in order to highlight unacknowledged cultural norms and philosophical issues in Shakespeare's works.

‘Quite confound distinction’: Unsettling Mixedness, Adaptation, and Translation

Can Shakespeare ever be foreign? Three decades since Dennis Kennedy established ‘foreign Shakespeare’ as a respectable subdiscipline of Shakespeare Studies, these global Shakespeares continue to prove unsettling to Anglophone scholars: they are ‘not Shakespeare’ if the ‘essence’ of Shakespeare lies in the language of his works; they raise questions about colonial legacies; and they can challenge deep preconceptions about the plays. But for a translation or adaptation to be ‘Shakespeare’ in some form, it cannot ever be completely foreign: ‘foreign Shakespeare’ or ‘Shakespeare adaptation’ is thus always mixed, neither entirely strange nor completely familiar. Unsettled in the places in which he was brought by settlers, and unsettling as a returnee, Shakespeare’s work is like the global citizen of mixed heritage, belonging everywhere and nowhere. If, as Madina Tlostanova theorises, we now live in an ‘age of unsettlement’, then Shakespeare, circulating within the global economy, might be the literary poster boy of that age.

Indeed, it is no coincidence that Tlostanova uses ‘Hamlet’s famous words on the disjointed time and his frustration in being cursed to set it’ in the subtitle of her book, seeing the Shakespeare line as ‘a perfect expression of the sensibility of unsettlement that is increasingly predominant today’ (5). How can one do justice to the unsettled nature of Shakespeare’s work on the global stage without trying to settle it into binary categories of native versus foreign? Focusing on the 2012 Globe-to-Globe festival as a case study of the reception of non-Anglophone Shakespeare in England, this paper will undertake a philosophical consideration of the idea of mixedness as unsettled and unsettling to suggest that the comparison between translations or adaptations of Shakespeare’s work and people of mixed heritage might provide a theoretical model that takes into account the fear and the messy contradictions that surround such unsettled Shakespeares.



Anita Raychawdhuri

University of Houston-Downtown

Anita Raychawdhuri is Assistant Professor of English, University of Houston-Downtown, USA. She earned her PhD at the University of California Santa Barbara, specializing in early modern drama, premodern critical race studies, and queer studies. Raychawdhuri is currently working on a study of early modern conceptions of scale as it relates to race and desire. Secondary interests include Shakespeare and adaptation, particularly in India and Spain, on which Raychawdhuri has published. She has received grants and awards to support her book project including The Folger Shakespeare Library Short Term Fellowship, the Albert and Elaine Borchard Foundation European Studies Fellowship, The University of California Humanities Research Institute Graduate Student Dissertation Support, and the Organized Research and Creative Activities Program from UHD. She is an incoming 2024 Arden Fellow and was a participant in the Arizona Center for Medieval and Renaissance Studies RaceB4Race First Book Institute.

How Waste Unsettles: *We That Are Young*, Ecocide, and Dirt

William Shakespeare's *King Lear* is an unsettling play. Its repetition of 'nothing', strange, fractured kinship, and apocalyptic imagery depict a brutal breakdown of worlds. Preti Taneja's *We That Are Young* adapts *Lear* into twenty-first century India, building on the play's 'unsettled' qualities through the epic novel's imaginative scales of globalisation, waste, excess, and capital. The novel theorises an unsettledness that coalesces around the company building a hotel in occupied Kashmir, the home of Gargi, Radha, and Sita's (Goneril, Regan, and Cordelia) Kashmiri Pandit mother who died due to political unrest. Through Jeet's (Edgar) moments in the *basti*, the excess of Sita's 'rebellion', Gargi's bodily shame, and Radha's self-indulgence, the novel forces readers to grapple with waste, unsettling the fantasy that one can flush or throw away people and things without worrying where they might end up. *King Lear* too considers the unsettling qualities of waste, most notably in the text's 'ethical experience' of Lear on the heath where he acknowledges his subjects' suffering.

The play's apocalyptic imagery and racialised language to discuss bonds, naturalness, and family underscore how ethical understandings in *Lear* fall short of justice due to the play's overinvestment in whiteness and status. Edgar's 'mobility' into Poor Tom or Lear's 'regression' emphasise the limits of the play's imagination. Both texts centre the rhetoric of cleanliness, purity, and naturalness which have historically been weaponised against queer and trans people, especially BIPOC, and also central to violent logics of casteism. Simultaneously, waste is a generative term that can be mobilised to navigate multilayered and intersectional violences and worldmaking. *We That Are Young* nimbly straddles an array of concerns to present the family company as a crucible of the violent unsettling of global capitalism, while *Lear* shows the violences of white monarchical power on the environment and its inhabitants.



Mark Thornton Burnett
Queen's University Belfast

Mark Thornton Burnett, Fellow of the English Association and Member of the Royal Irish Academy, is Professor of Renaissance Studies at Queen's University Belfast. He is the author of *Masters and Servants in English Renaissance Drama and Culture: Authority and Obedience* (Macmillan, 1997), *Constructing 'Monsters' in Shakespearean Drama and Early Modern Culture* (Palgrave, 2002), *Filming Shakespeare in the Global Marketplace* (Palgrave, 2007; 2nd ed. 2013), *Shakespeare and World Cinema* (Cambridge University Press, 2013) and *'Hamlet' and World Cinema* (Cambridge University Press, 2019), the co-author of *Great Shakespearians: Welles, Kurosawa, Kozintsev, Zeffirelli* (Bloomsbury Academic, 2013), the editor of *The Complete Plays of Christopher Marlowe* (Dent, 1999) and *The Complete Poems of Christopher Marlowe* (Everyman, 2000), and the co-editor of *New Essays on 'Hamlet'* (AMS Press, 1994), *Shakespeare and Ireland: History, Politics, Culture* (Macmillan, 1997), *Shakespeare, Film, Fin de Siècle* (Macmillan, 2000), *Reconceiving the Renaissance: A Critical Reader* (Oxford University Press, 2005), *Screening Shakespeare in the Twenty-First Century* (Edinburgh University Press, 2006), *Filming and Performing Renaissance History* (Palgrave, 2011), *The Edinburgh Companion to Shakespeare and the Arts* (Edinburgh University Press, 2011) and *Women and Indian Shakespeares* (Arden Shakespeare, 2022). He is series editor of the Arden Shakespeare series, 'Shakespeare and Adaptation'.

'He something seems unsettled': 'Asian' Shakespeares/Cinematic Adaptations

What does it mean when an artist experiences unsettlement? This paper explores the work of Cheol-Mean Whang, who was born in Korea and moved to Germany, and John Williams, who was born in Wales and moved to Japan. Their generically irreverent film adaptations, *Fuck Hamlet* (dir. Cheol-Mean Whang, 1996) and *Sado Tempest* (dir. John Williams, 2012) address unsettlement as, to cite Madina Tlostanova, 'a constant negotiation between belonging and non-belonging, rootedness and displacement' (5) and elaborate differing constructions of Shakespeare's redemptive potential.

In *Fuck Hamlet*, Till, a Berlin actor, recites 'To be, or not to be' in the hope of finding a job. Crucially, the contemporary adaptation imagines the city as a world in transition and finds its rationale in political unsettlement – the fall of the Wall, reunification, and the beginnings of a shared democracy. *Sado Tempest* is comparably animated by (economic/environmental) unsettlement—the collapse of the Lehmann Brothers empire and the Fukushima disaster. In this future-set

adaptation, pop band, Jitterbug, is exiled to Sado Island. If band leader, Jun/Ferdinand, can recover the demon songs from Miranda, daughter of scientist, Omuro/Prospero, he will be able to restore the island to its pre-apocalyptic state.

Working with unsettlement, both adaptations countenance possibilities for justice. For example, Jun/Ferdinand is able to avert further disaster, as testified to in the blossoming cherry tree. But *Fuck Hamlet* takes the opposite tack. Despite a reunion with his lover, Till sees no justice in the reunified Berlin and is mown down by a passing tourist's car.

Functioning in intersecting ways, *Fuck Hamlet* and *Sado Tempest* point up the inconsistent nature of Shakespearean adaptation as recuperative. They offer varying views of unsettlement as a collective 'resurgence' even as they aspire to scenarios that might replace a damaged contemporary moment and invest in creative play, cultural interchange and refuturing conversations.



Christina Wald
University of Konstanz

Christina Wald is Professor of English Literature and Literary Theory and Director of the Centre for Cultural Inquiry at the University of Konstanz. Her research focuses on contemporary drama, performance, film, and TV series as well as on early modern drama and prose fiction with a particular interest in questions of adaptation, intertextuality and cultural transmission.

She is the author of *Hysteria, Trauma and Melancholia: Performative Maladies in Contemporary Anglophone Drama* (2007), *The Reformation of Romance: The Eucharist, Disguise and Foreign Fashion in Early Modern Prose Fiction* (2014) and *Shakespeare's Serial Returns in Complex TV* (2020). She has co-edited several books, among them *The Literature of Melancholia: Early Modern to Postmodern* (2011) and *Shakespeare and Seriality: Stage, Page, Screen* (forthcoming in Bloomsbury's 'Shakespeare and Adaptation' series). Her work has appeared in journals including *Shakespeare Survey*, *Shakespeare*, *Shakespeare Bulletin*, *Modern Drama*, *Adaptation*, *Anglia*, *The Journal of Commonwealth Literature* and *Classical Receptions Journal*.

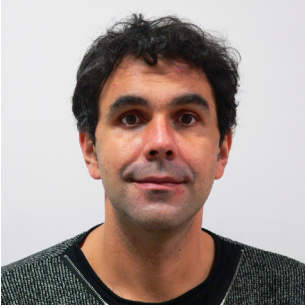
Unsettling *Tempests* in the Anthropocene

How can *The Tempest* be reactivated to speak to unsettling visions of a future characterised by mass migration, global warming, floods, and storms? Can it offer 'more adequate and immediate ways of metaphoric/symbolic/affective grasping of unsettlement as a human and planetary condition' (7), as Madina Tlostanova puts it? This talk will discuss two recent *Tempest* productions and adaptations that have worked with Shakespeare's template to come to terms with our ecological crisis: the latest RSC production of *The Tempest* directed by Elizabeth Freestone in 2023 and the 2024 production *Der Sturm* at Zurich's Schauspielhaus by the company Moved by Motion.

Der Sturm resets *The Tempest* in a future in which the majority of humanity has died and the surviving super-rich have retreated to high-tech luxury bunkers where they are assisted by androids. Only towards the end of the performance the power of the global elite is questioned, as a third tempest may forcefully displace them after all. In Freestone's production Prospero's vulnerability and her concern for others are vital to Alex Kingston's portrayal of the

magician-mother, the first female Prospero in the RSC's history. She is introduced as a displaced migrant whose visual presentation evoked refugees who currently try to cross the Mediterranean.

The two recent productions illustrate contrasting ways to engage with the unsettlements of the ecological crisis: Moved by the Motion demonstrates the catastrophic results of clinging to technology, the belief in human superiority and in independence from ecological equilibrium. Their postapocalyptic *Tempest* is marked by the stark injustices of migration, the intensification of patriarchal power and intense human suffering offstage. The RSC production opens an alternative to consumerism, resource depletion and fantasies of technological control in an ecofeminist re-interpretation that focuses on vulnerability and care. This romance of recycling not only offers a scenario of alternative, sustainable living on stage, but also tests new, more sustainable ways of making theatre in one of the UK's leading theatre companies.



Víctor Huertas-Martín
University of Valencia

Víctor Huertas-Martín studied English Philology (Universidad Autónoma de Madrid), and earned a Masters in European Drama and Literature (UNED), a Masters in Audiovisual Scriptwriting (UNIR) and a PhD in Linguistic and Literary Studies (UNED). He has published articles on TV Shakespeares in several journals and has contributed to *Eating Shakespeare: Cultural Anthropophagy as Methodology* (Bloomsbury, 2019) and *The Palgrave Handbook of Intermediality* (2023). He has been Visiting Scholar at UCL, the Shakespeare Institute, the Franklin Institute, Universitat Pompeu Fabra, the British Film Institute, the German National Library, Universidad Complutense de Madrid and CSIC. He co-edited *Television Series as Literature* (Palgrave, 2021), *El relato mítico: sus nuevas materialidades y dimensiones en las culturas contemporáneas* (Editorial Comares, 2023) and *Glimpses on the traditions of European Theatre of the 16th- and the 17th-Centuries and/on the Screen* (Editorial Comares, forthcoming). He is the author of a bilingual critical edition of Elizabeth Cary's *The Tragedy of Mariam* (PUV, 2023). He is Principal Investigator of the research project 'CIRCE: Early Modern Theatre on Screen' and has organized First CIRCE Conferences (U. Valencia, 2022), XXXIII Sederi Congress: Early Modern English Culture in European Perspective (U. Valencia, 2023) and I International CIRCE Congress: Early Modern Theatre on/and Screen (U. Valencia, 2023).

Transition to Spanish Democracy and Appropriation of Shakespeare's *Romeo and Juliet* in *Galopa y corta el viento* (Eloy de la Iglesia and Gonzalo Goicoechea, 1981 and 1986): Unsettled Text and Times

Galopa y corta el viento, a script by Eloy de la Iglesia and Gonzalo Goicoechea (1980, revised 1986), exemplifies the stable and unstable nature of Shakespeare's *Romeo and Juliet* and the stability and instability that characterised the Spanish transition to democracy. Set in the Spanish 1980s, the screenplay uses Shakespeare to address the disputes between the state security forces and the terrorist organization ETA. Here, Romeo and Juliet are Manuel, a civil guard, and Patxi, an ETA sympathiser. Although politically subversive cinema was recurrent in Spain, the creatives explicitly used Shakespeare to critique state centralism, humanise a member of ETA, question the integrity of the Civil Guard, challenge heteronormativity, propose to deliver lines of dialogue in Basque and critique independentism. Furthermore, the creatives' questioning of Shakespeare's thesis that the two lovers' sacrifice would bring peace to Verona implicitly revealed scepticism against the concord achieved

in Spain after forty years of struggle under dictatorship. While Shakespeare's play confirms that the memory of the two lovers would become a symbol of peace in Verona, the public funeral held for a member of ETA in the film anticipates future strife. Manuel and Patxi's sacrifice evokes Spanish adaptations of *Romeo and Juliet* that deny the protagonists even the possibility of deciding on their own deaths. Since Spanish cinema is characterised by precariousness and instability, it is worth exploring Shakespeare's part in its concern with human struggles to cope with modernity. In this film, modernity's contradictions are evidenced in the way terrorist violence unsettled the Spanish democracy but, simultaneously, contributed to its settlement by provoking a massive social call to moderation. Regrettably, the screenplay's critique of extremisms was interpreted as an endorsement of those extremisms.



Adele Lee
Emerson College

Adele Lee completed her PhD at Queen's University Belfast in 2010 and is Associate Professor of Early Modern Literature at Emerson College, USA. She is author of *The English Renaissance and the Far East: Cross-Cultural Encounters* (Fairleigh Dickinson UP, 2017), editor of *Shakespeare and Accentism* (Routledge, 2020) and co-author (with Sarah Olive et al) of *Shakespeare in East Asian Education* (Palgrave Macmillan, 2021). She has published articles in journals such as *Shakespeare Bulletin*, *Early Modern Literary Studies*, *Quidditas*, *Contemporary Women's Writing*, and *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, and has contributed to several edited collections, including *Shakespeare in Hollywood, Asia and Cyberspace* (Purdue UP, 2009), *Shakespeare Beyond English: A Global Experiment* (Cambridge UP, 2013) and *Richard III: A Critical Reader* (Bloomsbury Arden, 2013). Current projects include a special issue of the *Shakespearean International Yearbook* on *Mixed Race Shakespeares* and a monograph on Renaissance cross-cultural encounters between China and Colonial America that explores the 'New World's' earliest links with the Far East. Prior to joining Emerson College, Lee was Senior Lecturer in English Literature at the University of Greenwich, London, and Secretary of the Literary London Society.

'Half-Blooded Fellow(s)': Bastardy and Biracialism in the Shakespeare Industry

Early Modern Race Studies has played a vital part in exploring the development of racialism, the growth of colonialism, and the role of racial minorities in Shakespeare performance. Most conversations about race, casting and performance have evaded the topic of biracialism, however, and generally speaking the conception of race continues to reflect hypodescent and monoracial norms. Sharing the aims of Critical Mixed Race Studies, which questions the imposition of traditional monoracial categories and boundaries, this paper focuses on identities often considered 'incompatible with . . . the canonical boundaries of the field [and even] deleterious to the struggles of traditional communities of colour' (Daniel, Kina, Dariotis, and Fojas 11).

Historically, biracial actors either were not visible or were construed negatively; indeed, Shakespeare helped forge the 'tragic mulatto' stereotype through his construction of biracial characters as products of rape or extramarital affairs. They occupy a singularly unsettled space

in the world of his plays and pose a threat to a hierarchy dependent on stable, visible difference. Fast forward over 400 years and the same thing could be said about mixed-race actors, who continue to unsettle others and are often disproportionately cast as the 'bastards' Edmund, Don John and Philip Faulconbridge.

This practice confines biracial actors to roles that are outside of dominant norms and values and often unsettling to those around them. In the Renaissance, of course, 'bastards' were conceived as 'an element which does not fit into the social order, having no clear identity, no name' (Findlay 3). Given the mistreatment of 'bastards' and the type of language used to describe them, it's not a leap to suggest that bastardy has 'racial implications'. In this paper, then, I explore the connection between bastardy and biracialism, and I draw attention to a casting practice that is attuned to the racial implications of bastardy as well as evidence of ongoing stereotypes about biracial people as both unsettled and unsettling.



Adrianna M. Santos
Texas A&M University
-San Antonio

Adrianna M. Santos is Associate Professor of English, advisor for the Mexican American Student Association, and coordinator of the Creative Arts and Performance Studies program at Texas A&M University-San Antonio. She earned a B.A. from University of Texas at Austin and an M.A. and Ph.D. from University of California, Santa Barbara. Published in *Chicana/Latina Studies*, *Latina Critical Feminism*, and *Shakespeare Bulletin*, her work is grounded in and accountable to Chicana communities. With Norma E. Cantú and Rita Urquijo-Ruiz, she is co-editor of *El Mundo Zurdo 8* (Aunt Lute, 2022) and, with Sonya M. Alemán and Sylvia Mendoza Aviña, co-editor of *El Mundo Zurdo 9* (Aunt Lute, 2024). With Katherine Gillen and Kathryn Vomero Santos, she is co-editor of *The Bard in the Borderlands: An Anthology of Shakespeare Appropriations en La Frontera, Vols. 1 & 2* (ACMRS Press, 2023; 2024) and co-founder of the Borderlands Shakespeare Colectiva, which is generously supported by funding from the Mellon Foundation, National Endowment for the Humanities, Folger Shakespeare Library, and Humanities Texas. At the intersection of Chicana feminisms and decolonial trauma theory, her monograph, *Cicatrix Poetics, Trauma and Healing in the Literary Borderlands: Beyond Survival*, explores protest literature as an effective catalyst for social transformation (Palgrave, 2024).

Land Rights, Reproductive Justice, and Resistance in Borderlands Shakespeare Appropriations

Drawing from literary trauma studies and feminist theory, I use ‘cicatrix poetics’, a method of documenting wounding and healing through creative expression, to explore the use of multilingual Borderlands Shakespeare appropriations as a platform for raising social justice concerns in Chicana communities. I traverse the unsettled grounds of La Frontera, which Gloria Anzaldúa describes as ‘una herida abierta, where the first world grates against the third and bleeds’, where violence at the border is not merely a metaphor, it is a lived experience where ongoing trauma is inflicted upon its people and its ecology (3). What may seem an unlikely site for the exploration of Shakespearean themes, the borderlands have historically innovated the source material to suit its social context. Appropriation under these conditions, though, necessitates a lens that is politically and historically aware of itself and its potentially alienating effects. For example, building upon the activist legacy of Chicano Teatro, Seres Jaime Magaña’s *The Tragic Corrido of Romeo and Lupe* and Lydia G. Garcia and Bill Rauch’s *La Comedia of Errors* grapple with the devastation of family separation at the militarized border, each concluding

with an unsteady reconciliation that relies heavily on the decolonial imaginary of a just future while remaining cognisant of social conditions which make such reunion rare, if not impossible, for the majority of rent family units. Even more difficult to reconcile with the values of an activist performance movement, furthermore, are appropriations of Shakespeare that confront the rape and murder of marginalised people directly and have themselves been critiqued for their misogyny and absurdity. For instance, Bernardo Mazón Daher’s *Measure for Measure I Medida por medida*, and José Cruz González’s *Invierno* each take to task the violence of colonialism, thereby performing important cultural work, but the appropriations neither rescue their heroines from the strict confines of the virgin-whore dichotomy in which they are imprisoned, nor do they ameliorate the racial and class oppression in which they are embroiled. Ultimately, these works demonstrate that while the wounds of colonialism cannot be healed by individual acts of performance, the public work of twisting the western canon to accommodate *fronterizos* is a radical engagement with what would otherwise risk being an irrelevant relic in the region.



Mark Houlahan
University of Waikato

Mark Houlahan is Associate Professor of English, in Te Kura Toi (School of Arts), at the University of Waikato in Aotearoa/New Zealand. He has published numerous chapters and reference essays on Shakespeare, adaptation and settler societies, in, for example, *The Oxford Companion to New Zealand Literature in English* and *The Oxford Companion to Shakespeare*; see also his recent chapter ‘The Travelling Pop-Up Globe’ in Robert Ormsby and Valerie Pye (eds), *Shakespeare and Tourism* (2022). Current projects include an edition of Shirley’s *Hyde Park* (co-ed. Brett Hirsch, University of Leeds) for the *Oxford Complete Works of James Shirley*, and essays on iconic New Zealand playtexts, such as his essay, ‘Bruce Mason and the Queer Baroque’, forthcoming in *The Journal of New Zealand Literature* (2025).

'Something's Amiss Upon My Beach': Unsettlement, *Twelfth Night*, Climate Change & Social Justice

What shall we do about climate change? What might be the affordance of adapting Shakespearean comedy in a time of climate crisis? Poetry, Auden famously insists, makes nothing happen. But if you adapt a famously 'poetical' romantic comedy into a specific, local context, could that refute Auden and provoke further actions? These are the questions central to this paper.

As the oceans rise, and get ever warmer, atolls begin to disappear. Islands shrink and risk becoming uninhabitable. The season for cyclones is extended, and these hurricane-scale tropical storms increase their intensity and power to damage human ecosystems. In the cyclone season of 2019, the coastal city of Townsville, in northern Queensland was inundated by catastrophic floods; five years later the work of recovery continues.

Gretchen Minton's *Twelfth Night* variant, *Salt Waves Fresh*, is set in Townsville in the weeks after the floods. Minton is based in Montana, so Fulbright funding brought her

to Townsville, where she worked with local Shakespearians and the wider community. She absorbed the archive of oral and digital responses to the floods and fed these into her adaptation. The play is trimmed to around eighty minutes of playing time, and the cast reduced to a core of five. Minton writes her own verses to link the story and borrows freely from the store of sea language found throughout Shakespeare's works.

A coastal flood sweeps all classes before it, for 'what care these roarers for the name of a king?' In Minton's *Illyria*, even Orsino and Olivia have lost their homes and seek temporary shelter. Can they rebuild their lives while keeping faith with the love quest at the heart of Shakespeare's play? Can there be, should there be, climate change romantic comedies? Minton's adaptation, I will suggest, is a heartfelt contemporary riff on these questions.



Katherine Hennessey
Wenzhou-Kean University

Katherine Hennessey is Associate Professor of Global Literature and Shakespeare at Wenzhou-Kean University, a Sino-US university partnership based in Wenzhou, China. She researches literature, theatre, and film in the Arabian Gulf, Yemen, and Ireland, with a particular focus on global adaptations of Shakespeare.

She is the author of *Shakespeare on the Arabian Peninsula* (Palgrave Macmillan 2018) and co-editor of *Shakespeare & the Arab World* (Berghahn 2019, with Margaret Litvin). She directed the short film *Shakespeare in Yemen* (2018), and her credits as a literary translator include the first two Yemeni plays to appear in English, *A Crime on Restaurant Street* and *The Colonel's Wedding*, both by Wajdi al-Ahdal, and Ziyad Al-Qahem's poem 'Last Tuesday', the first work of Yemeni literature published by *World Literature Today*.

Her articles have appeared in peer-reviewed academic journals including *Multicultural Shakespeare*, *Shakespeare Bulletin*, *Arabian Humanities*, and *Critical Survey*. Her research has received grant support from the Fulbright, Mellon, and Beinecke Foundations, and in 2020-21 she held a year-long Research Fellowship from the National Endowment for the Humanities.

When Shylock Isn't Jewish: Unsettlement, Mobility, and Justice in 21st-Century Adaptations of *The Merchant of Venice*

Drawing upon Madina Tlostanova's definition of unsettlement as 'a condition characterized by a constant negotiation between belonging and non-belonging, rootedness and displacement' (5), this paper explores recent global adaptations of *The Merchant of Venice* and their presentations of one of Shakespeare's most unsettled and unsettling characters. While some recent *Merchant* productions have both emphasized and contextualized Shylock's Jewish identity, other global adaptations have de-emphasized that identity, by removing references to his Jewishness, and/or finding a different cultural analogue for his marginalized status.

In 2009, for example, Ching-Hsi Perng and Chen Fang adapted *The Merchant of Venice* as a Chinese opera for the Taiwan Bangzi Theatre Company, making Shylock a 'Saracen' (大食人) moneylender rather than a Jewish (犹太人) one, in conflict with a 'Cathayan' (中原人) Antonio. The Chinese terms have complex connotations

which raise questions about contemporary xenophobia and other significant socio-political concerns.

Similarly, in 2023 Yemeni novelist and playwright Wajdi Al-Ahdal relocated the play to the Yemeni city of Mukalla. Al-Ahdal's characters are all Muslim, and he casts his hero, Aidarous, as the vulnerable outsider in Mukalla. The removal of references to sectarian conflict shifts focus to other key issues in Yemen, such as gender inequality and rising religious extremism.

This paper explores the recent history of these and other global adaptations of *Merchant* as they present Shylock's and other characters' unsettledness, focusing on issues of identity and mobility across geographic space and across local socio-cultural hierarchies. In each case, this paper asks what implications the presentation of 'justice', as meted out in each adaptation's courtroom scene, has for local and global questions of social justice today



Taarini Mookherjee
Queen's University Belfast

Taarini Mookherjee is a Newton International Fellow, sponsored by the British Academy, at the School of Arts, English, and Languages, Queen's University Belfast. She previously taught literature at Columbia University, New York, and SUNY, New Paltz. She received her PhD in English & Comparative Literature from Columbia University and holds a Masters in Shakespeare Studies from King's College London and a BA in English from St. Stephen's College Delhi.

Her current book project focuses on contemporary Indian adaptations of Shakespeare in film, theatre, and fiction. Her most recent publications include 'Motherhoods and Motherlands: Gender, Nation, and Adaptation in *We That Are Young*' in *Shakespeare and Cultural Appropriation* (Routledge 2023) and 'Vandana Kataria's *Noblemen: Global Frames of Interpretation*' in *Recontextualizing Indian Cinema in the West* (Bloomsbury 2023). Her broader research and teaching fields include early modern drama, global Shakespeare, postcolonial theory and theatre and performance studies.

Unsettled Tales/Tales of Unsettlement: Kalyan Ray's *Eastwords* as Shakespearean Adaptation

Kalyan Ray's 2005 novel *Eastwords* is a literary mélange, drawing on several canonical texts from both the Western and Indian traditions to weave together into a tale of colonialism, the slave trade, and first encounters; of the loss of parents and children; of naming and historical accuracy; and of competing perspectives and the idea of original authorship. Relying heavily on Salman Rushdie's patented style of magic realism, the novel picks up on a brief reference to the Indian boy in Shakespeare's *A Midsummer Night's Dream* and a dominant critical interpretation of *The Tempest* as a proto-colonial text to 're-vision' and blend these two plays from the perspective of the colonised. Narrated by Sheikh Piru, a witness to the tale who engages in one-sided witty banter with his Warwickshire counterpart, this novel dramatises the condition of unsettlement, both for readers familiar with some of its source texts, and in the literal displacement and replacement of characters set against a historical backdrop of extraordinary flux. Of the many characters reimagined and

renamed in the text, it is young Pakhee who most clearly exemplifies what it means to be unsettled and to unsettle in his loss of 'a stable and clear connection to space that traditionally gives humans a sense of protection' (Tlostanova 32). A boy born in Bengal's Gangetic delta with the ability to fly, he is later 'discovered' and renamed Puck by the colonial explorer Oberon, and torn away from his mother, enslaved, and finally trapped in the cloven pine of a 'P' in a book of magic. Eventually, released by Prospero, Pakhee-Puck-Ariel finds himself back in the land of his birth, having forgotten his own history and unaware that the other occupant of the island is his half-brother, Kalyan-Caliban. In this paper, I read the figure of Pakhee/Puck, author Kalyan Ray's own unsettled existence, living and working in two different countries, and the linguistic slippage at the core of this Shakespearean adaptation within the framework of contemporary diaspora studies to explore the shifting relationship between displacement, trauma, memory, and language loss.

**The Senator George J. Mitchell Institute
for Global Peace, Security and Justice**
Queen's University Belfast
18-19 University Square
Belfast, United Kingdom, BT7 1NN

Telephone: +44 (0) 28 9097 3609 / 1346
Email: mitchell.institute@qub.ac.uk
Website: go.qub.ac.uk/mitchell-institute
Twitter: [@QUBMitchell](https://twitter.com/QUBMitchell)
YouTube: go.qub.ac.uk/Mitchell-YouTube



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Noriko Eguchi as Miranda in Sado Tempest (dir: John Williams, 2012), Copyright: 100 Meter Films.