Shakespeare Seminar

Deutsche Shakespeare-Gesellschaft

Ausgabe 7 (2009)

(Post-)Modernist Responses to Shakespeare

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INTRODUCTION

BY

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(Post-)Modernist Responses to Shakespeare

While critics keep arguing whether we live in postmodern times, and if we do, whether the 'post-' of postmodernism indicates a break with modernism or a more continuous development, it is safe to say that the early twentieth-century reception of Shakespeare, which turned against Victorian bardolatry, has shaped our understanding of Shakespeare until the present day. The contributions to this issue aim at tracing responses to Shakespeare's plays since the 1920s from an interdisciplinary and international perspective and will thus also re-examine the (dis-)continuities between 'modernist' and 'postmodernist' Shakespeares. The following papers discuss theatrical stagings, literary, dramatic and filmic adaptations of Shakespeare's plays as well as the academic reception of his work in and beyond Europe. How have modernist aesthetics, e.g. German expressionism, affected stagings of Shakespeare and how has Shakespeare affected the modernist project? Which impact did the development of film have on our understanding of theatre in general, and of Shakespeare in particular? Which developments can we trace in Shakespeare criticism, which has undergone a number of 'turns' and methodological innovations in the twentieth century? How have European societies responded to Shakespeare's plays in times of devastating world wars and the Holocaust? In which ways have Shakespeare's plays been read to underpin particular aesthetic, but also political or ideological endeavours? For example, to which uses have Shakespeare's plays been put in colonial and postcolonial contexts?

The contributions to this volume address these questions. Marcel Lepper's article on "Copyrighted Shakespeare" explores the modern, postmodern and 'post-postmodern' ways of using Shakespeare's works as a cultural resource. Aneta Mancewicz discusses Piotr Peter Lachmanns's video adaptation of *Hamlet* as a political as well as an autobiographical statement in the context of post-war investigation of memory and guilt. Jan Creutzenberg equivocates the innovative force of Lee Youn-taek's *Hamlet* production for the reception of Shakespeare in Korea. Melanie Lörke's "Shakespeare in Space: A *Star Trek* towards Plurality" discusses intertextual references to Shakespeare's oeuvre and its stagings in the American science-fiction series.

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BY

MARCEL LEPPER

Cultural Capital and Cultural Resources

What is a cultural resource? In economic terms 'resource' (from Latin: *resurgere*) means: a supply of raw materials, the existence of vital goods like water, pastures, forests or mines. A region can be rich in natural resources. "I recently travelled across a small African country", noted John Terborgh, Professor of Environmental Sciences and Policy at Duke University, in his review of Steve Nicholls's study *Nature in America at the Time of Discovery*, "everywhere I went, foreign commercial interests were exploiting resources after signing contracts with the autocratic government" (45). This idea of natural resources has entered the domain of culture. The metaphorical term 'cultural resources' was created by archaeologists in the 1970s (King 19-34; Richman 17-36). It addresses the management of collections and historic sites, but also the conservation of cultural practices, religious traditions, interpretative arts, storytelling, music, and drama.

Literary critics are more familiar with the counter-metaphor introduced by Pierre Bourdieu ("Le marché"; "Cultural Reproduction"; "Forms of Capital"): 'cultural capital', a term which emphasizes the idea of private property and investment. Like economic capital in Marxist theory, 'cultural capital' is distributed asymmetrically. The important difference is that the latter does not only mean material assets ('objectified cultural capital'), but also the access to knowledge and sophistication ('embodied' and 'institutionalized capital'). According to Bourdieu's interpretation, families, dynasties, and elites reproduce themselves, leaving their 'cultural', i.e. educational and intellectual 'capital' to their descendants. These enjoy cultural privileges, being entitled to enrich or gamble away their material and abstract heritage (Rössel & al. 498-510).

Choosing the term 'resources' instead of 'capital' means shifting the focus from investment to exploitation. The example from Terborgh's review suggests that limited resources attract private enterprises and are in need of public protection. Who has the right to make use of a common supply of goods? Does the principle 'first come, first served' guarantee sustainable rationing for future generations? Are local communities more efficient in negotiating and administrating open resources than centralized political or economic structures (Ostrom 7-15; Reese 707)?

While the access to exhaustible goods is no longer a question of personal heritage, the process of distribution and participation is becoming more complex. In Western civilizations, the aspects of property, accessibility and utilization regulate the exploitation of resources in general (Radkau 164-172). Thus, the question of 'cultural resources' is not only a metaphorical problem, but a political and legal issue (in Germany: §§ 29-31 UrhG). Who disposes of an object of art

  (a) in a material sense (property),
  (b) in a perceptive sense (accessibility),
  (c) in an intellectual sense (copyright, utilization)?

James Cuno (1-20), president and director of the Art Institute of Chicago, intervening in the debate on looted art and global restitution, posed the question "Who owns Antiquity?" A question like this needs to be debated with regard to these three different aspects. In this paper I cannot trace the discussions centred around "cultural heritage" in Britain, "Kulturerbe" in Germany, and "patrimoine" in France (Packham; Wellheiser). Instead, I will concentrate on Shakespeare's works as a paradigm of how texts and documents are cultivated in a post-postmodern sense, i.e. in the light of a rediscovery of the author after postmodernism and a growing awareness of cultural practices and products as 'cultural resources.' Inevitably, I will have to oversimplify complex historical developments. Especially, the question of copyright and utilization in 17th and 18th century Europe and its relevance for contemporary criticism would deserve closer attention. The following outline does not contribute to highly specialized Shakespeare scholarship, but, varying a line from *Hamlet*, to the reflection on "what Shakespeare is to us" (Maslin C9).

Self-Regulating 'Cultural Resources'

The British Library offers 107 digital copies of the 21 plays by Shakespeare printed in quarto before the closure of the theatres in 1642 (http://www.bl.uk/treasures/ shakespeare/homepage.html). The excellent database called "Treasures in full" permits scholars all over the world to compare the first quarto (1603) of *Hamlet* with the second quarto (1604), for example. Apart from the important textual differences, the first page of the first quarto shows the traditional signet of the British Museum, the provenance "Halliwell-Phillipps" and the handwritten remark next to the stage direction "Enter two Centinels": "now call'd Bernardo and Francisco", whereas the second quarto shows the influence of fire, water, or ink. European and American provenance research projects have pointed out that each singular copy with its individual 'biography' and 'characteristics' needs special attention. Therefore, the database directs the reader's attention to the library which has made its copy available: "Copyright © The British Library Board." The second quarto is copyrighted with a link to the "© Folger Shakespeare Library ®" in Washington, DC.

   The digital copies of the two early prints reveal two contradictory notions: first, they remind us of the instability of the text. Shakespeare as a 'cultural resource' has been rewritten and republished in so many versions that the modern idea of the 'original text' is inapplicable. Second, the reproductions evidence the agenda of institutional re-monopolization. A library investing financial means in the conservation and presentation of its 'cultural resources' (including their provenance and the history of their utilization) wants to draw the user's attention to the 'real' site, the singular volume, the stacks, the reading rooms, the librarians' expertise. Anyone who plans to reproduce the digital version is obliged to ask the institution for a special permission. Apart from the treasuries, depots and stacks of public and private archives, libraries and museums, copyright is a perfect example of how 'cultural resources' can be legally

protected.

Does a 'cultural resource' need such protection? Does it demand open or limited access? Is it, by definition, something extremely fragile? Or something extremely dynamic that cannot be constricted by rules of usage and reproduction? André Schmitz, Secretary of Cultural Affairs of the Federal State of Berlin, recently explained that, "unlike coal, crude oil and gas, creativity is an infinite resource" (quoted in Hellmuth / Stillich 50). Can we treat Shakespeare as a self-regulating 'cultural resource' that will never 'run dry'? Or is it a treasure that requires a centralized custody system? Who is authorized to deal with precious ideas, singular works of art? How does an orthodox interpretation of modern copyright comply with postmodern arguments of illimitable circulation?

Author-Related Demarcations

In matters of copyright, we usually explain the difference between 'modern' and 'postmodern' by referring to the invention and the end of the 'author' (Rose 31-48; Jaszi 501). Although privileges and patent rights were an important issue in early modern Europe (Iliffe 29; Miller 300), modernist movements tended to lay claim to the idea of originality and individual property (Bosse). Modern copyright law protects the author's rights to his work. It comprises the claim to reproduction, distribution, exposition, public performance, and adaptation. The author's copyright begins to exist from the moment of the 'creative process.' Beyond national differences, copyright presupposes the ideas of authorship, creativity, work, and intellectual property. Thus, copyright acts not only serve economic purposes, but also protect the idea of intellectual integrity. Strict copyright solutions favour the priority of individual development. Those supporting the extension of copyrights have argued that a longer term "encourages creative activity" (Liu 410). Rose concludes that legal attempts as those by eighteenth-century lawyers to settle the notion of literary property were "both futile and necessary": futile because literature is able to subvert privileges, necessary because copyright "remains inescapably an economic concern," a matter of establishing conceptions of real property for author, bookseller and purchaser in an age of good and bad copies (Rose 112). Indeed, since the passage of the first copyright acts in the early 18th century, national legislation has extended the copyright term from an original maximum term of twenty-eight years to the current term of seventy years after the death of the author.

Postmodernist tendencies tried to deconstruct any kind of author-related demarcation. Intertextual circulation, fluctuating discourses, and network utopias replaced the 'inventive genius.' Curiously, modern copyright has survived the postmodernist movements in literary and cultural theory. Postmodernist buzzwords like 'piracy' (against access systems), 'proliferation' (of dangerous goods) and 'contamination' (of irreplaceable resources) have proven to be fundamentally ambiguous. In return, it has become clear that modern copyright does not solve the most important problems which concern 'cultural resources.' Due to their time limit, copyright laws shelter the most recent, but not necessarily the most eminent works of art. Lawyers have postulated that the older a copyrighted work is, the greater the scope

of 'fair use' should be – "that is, the greater the ability of others to re-use, critique, transform, and adapt the copyrighted work without permission of the copyright owner." Conversely, the more recent the work, the narrower the scope of "fair use" (Liu 410). This might be convincing as far as Mickey Mouse or Harry Potter are concerned, but what about Shakespeare? The specificity of a post-postmodern approach to 'cultural resources' seems to consist in the rediscovery of sustainable use and responsibility (Lubkoll and Wischmeyer).

Copyright vs. Cultivation

Of course, there is no copyright on *Romeo and Juliet*, but there is a copyright on the *William Shakespeare Hand Puppet*, designed for U.S. consumers and produced in Brazil (© 2004, "All rights reserved"). The latter (the reproduction of a cultural icon, made from coloured felt) is subject to the rules of contemporary global cultural industry, whereas the former belongs to those cultural goods which have been passed on from one generation of publishers and readers, spectators and specialists to another. At first glance, Shakespeare's texts are not protected against any sort of reproduction, abridgement, bad performance, deficient translation or misleading interpretation. Apparently, Shakespeare is for an early modern public (Haekel 81-90) and still for us (Maslin C9) what Ovid's *Metamorphoses* are for the comedians in *A Midsummer Night's Dream*. Shakespeare scholars know how skilfully the author stages the transformation of hypotexts. When Quince, Snug, Bottom and Flute are performing the "comedy of Pyramus and Thisby", they discuss unrestrictedly whether they "must leave the killing out"; that Quince should write "a prologue" in "eight and six"; that the moon has to be replaced. "Else one must come in with a bush of thorns and a lantern, and say he comes to disfigure, or to present, the person of Moonshine" (*MND* III, 1, 23-26).

"To disfigure" or "to present", that is the question. In a discussion on 'cultural resources', a student once asked why the accessibility of classics should be a problem at all. Does the world wide web provide us not with numerous versions of Shakespeare (or Goethe or Calderón)? Supposing that access to internet infrastructure is assured, anyone interested in Shakespeare will be able to choose a text, find a quotation, print a copy, just with a few free clicks, without consulting a library or buying a theatre ticket. Everyone is invited to bring his or her own contributions and commentaries, transcriptions and translations. But what about the copyright on the digital reproduction of the first quarto of *Hamlet*? What about recent editions? Would the access to singular 'cultural resources' be disputed, if the supply of creative potential and intellectual goods was infinite and ubiquitary, unvarying in quantity and quality? Remarkably, the editors of Pedro Calderón de la Barca's plays claimed their right to their version of the text when they protested against public performances in two Spanish villages in 2009. Their lawyers argued that the theatres had not used the 17th century prints, but the new version, which should be regarded as part of the editors' intellectual property (*FAZ* 2009, 32).

We all know that the copyright on Shakespeare has not expired because it has never existed in the first place, at least not in a modern sense. The trivial difference between

Shakespeare and the inventor of the Shakespeare puppet is that Shakespeare wrote his plays in an age prior to modern copyright. The interesting point is that the rediscovery of Shakespeare during the 18th century is embedded precisely in the process which leads to the proclamation of the 'original genius' (Blinn, *Shakespeare-Rezeption*; Greiner and Sprang, 631-633). Herder's and Goethe's essays on Shakespeare mark the conflict between exhaustibility and inexhaustibility, between early modern emulation and a specifically modern claim to originality (Blinn, *Bibliographie*). According to Goethe's interpretation in *Zum Schäkespears Tag* (1771), Shakespeare is not only an example, but the paradigm of the contemporary 'original genius' – including the important difference that, as far as Shakespeare was concerned, the appropriate instrument of protection and preservation could not be legal privilege and copyright, but re-appropriation and cultivation.

Towards a Post-Postmodern Cultural Economy

In his essay *Le prix de la vérité* (2002), Marcel Hénaff establishes the fundamental difference between the pre-modern order of gift, sacrifice, guilt and grace on the one hand and the modern and postmodern disenchanted market economy on the other hand. Following this interpretation, Shakespeare's texts would be embedded in a pre-modern context, whereas the Shakespeare libraries which claim a copyright on their reproductions are clearly modern. Hénaff himself confesses his sympathy for a postmodern idea of gift culture, which explicitly revitalizes early modern concepts of exchange and transformation. In a preview of his new book on copyright, published in the *New York Times Magazine*, the American poet and philosopher Lewis Hyde on his part pleads for such a relaunch of gift economies: "Shakespeare's plays will never collapse, no matter how many people read them" (Hyde in Smith 42). It would be worthwhile studying closely how Shakespeare's texts deal with the ideas of gift and sacrifice, exhaustion and inexhaustibility.

   In the given context, I have to confine myself to observing that the postmodern argument of gift and participation mentioned above reproduces, to some extent, rather the modern invention of the 'classic text' than early modern ideas of rhetorical performance. The classic text is supposed to be 'too big to fail.' In this respect, it was Hans-Georg Gadamer who defended the metaphor of the 'source' from a hermeneutical perspective: according to Gadamer, genuine intellectual sources always provide "fresh water." They constantly give us something new, something unknown (Gadamer 383; Scholz 42). Following Hénaff and Hyde (who refer to Marcel Mauss' essay on gift culture rather than Schleiermacher's hermeneutic theory), creativity is closely related to this very act of donating, spending, celebrating. The difference is that Gadamer would have preferred the scholarly celebration of the classic text, whereas Hénaff and Hyde sympathize, as it were, with Quince, Snug, Bottom and Flute and their adorable misinterpretation.

   What will a post-postmodern cultural economy look like? Can 'cultural resources' be renewable? The Shakespeare puppet mentioned above might be pretentious kitsch, but it draws our attention to the crucial point: the re-appropriation of 'cultural resources.' Art historians employ the term 'appropriation art' for the principle of

annexing and copying a work of art. When Jeff Koons adopted a postcard showing a happy couple with eight puppies, the photographer brought an action against him and won the case (Pfortmüller 27). In other cases, the re-appropriated product is protected more carefully than the 'resource' itself, as the Spanish performance of Calderón exemplifies. Marxist theories and workshop scenarios have clearly underestimated the impact of intellectual competitiveness (Richter).

A post-postmodern concept of 'cultural resources' can learn from previous practice that strict copyright laws do not prevent misuse. On the contrary, a weak definition of copyright does not lead automatically to the universal exchange of goods, but to a secondary 'land grab', a process of appropriation and redefinition. Remarkably, it is neither the modern idea of legal control nor the postmodern idea of deregulated distribution, but the permanent process of re-appoprireation that seems to be vital for the cultivation of 'cultural resources.' This is the message of a Shakespeare database like "Treasures in full"; this is the gist of recent studies on contemporary appropriations of Shakespeare's texts (Grady; Halpern; Bristol and McLuskie; Garber). Legislators and public institutions can set basic parameters. But only the fair competition between cultural players, between publishers and libraries, performers and readers, experts and non-experts, guarantees that a 'cultural resource' like Shakespeare keeps enriching us, haunting us.

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Zusammenfassung

Zeitgenössische Künstler aller Mediengattungen, Museen, Archive und Bibliotheken, Theater und Universitäten, Sendeanstalten, Verlage und Datenbankbetreiber sind täglich mit Fragen der Zugänglichkeit und des Urheberrechts, der kreativen Aneignung und des Schutzes von Kulturgut konfrontiert. Wie verhält es sich urheberrechtlich mit Shakespeare? Eine offizielle, monopolisierte Bewirtschaftung gibt es auf den ersten Blick nicht; genau dies macht Shakespeares Texte, die vor der Implementierung geltender urheberrechtlicher Regelungen globale Verbreitung fanden, unter dem Gesichtspunkt der Verwertung interessant. Der Beitrag erkundet die Spielräume, die der Begriff der ,kulturellen Ressource' für das Verständnis eines modernen, eines postmodernen und eines post-postmodernen Umgangs mit Shakespeare bietet. Entdeckt ein (1) modernes Literaturverständnis in Shakespeare das Paradigma der Originalität, so greifen (2) postmoderne Shakespeare-Interpretationen auf ein frühneuzeitliches Verständnis von Rhetorizität und intertextueller Zirkulation zurück (3). Post-postmoderne Annäherungen an Shakespeare lassen, so lautet die These, sowohl den Originalitätskult als auch die Vorstellung universeller Verfügbarkeit hinter sich und setzen stattdessen auf kompetitive Wiederaneignung und Pflege.

"REMEMBER THEE?": POST-WAR MEMORY AND GUILT IN PETER PIOTR LACHMANN'S PERFORMANCE *HAMLET FROM GLIWICE*

BY

ANETA MANCEWICZ

After the horrors of WW II, Shakespeare's works have been appropriated to re-establish cultural cooperation between European countries as "a potent healing force in the international arena" (Wells 370). Simultaneously, they have been used to expose wounds suffered by individuals and nations in the process of confronting painful problems of guilt, memory and mourning. In the context of *Vergangenheits-bewältigung* ["dealing with the past"] two plays have gained particular importance: *The Merchant of Venice* as an exploration of anti-Semitic prejudices with hindsight into the Holocaust[1] and *Hamlet* as a reflection on memory and guilt or father-son relations in the context of Nazi crimes (Loquai 151-153; Malchow 171-172).

Since the 1960s German intellectuals have presented the younger generation in a Hamlet-like situation, struggling with the wartime past of their parents (for instance, Konrad Wünsche in *Der Unbelehrbare* ["The Unteachable"], or Martin Walser in *Der schwarze Schwan* ["The Black Swan"]). Jewish authors like George Tabori in *Jubiläum* ["Jubilee"] have referred to *Hamlet* in order to face the problems of guilt and forgiveness, as well as to engage in the process of *Trauerarbeit* ["mourning"] after the disintegration of their families and the atrocities committed against them.

The play *Hamlet gliwicki. Próba albo Dotyk przez szybę* ["Hamlet from Gliwice. Rehearsal or the Touch through the Glass"] written and directed by the German-Polish artist Peter Piotr Lachmann keeps to the tradition of appropriating Shakespeare's tragedy in the process of dealing with wartime memories. Its performance is highly original since it emerges from individual experiences of the author, from his personal reflections on Polish-German relations and from his cutting-edge experiments with video techniques – techniques which he has pursued jointly with the Polish actress Jolanta Lothe in their Warsaw-based *Videoteatr Poza* ["Videotheatre Beyond"] since 1985. The production may thus be investigated as a personal statement, a historical testimony and a piece of theatre avant-garde – all these aspects will be addressed in the following analysis.

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[1] An evaluation of the post-war history of *The Merchant of Venice* in Germany is currently undertaken by Sabine Schülting, Zeno Ackermann and Franziska Reinfeldt at the Freie Universität Berlin; the research project is entitled "Shylock in Germany: The Reception of Shakespeare's "The Merchant of Venice" after 1945"; http://www.geisteswissenschaften.fu-berlin.de/en/v/shylock/index.html (accessed May 19, 2009).

Hamlet (from Gliwice): Memory and Guilt

The interrelationship between biography and theatre in *Hamlet from Gliwice* is reflected in Lachmann's position as a character/performer and the playwright/director; these multiple responsibilities also correspond to Lachmann's double role as Hamlet and Shakespeare in the production – he is both the hero and the author of the presented events. The play springs from his *Trauerarbeit* after the loss of the father in Stalingrad, but also from the awareness of humiliation and hardship experienced by his mother during the Soviet capture of German Gleiwitz, and later, in communist Gliwice, when the city became Polish. In this production, like in many of his plays, poems and essays, Lachmann summons his childhood recollections through literary allusions and poetic metaphors; exploring the themes and quotations from *Hamlet*, he looks back at his own life, a life decisively determined by the course of the WW II.

Hamlet can be read as a compelling articulation of pains and pleasures of memory (Helgerson 1977; Kilroy 2003; Pechter 1986). In this tragedy one can distinguish multiple layers of the hero's past: Hamlet repeatedly refers not only to the horrible murder of his father, but also to the nuptial happiness of the parents and, finally, to his own blissful childhood. It is significant that the images from Hamlet's early days appear only in the last act of the tragedy, at the graveyard, shortly before the hero's death in the duel. From this perspective, Shakespeare's play may be interpreted as a journey into the hero's past, in which memory gives the protagonist access to idyllic and idealized moments of life but also torments him with the apprehension of his uncle's crime and his mother's involvement with the murderer.

Memory and guilt are intrinsically linked in Shakespeare's scenario on yet another level. After the ghost has appeared with the baleful commandment "Remember me" (1.5.91), the protagonist gives a speech on the duties of memory promising his father to "wipe away all trivial records" (1.5.99) and to bear him in remembrance. Hamlet's resolution, however, is marked by ambiguity from the beginning, since he asks twice, "Remember thee?". Is he trying to imprint the instruction in memory, being afraid that he might forget the King, or is he outraged that the father may even imply that the son could be negligent? The encounter with the players in the middle of the tragedy prompts Hamlet to realize that he indeed may have failed to remember and revenge his father. At the sight of the actor recounting the sorrows of Hecuba, the Prince's feelings of guilt are intensified and he questions his own actions having constantly accused Gertrude and Claudius of not revering the memory of his father.

In *Hamlet from Gliwice* the author's focus on the issues of memory and guilt is underscored by the exclusion of secondary characters and the lack of subplots. The play focuses on intimate family traumas, and there are only two actors interacting on stage: HE (Zbigniew Konopka) and SHE (Lothe), who represent Lachmann and his mother, while they simultaneously play the roles of Hamlet and Gertrude. The author is also visible on stage – he stands aside and performs the role of a 'vj', someone who projects and registers video images, just as a dj plays and produces sounds.

In Lachmann's production the male protagonist is associated with Prince Hamlet by the audience due to his obsession with memory. It is the female character (SHE / the mother) who supports this analogy, observing that "Forgetting is salvation. Memory is

sickness" (26)[2] and claiming "that the world must forget, otherwise it will explode" (26). In recommending oblivion to the son, the mother is framed as a contemporary Gertrude. Similarly to the Queen, Lachmann's heroine decidedly breaks with the past and enters into relationships with new partners. Each of the two women, however, acts upon different motives. Gertrude chooses Claudius as her next partner in order to satisfy sexual desire and possibly to protect Denmark from Norwegian assaults. Lachmann's protagonist is forced to yield to the lust of German and Russian soldiers, as well as Polish officials, if she wants to survive and preserve the integrity of her family. While this distinction is striking, it is equally important to note that in each case, as the mother attempts to erase the past, she is blamed for it by the son, who deeply mourns the loss of the father.

In *Hamlet from Gliwice*, in analogy to *Hamlet*, the eponymous hero feels an obligation to remember his father, especially since the mother evokes the paternal authority in coercing obedience from the child (34-35). In stark contrast to the source, however, the memory of the father in *Hamlet from Gliwice* is saturated with guilt. Contrary to Shakespeare's tragedy, in which the King is a paragon of moral virtues, the paternal figure in Lachmann's production is tainted by war crimes. Caught in the grinding wheels of Hitler's politics, the father may very well be perceived as a victim – especially because Lachmann portrays the Führer as a contemporary equivalent of Claudius – but he may also be accused of being Hitler's accomplice being involved in the execution of his military plans as a Wehrmacht soldier.

Potentially guilty of horrific crimes, the paternal example will not serve to edify and guide the son. The eponymous hero explains: "Ghosts of fathers had no chance to reappear then in Germany. Neither this nor that. That is what they had in common. A hard taboo, harder than the Deutschmark and the wall" (12). Even though the statement does not give full justice to the reception of *Hamlet* in post-war Germany, Lachmann's observation may serve to address the issue of paternal guilt in the process of dealing with the war and Nazi crimes, which has been recurrent in German adaptations of Shakespeare (Hortmann 2001).

The historical considerations become particularly pertinent when we compare the players' function in *Hamlet* and *Hamlet from Gliwice*. In Lachmann's production, in analogy to Shakespeare's tragedy, the actors apply their histrionic skills in order to discover the truth about the paternal ghost, who insists to be remembered. In both cases theatre art is exercised in order to reveal the secret which concerns not only the hero and his family but also the whole state (Claudius seizing the crown in *Hamlet* is equated with Hitler's usurpation of power in *Hamlet from Gliwice*). The nature of these secrets, however, significantly differs in the two plays, and this distinction cuts to the core of Lachmann's approach to Shakespeare's tragedy. While the Prince strives to unmask the murderer of the father in the Elizabethan scenario, it is the father as a Wehrmacht soldier and likely murderer who poses the secret in the contemporary adaptation.

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[2]   Parenthetical references to the play derive from the script which was published by Lachmann in 2008. Even though the text does not fully reflect the production, I decided to quote from it, since there are no video recordings of the performance available to the public.

Putting the question of German guilt in front of the Polish audience in Warsaw, Lachmann provokes his spectators to recall painful moments from WW II, such as the extermination of civilians or the destruction of the Polish capital during the desperate uprising of 1944. Lachmann, arguably, forces the audience to take the position of Hamlet who watches the staging of his father's murder and of his mother's duplicity: as the audience follows the adaptation of Shakespeare's tragedy, they have to face painful episodes from Polish-German history and reflect on the issues of guilt and forgiveness.

Due to his moral ambiguity, the father evokes contrasting feelings in the son. On the one hand, the male protagonist experiences fear and detachment from the paternal apparition; on the other hand, he expresses affection when recalling happy memories of his parents. Lachmann shows on the screens authentic pre-war photographs of his father, Ewald Lachmann: a shot taken on the wedding day, a picture from the football pitch, showing the father as the star of the local team *Vorwärts Rasensport Gleiwitz*. The photographs do not only illustrate and validate the author's story, but they also evoke the memory of a lost paradise – a pre-war happiness which proved to be extremely fragile and short-lived.

At some point Lachmann throws a ball to the male protagonist and they pass it between themselves for a moment. The scene creates the physical link between the author and the character, the director and the actor, and also conjures the spirit of the deceased father. This simple yet poignant episode may be an echo of Lachmann's games with his lost *Vati* [daddy], yet it may also be an allusion to Hamlet's childhood amusements with Yorick.

Memory as Collage and Palimpsest

The scene evoking the football game with the father is particularly touching to the audience, yet it should be emphasized that the entire structure of the play consists of intimate childhood memories. Such a manner of composition is justified by the eponymous hero who declares that in our times History as a universal category is no longer valid, and that we are left with individual histories – or hysterias, according to the mother. Consequently, historic events remain in the background while the audience follows scenes and images related to family incidents, personal traumas and identity issues.

In order to recreate the multi-layered and fragmentary nature of his recollections and make it a part of the global memory of WW II, Lachmann has structured his production around quotations from dramatic works of Shakespeare and Helmut Kajzar, from photographs and video recordings. The intricacy of the play's construction corresponds to the absurdities and ironies in the author's life, as well as in the history of 20th-century Europe (Zawadka 107). *Hamlet from Gliwice* is conceived as a complex, multi-media, metatheatrical collage and palimpsest of video images. The actors on stage interact not only with one another but also with images of themselves either pre-filmed during rehearsals or recorded by Lachmann in the course of the performance and projected onto several television screens. As a result, the actors are often seen from three perspectives on stage: they are physically present; they are

projected onto the screens in real time, while on stage, and, finally, they are presented in the recordings from the past. The images on screen both duplicate and extend the physical presence of the actors, creating complex relationships between the past and the present. While the performance follows the author's recollections, it simultaneously generates new memories which involve not only the actors but also the spectators, since the audience members are recorded and projected on video screens at the beginning of each performance.

In one of the interviews Lachmann described video recordings as "the mirrors of another time", and indeed the images projected in his production reflect complex relations of temporality, relying on a transparent yet impassable boundary between the past and the present. The video camera allows us to capture and replay bygone moments more accurately and vividly than human memory will yet the effect of immediacy is nothing but deceptive. In fact, the more accessible the past events seem, the more painful is the inevitable discovery that our experience of them is only fragmentary and illusory.

Lachmann further emphasizes the distorting and superficial portrayal of the past by the camera lens by revealing the tricks of the trade to the viewers. For instance, in the video recording of a monologue from Kajzar's play *Obora* ["The Barn"], spoken by the Polish actress Stanisława Łopuszańska, Lachmann as a vj transforms the resolution and the sharpness of the image. And when projecting his childhood photograph onto the video image of the onstage actor, he instructs Konopka to move in a particular direction in order to blend the two images.

Furthermore, Lachmann points to the misleading nature of video techniques, having the male hero identify the menacing influence of the mass media on our perception of reality. The protagonist criticizes television for blurring the boundaries between then and now and complains that in this medium nothing is really "live" because it is being shown again and again (27). Simultaneously, however, repetition and illusory immediacy, characteristic of television (27), constitute the very basis of *Hamlet from Gliwice* as a production which obscures the distinctions between the past and the present. The performance blends earlier recordings of the actors with their actual presence, it combines episodes from Lachmann's childhood with his being on stage *hic et nunc*, and it mixes quotations from Shakespeare's and Kajzar's plays with reference to WW II.

The collage- and palimpsest-like structure of the video image becomes particularly apparent in the portrayal of Gliwice in Lachmann's play. The city functions as the birthplace of the author as well as the venue of the first staging of his *Hamlet* adaptation – in both cases the playwright/director accumulates and intersects events from different points in time. The allusion to Gliwice as Lachmann's birthplace is significant not only as an information about the author's origins but also as a hint at his double identity. Lachmann was born in 1935 into a German family in German Gleiwitz. When the city was incorporated into Poland in 1945, he was naturalized as a Pole: his name was changed from Peter to Piotr, his primary language from German to Polish and his religion from Protestant to Catholic.

None of these alterations, however, is marked by complete closure and erasure. Instead, Lachmann's identity – like his home city – has become a "palimpsest" (15);

just as Gliwice has not completely ceased to be Gleiwitz, so has Piotr never forgotten Peter, but rather, as Lachmann's Hamlet claims, "he hid Peter under the skin and under the tongue" (11). In *Hamlet from Gliwice* the protagonist enumerates several Polish place names, professions and objects along with their German equivalents (15) and he frequently switches between Polish and German (for instance, 18, 21). Accordingly, Hamlet's soliloquy turns into "To be or not to be / a German / a Pole" (29).

Gliwice/Gleiwitz functions as a palimpsest also on a theatrical level as the site of the first production of *Hamlet from Gliwice* on September 17, 2006 in the ruins of the Teatr Miejski ["Municipal Theatre"]. Two months later Lachmann staged the production in Warsaw at the Pałac Szustra ["Szuster Palace"] where he mixed videotaped scenes from the rehearsals and episodes enacted in Gliwice before the premiere with onstage interactions between the actors. Thus, the Warsaw audience watched scenes shot at the Municipal Theatre, at the city cemetery, a church and a hotel situated in the very building that used to be Lachmann's home. The images illustrate the post-war metamorphosis of the city, testify to the persistence of its German identity through the presence of German signs as well as incorporate the Gliwice production into the Warsaw performance. Lachmann recalls the original staging immediately at the beginning:

> *SHE*:   So what are we playing today?
>
> *HE*:   We were supposed to play *Hamlet from Gliwice*.
>
> *SHE*:   And we are playing *The Touch through the Glass*.
>
> *HE*:   Isn't it the same?
>
> *SHE*:   Yes and no. We are not in Gliwice anymore. But let's try. You play Piotr. Here. In his theatre. (5)

The response "Yes and no" by the heroine is not evasive; on the contrary, it is precisely to the point since she accurately identifies the subtle link between the two parts of the title – Gliwice is and is not Gleiwitz, Piotr is and is not Peter, and Lachmann is and is not Hamlet.

Hamlet as a Mask and a Mirror

In this intricate metatheatrical production, *Hamlet* serves the author as a mask that allows him to conceal his own self behind a theatre character who serves as a symbol, a cultural icon and a universal myth. At the same time, however, *Hamlet* functions as a mirror in which Lachmann can see his own life reflected on stage. In *Hamlet from Gliwice* the interplay between illusion and authenticity is particularly striking, since Lachmann accentuates the craft involved in representing characters on stage. Konopka and Lothe do not identify with their roles in a naturalistic, seamless manner; instead, they approach them in an act of conscious appropriation. The actors often simply read their parts from the script rather than speaking from memory. Moreover, they are constantly drawing attention to their role-playing: they declare the attempt to embody Lachmann and his mother, while pretending to be Hamlet and Gertrude and throughout

the whole play they speak as Konopka and Lothe, who confess to the difficulty with enacting the scenes from the author's life and Shakespeare's *Hamlet*.

The male hero does not identify unconditionally with the Shakespearean Prince, revealing the gulf between Lachmann and Hamlet or, more generally, between the author and his stage *alter ego*. In the conversation with the mother, the protagonist evokes "Hamlet, the true one, you know, the one from Shakespeare who played a loony...." (21) The inherent irony stems from the treatment of the Prince as a living person ("the true one") as well as a fictional creation ("the one from Shakespeare"). Simultaneously, the statement reveals a double metatheatrical distance towards the Shakespearean hero in Lachmann's production. Konopka is not Hamlet; he only performs the role of Hamlet – the act of distancing is confirmed by the mother who urges him to "[s]top *playing* Hamlet" (20) [my emphasis]. The character Hamlet, in turn, appears as a living person/fictional figure who acts the role of a madman ("played a loony"). Thus, the production involves an elaborate network of identity projections, which is complemented by the multifaceted presence of actors on stage and screen. As Lachmann associates himself with Hamlet, biography is confounded with myth, with Konopka and Lothe acting as catalysts who bring the theatre script into the realm of performance.

Significantly, even when the actors claim to be themselves, they perform clearly defined roles: they speak as dramatic creations of the author, articulating the words written for them by Lachmann, and they fill the parts of the comedians who put on a show for the Prince. The subtitle to the production, *The Rehearsal or the Touch through the Glass*, testifies to the framing of *Hamlet from Gliwice* as a play focusing on the metatheatrical event of the actors arriving at Elsinore. Not only does the notion of the "rehearsal" evoke the image of the theatre troupe, but the reference to the "glass" can also be interpreted as an evocation of the mirror metaphor and, thus, as an echo of Hamlet's advice to the players "to hold as 'twere / the mirror up to Nature" (3.2.21-22).

The image of the mirror is also biographically significant for Lachmann. In the script he claims that, as a child, he used to look at himself in the triple-glassed mirror at the dresser in his parents' apartment. This mirror has led him to discover that identity can be double or even triple (11). The mirror image functions as a symbol of Lachmann's hybrid nationality, German and Polish. It is also an intertextual trace alluding to his appropriation of Hamlet's identity and pointing to the fact that in Shakespeare's plays the mirror effect is a fundamental element of the plot organization. According to Jan Kott "Shakespearian dramas are constructed not on the principle of unity of action, but on the principle of analogy, comprising a double, treble, or quadruple plot, which repeats the same basic theme; they are a system of mirrors, as it were, both concave and convex, which reflect, magnify and parody the same situation" (245). Although I have been told by the director that he did not intentionally employ this idea, there is arguably an intuitive connection, since Lachmann had translated *Shakespeare Our Contemporary* into German prior to his work on *Hamlet from Gliwice*; what is more, he explicitly refers to Kott's essays in the playbill.

In his version of the tragedy, however, Lachmann reverses Shakespeare's strategy of mirroring nature and gives it a postmodern twist: while in *Hamlet* the motif of the avenging son is diversely enacted by three separate characters, Hamlet, Fortinbras and Laertes, in *Hamlet from Gliwice* the three filial figures, Peter, Piotr and Hamlet are reflections of the same individual, who strives to connect with his mother and father. The task is extremely arduous and painful, since Piotr as a Polish poet cannot share his verses with the mother, who never learned the language of her new homeland (35), nor can he assess – due to the lack of documents – the level of his father's incrimination as a *Wehrmacht* soldier.

Utopian Spectres

The inability to communicate with the parents is complicated not only by the linguistic and national barriers separating the two generations but also by the fact that both mother and father have a spectral existence in Lachmann's production, suspended between presence and absence. The artist claims that his work on *Hamlet from Gliwice* has been inspired by the apparition of his mother as an island – silent and mysterious, fertile yet stone-like ("Wywiad" 45). Commenting on the significance of this image, the author observes that his play might have been entitled *The Silence of the Mother*, because his *Mutti* [mummy] could not understand him speaking Polish, so that the silence between them eventually became more expressive than any words that could have been uttered ("Wywiad" 45).

At the end of the play, Lachmann presents a video recording in which Lothe talks about a place devoid of languages where the mother and the son can finally communicate. As Konopka approaches the screen and touches it, Lothe opens her arms. The actors meet through the glass despite spatial and temporal barriers. The utopia promised by the maternal apparition is strikingly similar to the Auschwitz fairytale introduced in the finale of Tabori's *Jubilee*. Here the ghost of the father arrives to claim that the Nazis used their infamous ovens only to bake bread, and he brings it for all to eat. And yet the more comforting the images introduced by the two playwrights are, the more disturbing is the knowledge that we are offered an impossible consolation. The contrast between the imaginary reparation for the victims and their actual anguish serves to sharpen our perception of the horrors of WW II and the Holocaust.

Conclusion

In her historically-oriented review of *Hamlet from Gliwice* Małgorzata Zawadka speculates whether the performance might help us to shake off the shackles of the past and restore harmony on an individual and national level (107). When confronted with this possibility, Lachmann gives a very cautious answer. He claims that the Polish-German catharsis requires the participation of a perceptive audience who needs to understand that due to their complexity, historical relations can only be approached case-by-case (Zawadka 110). Accordingly, *Hamlet from Gliwice* functions, as a *pars pro toto* statement – it is an expression of Lachmann's hybrid identity, insomuch as it

is an exposition of the complicated relationship between Poland and Germany – countries that share an agonizing common past, which culminated in the experience of WW II.

While Lachmann's appropriation of *Hamlet* can be seen as an endeavour to expose individual as well as national conflicts and dilemmas, the possibility of reconciliation remains uncertain. The play is the thing to catch the conscience of the audience in an attempt to engage them in the process of *Trauerarbeit*. The rest, however, is certainly not silence, since the ghosts of the war continue to haunt both Poles and Germans with the harrowing cry for remembrance. Lachmann seems to be arguing that it is impossible to forget the horrors of the past, yet his performance functions as a way of coming to terms with memory and guilt.

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Zusammenfassung

Im Verlauf dieses Artikels über das Theaterstück *Gleiwitzer Hamlet*, Drehbuch und Regie von Piotr Peter Lachmann 2006, wird die Frage nach Erinnerung und Schuld während der Nachkriegszeit im Kontext der Aufarbeitung des 2.Weltkrieges analysiert. Die Videotheaterproduktion wird einerseits als eine autobiografische Kriegserinnerung, in der sich das historische Vermächtnis der polnisch-deutschen Beziehungen widerspiegelt; andererseits als ein Theaterexperiment, in welchem sich die physische Präsenz der Schauspieler mit deren Darstellung auf Bildschirmen vermischt, dargestellt. Die Videosequenzen in der Produktion fungieren als Palimpsest und Collagen, die mit dem vielschichtigen und fragmentarischen Aufbau von Lachmanns Kindheitserinnerungen einhergehen. In dieser metatheatralischen und intertextuellen Produktion dient Hamlet dem Autor als eine Art Maske, die es ihm ermöglicht, sich hinter einem Theatersymbol, einem universellen Mythos zu verstecken. Zugleich jedoch nutzt Lachmann die Figur Hamlet als Spiegel, der es ihm erlaubt, sein eigenes Leben auf der Videotheaterbühne verfremdet zu sehen.

To Be or Not to Be (Korean): Lee Youn-taek's *Hamlet* and the Reception of Shakespeare in Korea

BY

Jan Creutzenberg

Korean Hamlet, Completely Different?

"Korean *Hamlet* Works Well on International Stages,"[1] thus the title of a theatre review in one of South Korea's leading newspapers, on the occasion of a guest performance in Russia. Sometime later, the day before the same production was to be shown in Berlin, a German tabloid provided a preview for the prospective audience: "Shakespeare's *Hamlet*: this time completely different, in Asian style."[2]

The Korean/Asian-style *Hamlet* praised here is a production by director Lee Youn-taek [이윤택] and the Street Theatre Troupe [연희단거리패].[3] After its 1996 premiere at the Dongsoong Art Center [동숭아트센터] in Seoul, it was shown with continuing success in Korea and several other countries. The articles quoted above evoke two different discourses, both based on rather dubious assumptions. The German article represents an over-simplifying but persistent orientalist perspective on "completely different" theatrical practices from "the East"[4] that implies Shakespeare's cultural superiority – despite the "idiosyncratic interpretation" the play remains intact and wholly "Shakespeare's". The enthusiastic accentuation of the international appeal in the Korean press, on the other hand, marks a tendency that, though not unique to Korea, Yeeyon Im prognoses to be especially virulent there: "the aspiration to reach universality through Shakespeare" (Im 263).

But what about the actual production? What made this new rendition of an old play special and, in turn, yielded the appreciation of an international audience? Judging

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[1] "Han'guk-ŭi ‹'Hamlet'› segyemudae-sŏdo t'ong-handa." *Dong-a Ilbo* 8 Oct. 1996 (qtd. in Street Theatre Troupe 154).

[2] "Shakespeares Hamlet mal ganz anders, nämlich asiatisch." *Bild* 2 May 1998 (qtd. in Street Theatre Troupe 155). The performance took place at the House of World Cultures.

[3] With the exception of proper names with established transcriptions or translations, I use the system developed by McCune and Reischauer to romanise Korean words. For names of central institutions and persons I also provide original spelling in brackets.

[4] On orientalist tendencies in world theatre studies cf. Tillis. Rustom Bharucha traces the over-generalising label "oriental theatre" to Artaud: "Like so many western categories that ultimately simplify activities and modes of thought in the East, it evens out all the distinctive characteristics of varied and complex arts such as Kabuki, Noh, Wayang, Kulit, Baris, Kathakali and Chhau. Divested of their individuality, these performance traditions of the East become mere presences in an amorphous system." (15) Likewise, albeit on a different scale, the label "Korean Hamlet" tends to abstract from the specific production and to downplay the individual engagement with Shakespeare's drama.

from a video-recording of Lee's *Hamlet*, I think that the reported "Korean-/Asian/-Otherness" of the production is *not* the main reason for its appeal. In contrast, I argue that the juxtaposition of elements from *various* contexts, some foreign and some familiar to individual members of the audience, made both the international and domestic success possible. In other words, Lee has created a *Hamlet* for a globalised world: a production that is neither exclusive nor essentialistic, but rather interculturally accessible and at the same time open to individual interpretation.

This paper approaches Lee Youn-taek's production from two directions: First, I will go on a contextualising trip through the last hundred years of theatre in Korea, guided by James Brandon's system of classification for "Some Shakespeare(s) in Some Asia(s)" (thus the title of his seminal essay). Besides testing the applicability of Brandon's scheme to the Korean context, I will show how Lee, despite his explicit dissociation from earlier productions of Shakespeare in Korea, follows certain established patterns in commenting on his work, which relate to the expectable reactions quoted above. Second, I will analyse the introductory scene of Lee's production, as seen on video, to substantiate my thesis – a *Hamlet* for a globalised world – with concrete impressions and interpretations. Instead of searching for *the* embedded meaning, I will propose a reading that stresses the manifold ambiguities that arise when watching this scene.[5]

Shakespeare Own and Foreign: James Brandon's Three Shakespeares

Comparing the history of staging Shakespeare in different Asian countries, most extensively Japan, China, and India, James Brandon distinguishes a canonical, a localised, and an intercultural Shakespeare. The *canonical Shakespeare* "is 'always and necessarily' recognised as distant and foreign, transplanted from England," (3) and addresses a "high culture" audience. In contrast, the *localised Shakespeare* is "rooted in the desires of popular audiences" (12) and derives its authority not from the original text, but from local theatrical tradition. While the success of a canonical production of Shakespeare depends on an authentic translation and an adequate performance-style – "The Asian actor's task was to represent [e.g.] Macbeth's foreignness, his 'otherness', to a local audience" (7) – localised productions adapt the play to fit the needs of the theatrical tradition applied, even to the extent that the Shakespearian roots are barely recognizable (cf. 12-13).

In short, these two ways of approaching Shakespeare mark two extremes of a continuum that is based on the dichotomy of the "foreign" and the "familiar", or, politically speaking, cultural submission and appropriation. To account for what Brandon calls "a post-colonial, post-modern phenomenon," (18) he suggests a third category, the *intercultural Shakespeare*:

> Visionary Asian directors […] have created a range of performances of Shakespeare that are based on confrontation of the textual values of canonical Shakespeare with the immediacy and vitality of indigenous theatre techniques and aesthetics. Elite and plebeian tastes jostle. Foreign and familiar are deliberately juxtaposed. Shakespeare's text is acknowledged, in one way or another, and simultaneously the performance is rooted in local culture and theatrical practices. Local and foreign sources of authority coexist in performance, with neither authority subsuming, or erasing, the other. (18)

In the case of Korea, which Brandon discusses only marginally (5, 8, 15), two problems are evident: First, most of the early reception of Shakespeare as well as modern Western theatre was the result of various forms of knowledge transfer via Japan. How did this "Japanese detour" affect the sense of foreignness evoked?

While I cannot answer this question here,[6] I can at least suggest an explanation for the second problem: the fact that forms of localised Shakespeare in the strict sense cannot be found in Korea.[7] Considering that Brandon's prime examples for localisation are 19th-century *kabuki*-adaptations, the reason for this notable absence seems to be a specific feature of Korean traditional theatre: Usually divided into folk theatre and court theatre, both only indirectly subjected to market-oriented economical efficiency, these performing arts either drew their plots from an established (non-Shakespearian) canon or improvised on everyday subjects. Unlike in commercial *kabuki* theatre there was no constant demand for new plots.

These general objections aside, I will try to apply Brandon's scheme to the history of Shakespeare's reception in Korea.[8]

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[6] Lee Jongsook, who interprets the history of Shakespeare's colonial reception as an important aspect of a political struggle towards independence, notes that "[w]hat Korea saw through the Japanese glass rather darkly, then, was an image of Japan rather than an image of Shakespeare or the Occident. That, however, was precisely the point. Korea tried to learn those things that Japan had learnt from the West in order to overcome the Japanese domination." (Lee J. 71)

[7] Brandon claims that localised productions, based on Shakespearean plots but not identified as such, have been "extremely widespread" in Korea "for a fifty to a hundred years" (12), but fails to provide evidence. Refering to Kim Jong-hwan, Brandon mentions some productions from around 1950 with slightly changed titles (e.g. *Queen Cleopatra* [여왕 클레오파트라] instead of *Antony and Cleopatra*) as examples for a localised Shakespeare in Korea (15), but the generic classifications given by Kim ("melodramatic style" and "operetta") do not indicate traditional performance styles – thus no localisation in Brandon's strict sense –, but rather hybrid forms of theatre that developed early in the 20th century (cf. Kim J. 39-40). Likewise, some plays by Yu Ch'i-jin [유치진] from the 1940s transpose Shakespearian plots to Korean settings, but are clearly written for *modern* styles of theatre, e.g. *sin'gŭk* (cf. Han 63). By staging Shakespeare with the means concurrent in modernising Korea, all these productions qualify as localisations in a sense – just not in Brandon's.

[8] My historical account is based on Jong-hwan Kim's doctoral dissertation *Shakespeare in Korea* (1992) that traces the reception of Shakespeare until 1989. Kim summarises his main points in the more easily available essay "Shakespeare in a Korean Cultural Context" (*Asian Theatre Journal* 12.1 (1995): 37-49). Dongwook Kim's dissertation on *Hamlet in Korea* (1990) follows a slightly different historiography due to the specific focus. Lee Jongsook's essay "'Shakespeare, Thou Art Translated!'" (1997) considers Shakespeare's role as a medium in the process of "appropriation of the West by the East" (66) during the colonial period. For a general history of modern theatre in Korea see the respective articles in the relevant encyclopaedias (Kardoss 1975, Cho 1993, Yoh 1998) and the anthology *Sketching in Contemporary Korean Theatre* published by the Korean

Towards a Canonical Shakespeare: The Colonial Period

In fact, this history would be rather short if confined only to the theatre: although Shakespeare was introduced to Korean society early in the 20th century, it took almost fifty years from the first mention of his name in 1906 until professional productions of whole plays could be seen on Korean stages.[9] In the time of Japanese colonisation (1910-1945), Shakespeare was read more than performed and Charles and Mary Lamb's *Tales from Shakespeare* – as prose texts more appealing to a Korean readership not accustomed to dramatic literature – were preferred over the scarce and rudimentary translations of dramatic scenes published in magazines and daily papers since the 1920s (cf. Kim J. 5-16).

During this early period of literary reception, progressive intellectuals held Shakespeare in high regard, "first as a thinker and as a moralist" (Kim J. 9). They used his works pedagogically in promoting pro-Western modernisation, for example by quoting Shakespearian lines as *sententiae* in political writing (cf. Han 60-61, Lee J. 67-69). The image of Shakespeare that was cultivated here – a representative of Occidental individualism and humanism, "primarily a guide to Western culture" (Lee J. 71) – was based on his "foreignness" and thus indicates at least a *proto-canonical* attitude.

Likewise the early attempts to put Shakespeare on stage. In the 1930s the Society for Research in Dramatic Art [극예술 연구회], a "group of intellectuals [who] aimed to broaden the popular base for New Theatre," (Yoh 259) held an exhibition on Shakespeare and his times and, more importantly, initiated the production of single scenes from *Hamlet* and *The Merchant of Venice* in the style of *sin'gŭk* [신극]. Literally meaning "new theatre," *sin'gŭk* was modelled on European realism, featuring a proscenium stage, psychologically motivated acting, and "doublet and hose"-costumes with wigs (cf. Kim A. 26-44; Yoh 259-60).

Although prohibited by the Japanese authorities in 1938 as part of their policy of cultural assimilation, the Society had further paved the way towards a canonical Shakespeare on stage: by releasing his plays from the literary sphere and by establishing Western-style *sin'gŭk* as the preferable way to perform Shakespeare.

Association of Theatre Critics (Kim and Lim 2006). Ah-Jeong Kim's dissertation on *The Modern Uses of Tradition in Contemporary Korean Theatre* (1995) also features a detailed account of theatrical practices in 20th-century Korea. While Younglim Han (2006) briefly discusses several recent productions of Shakespeare (48-52), as far as I know Yeeyon Im's essay on "The Location of Shakespeare in Korea" (2008) is the only English text to date which explicitly deals with Lee Youn-taek's *Hamlet* .

[9] Apart from a few *shimpa*-style guest performances by Japanese companies, staged for their compatriots in Seoul (cf. Lee J. 69), the earliest theatrical approaches towards Shakespeare in Korea were student productions. A single scene from *Julius Caesar* was presented at Kyungsung Commercial School [경성고등상업학교] in 1925, but the production of *The Merchant of Venice* at Ehwa Womans College [이화여자전문학교] in 1929 was the first play shown in its entirety (cf. Kim J. 33-34). Given that some of these productions were staged in English, it seems reasonable to assume that they served mainly educational purposes. Their impact and their connection to other strands of reception remain to be determined.

From Canon to Contemporaneity:
Postwar Productions and the Rise of the Little Theatre

After the end of World War II and the subsequent division of Korea that ultimately resulted in the Korean War (1950-53), leading members of the Society for Research in Dramatic Arts continued in this vein. Since the early 1950s, the newly established South Korean National Theatre [국립극장][10] presented Shakespeare's most famous plays to a broader audience. Thanks to high-profile actors and academic translations from the original texts, for over a decade these successful canonical productions dominated the discourse on how to interpret Shakespeare in a Korean context: in *sin'gŭk*-style, highlighting once more his European origin (cf. Kim A. 45-50; Kim J. 37-39).

The quatercentennial celebration in 1964 marked both a peak and a turning point in the reception of Shakespeare in Korea: two new editions of Shakespeare's *Complete Works* made the full canon available for the first time and a month-long festival popularised Shakespeare more than ever (cf. Kim J. 23-25; 41-43). The combined effort of various Shakespearean and theatrical organisations, this festival featured not only productions by the National Theatre, but also more experimental approaches by ensembles of the *Little Theatre Movement* [소극장 운동], a rather heterogeneous and informal group of younger and smaller ensembles, "mostly college graduates who rebelled against the prevalent realism in Korean theatre." (Kim A. 54)

Criticizing the well-established *sin'gŭk*-style theatre as an anachronistic (and bad) imitation of Western customs, the Little Theatre promoted the theatrical reflection on current political and social issues rather than dwelling in poetic verses or beautiful costumes. Besides staging contemporary plays both from Korea and abroad, directors and actors drew on more modern methods, usually modelled on Western trends, e.g. the Theatre of the Absurd or Brecht's Epic Theatre (cf. Cho 186; Kim A. 52-57; Yoh 261).

The case of the Little Theatre clearly shows the limits of Brandon's rather one-dimensional scheme: While critical about the submissive aspects of canonical practice, the Little Theatre did not turn to traditional performing arts yet. Thus, when applying Brandon's definitions strictly, this Shakespeare is neither canonical nor localised.

It seems to be more productive, however, to put it another way, postulating processes of appropriation and distantiation rather than a stable dichotomy between things foreign and familiar: the productions of the Little Theatre are *both* a localisation of Shakespeare – his plays are used to address local issues – as well as the canonical application of imported practices on imported drama, thus expediting "the further influx of Western theatre into Korea." (Kim A. 56) Only this time the role-models were Beckett or Brecht rather than Stanislavski, and "foreign" theories were

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[10]   In the following I confine my considerations to the Republic of Korea (South Korea), as there is no known Shakespearian culture in the Democratic People's Republic of Korea. On theatre in North Korea cf. Kim S.; Cho 185-6.

transferred not only via Japan, but more and more often directly from Europe and the USA.[11]

This blurring of boundaries intensified in the 1970s and 80s, when directors started to use elements from Korean tradition(s) to interpret Western plays (cf. Kim A. 62-94). Yun-Cheol Kim calls this practice a "creative absorption," (47) suggesting a belated localised Shakespeare. Or, is this the emergence of an intercultural Shakespeare? A closer look at a seminal production from this period, a "Koreanised" version of *Hamlet*, proposes to shed some light on the dilemma and might offer insights on how Brandon's model can be modified to better fit the Korean realities.

Between Tradition and Avant-Garde: Ahn Minsoo's *Hamyul Taeja* (1976)

Hamyul Taeja [하멸태자, lit. "Crown Prince Hamyul"] by director Ahn Minsoo [안민수] and the Dongrang Repertory Company [동랑레퍼터리] premiered at the Seoul Drama Center [드라마센터] in 1976. In the following year the production toured Europe and the USA for several months, at that time a rather exceptional opportunity, due to travel restrictions imposed by the authoritarian regime. The changed title, reminiscent of ancient Korean names, was a programmatic gesture: Ahn's adaptation transferred the setting of *Hamlet* from medieval Denmark to an unspecified era in pre-modern Korea and featured corresponding costumes and props as well as traditional dances and live music (cf. Kim D. 48-66; Kim J. 46).

International reviewers mostly dwelled on a "kaleidoscope of color and movement," as Ellen Stewart described the production.[12] Dutch critic Cornelis van Mierlo noted: "The Koreans […] used the occasion to show the Western audience an excess of Eastern culture."[13] Although a popular success in Korea, too, some domestic reviewers critically noted the use of elements from Chinese and Japanese theatrical cultures: a disaccord with the director's supposed intention of creating an exclusively "Korean" *Hamlet* (cf. Yoo 127).

At first glance *Hamyul Taeja* seems to be a good example of a localised Shakespeare. However, this "excess of Eastern culture" was based not only on various Korean and other East-Asian traditions, but also on theatrical concepts developed by Western researchers like Jan Kott and Antonin Artaud that Ahn had got acquainted with during an extended study trip to Hawai'i (cf. Kim A. 82-86, Yoo 117-18). In an interview he explicates that his intentions in staging *Hamyul Taeja* were actually two-fold: He sought not only "to show Korean audiences how a classic Western play would be modified using modern experimental theatre theory," but also "to show Western theatre-goers how Shakespeare's masterpiece could be understood and produced by Koreans." (qtd. in Kim D. 50-51)

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[11] With John Gillies this approach could be called a *contemporary Shakespeare*, "the direct descendent of the 'canonical' doublet and hose Shakespeare" (112, note 1). However, in a Korean context, the Kottian allusion would be anachronistic for productions before the 1970s.

[12] Interview by Jennifer Dunning. "Melancholy Korean." *New York Times* 25 March 1977 (qtd. in Kim D. 52). Ellen Stewart, founder of *La MaMa Experimental Theatre Club*, hosted the guest performance of *Hamyul Taeja* in New York City.

[13] "Korean *Hamlet* Full of Eastern Culture." *Winschoter Courant* 6 May 1977 (qtd. in Kim D. 27).

Using *Hamlet* as a vehicle to promote Korean tradition abroad and, at the same time, Western avant-garde in Korea, Ahn Minsoo effectively staged a theatrical dialogue between different cultures – an intercultural Shakespeare, albeit with a "nationalist agenda" (Im 261). While the reactions by Western journalists, appreciating *Hamyul Taeja* as an exotic localisation that still shows the marks of "their" Shakespeare, were quite in line with this concept, for some Korean critics this localisation had not been conducted consequently enough.

The divided critical reception, a conflict between target audiences as a result of the double-edged addressing concept,[14] seems to validate the presupposition that *Hamyul Taeja* is based upon: the strict distinction between Western and Korean audiences that in themselves are pretty much homogeneous – a highly dubious postulate, which Brandon's intercultural Shakespeare nevertheless seems to share: the confrontation between foreign (canonical) and familiar (localised) remains within the frame of the dichotomy.[15] Then again, Brandon characterises the intercultural Shakespeare as

> the expression of contemporary Asian artists and audiences who live daily with one foot rooted in Asian culture and the other foot planted in Euro-American culture. […] Intercultural theatre reflects the reality that life for tens of millions of people in Asia's cities is an inescapable mixture of modern and traditional, Asian and Western, willy-nilly. (19)

Although Brandon acknowledges the continuous interweaving of cultures, he neglects the consequence: varying modes of reception that cannot be explained with exclusive reference to cultural difference. According to Rustom Bharucha,

> one has to account for perceptual differences in any reading of intercultural performance. More specifically […] one has to acknowledge that within the 'target audience' there could be members from a 'source culture' who would read the so-called 're-elaboration' of their culture in a significantly different way from the way a 'target audience' is expected to read it. Interculturalism has to account for different ways of seeing, otherwise it is yet another homogenized practice. (242)

In other words: there are more perspectives on a performance than are dreamt of in the philosophy of both producers and reviewers.[16]

Heterogeneous Audiences and Individual Interpretations: The Era of Globalisation

To consider the *dimension of individual interpretation* becomes an indisputable necessity when discussing productions of Shakespeare in Korea from the 1980s and 90s: paralleling the process of democratisation, the already deeply westernised country

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[14] With reference to the structure of Sonia Massai's anthology *World-Wide Shakespeares*, this conflict takes place between a local Shakespeare "for national audiences" and one "for international audiences."

[15] I share John Gillies' position that Brandon's "three Shakespeares" essentially form "a binary opposition between 'canonic' and 'local', for the reason that Brandon's third or 'hybrid' Shakespeare represents a strategy for resolving a persistent underlying binarism." (Gillies 101-02)

[16] For reflections on a personal reading of Ong Keng Sen's *Lear* (Singapore: TheatreWorks, 1997) see Yong.

opened up further to the outside world and embraced globalisation. As a result, guest performances abroad became common practice for professional theatre groups (cf. Im 262).

For common causes, the cultural backgrounds, levels of knowledge, and general interests of domestic theatre-goers turned more and more heterogeneous and unpredictable. Abstractly speaking, the potential audiences for theatre productions did not only expand quantitatively, they also diversified to the point that neither attachment to Korean traditions nor general knowledge (or respectively general ignorance) of Shakespeare and his plays could be expected. This is, of course, true for other contemporary societies, but because of the country's "rapid economic growth […] through relentless modernization, even at the expense of […] cultural traditions" (Im 259), the case of Korea is a specific one when it comes to national traditions:

> While Japanese directors […] use Japanese cultural and theatrical elements to make Shakespeare more accessible to the Japanese audience, drawing on Korean cultural traditions may have the opposite effect and further alienate the Korean audience, since these traditions are unknown to recent generations of Koreans. (Im 264)

The heterogeneity of audiences calls for appropriate theatrical means to address them – and, on the part of analysis, for an approach that takes into account the possibility, even the probability of multiple interpretations of the same theatrical situation. Therefore, it is essential to get a more concrete impression of the production than journalistic writing or directors' notes might possibly give. For historical interpretations of Shakespeare in Korea this form of recipient-oriented analysis is hindered by the lack of audio-visual documentation. More recent productions, however, are often recorded on video, making it possible to consider not only what was *meant to be seen*, but also parts of what *actually could be seen*.[17]

Returning to *Hamlet* by director Lee Youn-taek and the Street Theatre Troupe, I will elaborate on the postulated gap between the producers' intentions and theatrical reality. With a focus on the latter, I will try to show how an abundance of theatrical signs from various contexts allows for different, sometimes conflicting impressions and subsequent interpretations.[18]

Shakespeare for a Global Audience: Lee Youn-taek's *Hamlet* (1996)

In the production notes, Lee Youn-taek poses some programmatic questions on staging *Hamlet* in Korea:

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[17] As I did not have the opportunity to watch a live-performance of Lee Youn-taek's *Hamlet*, I have to leave out performative qualities that could have been experienced only in person (see note 27). The general drawbacks of video-documentations, e.g. the fixed camera angle(s) and the reduction of a holistic, multi-sensual experience to visual and oral perception data, should be noted.

[18] My following analysis is based on a video-recording of a performance that took place in September 2005 as part of the *Shakespeare Nanjang* [셰익스피어 난장, lit. "Shakespeare Market", a regular festival organised by Lee himself] on the National Theatre's open-air stage "Hanŭl Kŭkchang". The cast includes Lee Seng-heon [이승헌] as Hamlet, Kim So-hee [김소희], Jung Dong-sook [정동숙], Chang Jae-ho [장재호], Han Gab-soo [한갑수], Cho Ha-seok [조하석] and Kim Mi-sook [김미숙].

> How can we liberate the dramatic adaptation of Hamlet from the mere imitation of Western drama and achieve meaningful subjective interpretation? To what extent can we be free from a level of nationalism advocating Korean culture and still display traditional Korean style in the translated drama. How can we establish independent contemporary Korean theatre that is faithful to the original Western text? How can we represent Hamlet both as a universal model drama and as a performance grammar displaying the unique character of the Street Theatre Troupe. (Street Theatre Troupe 174)

Lee strictly distinguishes his production from earlier attempts to stage Shakespeare in Korea. He opposes both the canonical Shakespeare in the style of *sin'gŭk* ("the mere imitation of Western drama") and productions like Ahn Minsoo's *Hamyul Taeja* (mentioned explicitly elsewhere in Lee's text) that openly promote the qualities of Korean tradition.

Based on this program, Yeeyon Im reproaches Lee Youn-taek of naïvely affirming Shakespeare's universality, the basis of his status as an icon of Western cultural hegemony, and concludes that "Lee's desire to prove the universality of Korean culture through Shakespeare can be read as a gesture of complicit postcolonialism" (273).

I might have missed Lee's actual intentions, as his production notes are not very precise in some points. It seems to me, however, as if Lee does not promote Korean culture *per se*, but rather its specific application by his actors. The empasis on "Korean theatre" might be misleading, as Lee envisions a "subjective", that is: an individual interpretation of *Hamlet* rather than a mere localisation based on national culture.

As a "universal model drama," Shakespeare's play is a suitable touchstone to legitimise the "unique character of the Street Theatre Troupe" on international stages. While Ahn Minsoo tried to show the universal appeal of an explicitly Korean imagery, Lee Youn-taek puts Shakespeare in the service of his ensemble. In this sense, he tried to create a *personalised Shakespeare*, one that undeniably *is* Korean in one way or another – but not in every way.[19]

This assumed intention becomes more evident when considering the result of his efforts in staging *Hamlet*: as I watched the video-recording, I saw a performance that offered me an abundance of possible associations, the provenance of which often remained vague to me. This experience is not uncommon when watching theatre that is not indebted to a highly codified tradition. In this case, however, the provocation of ambiguities seems to be taken to extremes. With some general observations, followed by an analysis of the opening scene, I will try to substantiate may claim that Lee's *Hamlet* has not only the ambition, but also the potential to cater to heterogeneous audiences.

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[19] In his homonymous essay, Anzai Tetsuo ostentatiously asks the question "What Do We Mean by 'Japanese' Shakespeare?" His answer is also valid for the case of a "Korean Shakespeare": "Unless we are content with a purely geographical sense of being produced in Japan, or unless we simply mean some exotic, quaint Japanesque touches, [...], [t]he question is of course a rhetorical one. There are no such Japanese characteristics – at least not in terms of visible, easily distinguishable stylistic features." (17)

The Stage Design: Ancient Korean Tomb and/or Medieval Castle

While many directors in the 1990s and 2000s interpreted Shakespeare in musical or non-verbal ways,[20] Lee Youn-taek's *Hamlet* remains within the frame of spoken drama. With the assistance of Dongwook Kim [김동욱], scholar of English literature and author of a dissertation on *Hamlet in Korea* (1990), Lee Youn-taek translated the drama into a colloquial Korean, omitting and transforming a number of scenes and generally shortening the text to a performance length of about two hours.

Fig. 1. The stage design of Lee Youn-taek's *Hamlet*.

Fig. 2. Statue and the winged horse *Ch'ŏnmado*.

During the whole show, the rather minimal stage design basically remains the same (fig. 1)[21]: the main stage consists of a slightly elevated semicircular area, in the middle of which there is a hole in the floor that is used as a grave in several scenes. Two symmetric stairways lead to a smaller upper stage. A life-size metal statue, reminiscent of sculptural portraits of medieval kings, is standing side by side with a replica of the famous Korean mural painting *Ch'ŏnmado* [천마도], the depiction of a winged horse (fig. 2). The original dates back to the 6th century CE and was found in the tumulus *Ch'ŏnmach'ong* [천마총, lit. "Tomb of the Heavenly Horse"], located in the ancient capital Kyŏngju (cf. Im 265).

Prefigured in the scenography, the eclectic juxtaposition of elements from contrasting contexts characterizes the production as a whole (cf. Im 265-66). In this vein, the opening scene paradigmatically sets the mood for what follows. I will describe the theatrical signs applied on the levels of costume, music, and voice and exemplify how they allow for, sometimes even provoke various subjective associations and in turn the attribution of multiple, often conflicting meanings.

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[20] E.g. *Othello* as a dance (National Dance Company [국립무용단], 1997, cf. Han 49), *A Midsummer Night's Dream* as a musical (Yohangza-Company [극단 여행자, lit. "Traveller-Company"], 2002, cf. Ingham) or, most recently, *Romeo and Juliet* in the style of *ch'anggŭk*, a "traditional" Korean opera (National Changgeuk Company [국립창극단], 2009).

[21] All video-stills are taken from the recorded documentation that serves as the primary source of my analysis (see note 18). I am indebted to the Street Theatre Troupe for permitting the reproduction.

The Opening Scene: An Ambiguous Funeral

Lee Youn-taek's production of *Hamlet* opens with a scene that cannot be found in Shakespeare's drama: a funeral for the deceased King Hamlet. In a procession that includes most of the characters in the play, thus also serving as an introduction of the actors, his corpse is taken to grave (fig. 3). Before the coffin is lowered into the hole by two soldiers, Claudius holds a brief speech composed of text from the original wedding scene (1.2.1-16). He closes by stating that from now on Prince Hamlet shall be his son (fig. 4). Except for Hamlet, all actors exit. Before leaving the stage, too, he addresses the audience (fig. 5): "My father? My uncle? Never – I hate you!"[22]

Fig. 3. The funeral procession.

Fig. 4. "With an auspicious and a dropping eye"
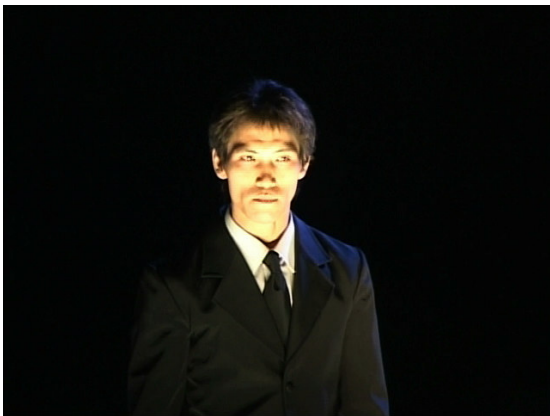
Fig. 5. "My father? My uncle? Never – I hate you!"

Fig. 6. Gertrud weeps over her deceased husband.

The beginning of this scene is marked by clear chimes of a bell that succeed each other with increasing pace – later it turns out that they are produced by the leader of the funeral procession who is banging a typical Buddhist bell (fig. 3). Even before the procession enters the stage, rhythmic piano chords can be heard, accompanying the

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[22] My translation from the production script provided in the program book (Street Theatre Troupe 71). The video-recording I refer to departs from this script in several details, e.g. the opening scene in the video appears as the second scene in the script.

choral singing of the mourners – not uncommon at traditional Korean funerals – that likewise begins offstage and conveys a rather gloomy atmosphere.

Simultaneously Gertrude is weeping affectively over the corpse of her deceased husband (fig. 6). At first the sound of her lamentation is hardly audible, but soon it becomes louder and separates more and more from the background singing. While this specific style of wailing called *koksori* [곡소리] is also part of Korean mourning customs and featured in Ahn Minsoo's *Hamyul Taeja*, too (cf. Im 261), loud and pitiful sobbing seems to be a rather universal method to express grief and thus can be easily identified even by people who never attended a Korean funeral. For example, when hearing Gertrude's weeping for the first time, I was reminded of professional mourners from Mediterranean countries.

At the end of the ritual a recording of a harpsichord begins to play. The march-like melody, repeated again and again in the course of the performance whenever groups of people enter or exit, sounds remotely like circus music, albeit with a melancholic touch. As Hamlet finishes his short monologue, low chimes lead to the classic opening scene: midnight at Elsinore. In accordance with Shakespeare's play, I interpreted the sound as representing church bells.

With regard to the costumes, Hamlet stands out as the only person dressed in a formal suit (fig. 5). It is possible to interpret this kind of clothing as a reference to Western conventions, but on the other hand wearing a suit is nothing unusual in present-day Korea. This in mind, the attire of a white-collar worker or "salesman," a profession emblematic of a common person, might mark a gesture of distancing himself from his more traditionally dressed royal family on the part of Hamlet.

Fig. 7. Soldiers carrying the coffin.

Fig. 8. Soldiers lowering the coffin into the grave.

The soldiers' uniforms appear slightly antiquated (figs. 7, 8). They might be interpreted as representatives of governmental authority or militarism in general, stressing the official character of the funeral or the illegitimacy of the ruling regime, respectively. In a Korean context they might also evoke a specific period of recent history, namely the era of military dictatorship from the early 1960s until the late 1980s. Under the authoritarian regimes of Park Chung-hee and Chun Doo-hwan armed forces regularly broke up protest rallies of the democratic movement, culminating in the killing of over a hundred people during the Kwangju Uprising in 1980. Spectators

who take this historical perspective from the beginning might interpret the whole performance as a comment on the process of coming to terms with the country's past: there's something rotten in Korea.

Fig. 9. The attendants change clothes before leaving the stage.   Fig. 10. The ghost recounts his murder by pantomime.

The other people on stage are dressed in long black cloaks throughout the procession. Afterwards some of them take off these overcoats, revealing the white gowns they are wearing underneath (fig. 9). Considering the choice of colour, several plausible ways of interpreting this gesture come to mind: First, as an illustration of the ambiguity expressed in Claudius' speech: "With an auspicious and a dropping eye, / With mirth in funeral and with dirge in marriage" (1.2.11-12). Second, as a metonymic hint to the play-in-the-play theme of *Hamlet*. Third, as a kind of symbolic culture-switching, given that in most parts of East Asia the colour traditionally associated with death – and thus appropriate for a funeral – is white, not black.

The Merits of Semiotic Ambiguity

These personal, often rather subjective and interdependent observations, associations and attributions are not meant to suggest an authoritative or exhaustive interpretation of this scene. On the contrary, I tried to demonstrate that a close watching indicates numerous cultural, historical, and religious ambiguities: the signs are out of joint – and it is left to each individual spectator of the performance to make sense of them. The result may differ from scene to scene and from spectator to spectator. While the depicted situations usually provide a common denominator for large parts of the audience, numerous details inevitably will remain puzzling.[23]

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[23] For spectators like me who cannot understand the Korean language sufficiently to follow the dialogues, the puzzling might multiply – which is not necessarily a drawback: "A member of an audience, at a loss to understand any of the foreign words spoken, may become a more penetrating *viewer*; to see the heart of the mystery, he or she will have to observe all 'looks,' and try to probe to the very 'quick' of each reaction." (Brown 31)

In the scene described above, I could identify the general situation thanks to a few key signs that can be considered more or less universal: a corpse, a procession, and a grave together make a funeral. Furthermore, I have associatively interpreted other signs by ascribing possible, though not necessarily "correct" meanings, for example in reference to Gertrude's mourning or the coffin-bearing soldiers. To what extent the depicted funeral can be considered "typically Korean" – or, on the contrary, completely at odds with Korean customs – I could not decide. What seems clear, however, is that Lee Youn-taek's production invites the audience to question monolithic cultural identities and common assumptions based thereupon.

Fig. 11. Hamlet and the ghost of his father.

Fig. 12. The troupe of actors arrives.

Fig. 13. The troupe of actors playing.

Fig. 14. Performing the "Mouse-trap".

Judging from Lee's theatrical program (and Im's critique of it), it is hard to say whether this subversive effect is actually intended or a mere byproduct. In any case, the *methodical semiotic ambiguity* turns out to be an effective way of addressing an audience whose cultural homogeneity cannot be postulated.[24] By juxtaposing and combining references to practices which are more or less universally comprehensible,

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[24] Using Marvin Carlson's term, the "macaronic" quality of this method extends to the visual and aural level, the reason for abundantly using ambiguous theatrical signs clearly being "the desire to appeal to linguistically mixed [and otherwise heterogeneous] target audiences" rather than "artistic verisimilitude." (17)

two things are achieved: the depicted situation is, on the one hand, sketched clearly enough to provide a frame for individual interpretations and, on the other hand, remains sufficiently ambivalent to leave central questions about those interpretations to the spectator.[25] In my reading of the funeral scene, for example, many of the emerging questions concern the political, cultural, and moral relations of power between the protagonists or, more concretely, the varying motives for mourning, expressed by the various ways of mourning.

On other occasions, the amount of elements that suggest culture-specific interpretations differs, as well as their relative dominance of the situation. Some scenes are staged in a rather minimalistic way, allowing for not much more than textual analysis. Others feature more (or less) explicitly "Korean" imagery, for example when the ghost of Hamlet's father does not recount his murder verbally like in the drama (1.5), but rather enacts it in a mimetic performance that oscillates between modern dance and shamanistic evocation ritual (figs. 10, 11). But the apparent authenticity of scenes such as this one is always undermined in one way or another, thus encouraging interpretative freedom. In the ghost scene Hamlet's slapstick-like reaction to his father's choreographic movements disrupts the sacral atmosphere of the ritual – at least on video.[26]

The semiotic ambiguity is not limited to audiences abroad: In the third act, the actors use traditional Korean artistry and dances, collectively referred to as *madangguk* (lit. "village-square theatre"), to interpret the "Mouse-trap"-plot (figs. 12-14). This is a reference both to old traditions and more recent forms of appropriation. As a result, someone familiarized with *madangguk* by historical TV series or movies like *The King and the Clown* [왕의 남자] (Dir. Lee Jun-ik. Eagle Pictures, 2005) would probably react quite differently to this scene than participants of the democratic movement of the 1980s, who experienced the revival of traditional folk arts as a means to anonymously express political criticism (cf. Lee N.). This example shows that interpretative differences do not necessarily occur alongside nationality, ethnicity or place of residence.

A Productive Discord

The obvious lack of coherence that goes along with the methodical provocation of ambiguities is open to critique: noting the discrepancies in Lee's *Hamlet* between a

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[25] To account for the specific applicability of this method to Shakespeare's plays, it is not necessary to resort to claims of universality in terms of language and characters (cf. Bloom) or "supermemetic" ideas articulated therein (cf. Ingham). In the case of Lee Youn-taek's production of *Hamlet*, the diagnosed semiotic ambiguities occur in the context of more or less universal social practices that are staged. In Shakespeare's drama several of those practices – funeral, wedding, prayer, theatre performance, duel – are dramatised or at least implied (this is also true for many of his other popular plays, from *Macbeth* to *A Midsummer Night's Dream*), providing an abundance of applicable signs, some of them more generally accessible, some others more culturally specific.

[26] It would be interesting to compare audience reactions of this scene in different parts of the world: Is the prognosed "sacral atmosphere" mirrored in the auditorium? Is my interpretation of Hamlet's gestures as a comical counterpart to the solemnity of the ritual more than a subjective association?

Freudian interpretation of the mother-son relationship on the one hand, and allusions to Korean traditions based on Buddhism and Confucianism on the other, Yeeyon Im concludes: "Intercultural negotiations typically lead to aesthetic and thematic discord, not to mutual enrichment." (270) Objections such as this one might be reasonable when putting art in the service of cultural politics, a perspective which Im seems to share in her final remarks:

> It is questionable whether Lee's Hamlet enhanced the understanding of Korean culture in the West in any serious sense, as Lee wistfully wished. Nor was its uncritical pastiche of an incongruous Korean past and present under the overriding structure of Shakespeare successful in restoring a sense of cultural identity for Korean audiences. (276)

Im criticizes both Lee Youn-taek's goals and his failure of reaching them. The press reactions quoted in the introduction of this paper seem to confirm her doubts: the German article does not show much of an "enhanced […] understanding of Korean culture" but rather appears like a regress to common stereotypes. The Korean article praises the cultural impact abroad, the cultivation of a national image for foreigners more than for domestic audiences.

These reactions show that the ambiguous potential of Lee's *Hamlet* is not necessarily exhausted, though more creative readings might be spawned, too. For example, a different German review elaborates on "a story of manifold contacts between different spiritual worlds."[27] Some of the possible interpretations inevitably do not coincide with the director's intended effects – even so, I would not blame Lee Youn-taek for agreeing with *all* the newspaper articles cited.

From an aesthetic perspective, I am concerned not so much whether the possible readings of a scene fulfill the director's intentions or not, but first and foremost with the images, words and sounds offered and what the audience can make of them.[28] Although the different actions, props and architectural devices might not go together smoothly, they are of interest: for different reasons to different people. And this, in turn, can be telling about the social, political and cultural contexts evoked.

In other words: The "aesthetic and thematic discord" staged by Lee Youn-taek's *Hamlet* is not a flaw, but rather an essential cause for the production's success. Furthermore, as an implicit comment on a globalising world (which includes a globalising Korea), it has the potential to cast new lights not only on an old play, but also on contemporary realities. In this sense, the discord is a productive one.

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[27] Christoph Funke. "Der Atem der Geister [The Breath of Ghosts]." *Tagesspiegel* [Berlin] 6 May 1998 (qtd. in Street Theatre Troupe 156).

[28] As a result, group identities might fluctuate and forms of collectivisation or individualisation might be provoked. These auto-poetic processes are not completely predictable, let alone controllable and thus bear a subversive potential. For an analysis of this "transformative power" of theatre, however, the participation in performances is indispensable (cf. Fischer-Lichte).

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Zusammenfassung

Lee Youn-taeks Inszenierung von *Hamlet* (1996) ist eine Antwort auf die Herausforderungen eines zunehmend globalisierten Publikums. Auf die historische Shakespeare-Rezeption in Korea angewandt, stößt James Brandons Modell der "drei Shakespeares" bei Herangehensweisen, welche die Dichotomie von kollektiver Fremd- und Vertrautheit sprengen, auf seine Grenzen. Wie eine Analyse der Eröffnungsszene verdeutlicht, beruht die internationale Anerkennung von Lees Inszenierung auf methodisch erzeugter Mehrdeutigkeit. Einem heterogenen Publikum bieten sich so zahlreiche Anknüpfungspunkte für individuelle Interpretationen auch jenseits des koreanischen Kontextes, gleichzeitig unterläuft die Vielfalt möglicher Eindrücke in ihrer Widersprüchlichkeit essentialisierende Deutungsmuster. Lees *Hamlet* ermutigt den einzelnen Zuschauer, die Beziehung zwischen Fragmenten koreanischer Kultur und seiner subjektiven Aneignung von Shakespeares Drama selbst auszuloten.

SHAKESPEARE IN SPACE: A *STAR TREK* TOWARDS PLURALITY

BY

MELANIE LÖRKE

Defamiliarizing reality

"All the galaxy's a stage!" (Bole, *Hide and Q*). This quotation sounds both familiar and unfamiliar. It is, of course, a slightly altered quotation from Shakespeare's *As You Like It*. "World" has been changed to "galaxy" because of the spatial-temporal location of the speaker, a character called Q, who features in the US television series *Star Trek: The Next Generation*. Q is one of the main recurring antagonists acting against Jean-Luc Picard, the Captain of the USS Enterprise, who, as we are told in the opening credits, has followed in the footsteps of James T. Kirk in order to "seek out new life and new civilisation, and to boldly go where no one has gone before" (Allen, *Encounter at Farpoint*). From time to time, Q appears on the star ship to try, test, and annoy humans, in particular Captain Picard. The usual weapons of the twenty-fourth century star ship (phasers and photon torpedoes) are ineffectual when used against Q, because he is not only well versed in Shakespeare, but also omnipotent. Who could be better than a godlike creature to introduce us to Shakespeare and *Star Trek* – the two fictional universes which converge in this article?

The quotation from the episode *Hide and Q* combines two elements: on the one hand, we have the stage, which signifies the notion of drama, theatre, and the idea that our reality might as well be a play. In this respect, Shakespeare seems to be in line with poststructuralist ideas. If all the world were a stage, a world outside the stage would consequently not exist. What is the stage but a place where we perform texts? Consequently, the stage could be seen as a space for a plurality of texts, and in this sense, there would be no outside of the text. On the other hand, we have the galaxy that transports us into a fictional future, opening up the perspective to manifold fictional possibilities and thereby increasing the plurality of possible texts. Both signifiers, stage and galaxy, imply a certain plurality of texts and possibilities that I intend to explore through the way in which Shakespeare's plays are integrated into the text of *Star Trek*. Plurality is certainly a characteristic of our time that could be characterized as postmodern and postcolonial. Everyday we encounter both ethnic and medial plurality, and perhaps even plural realities, and postmodernism tries to establish difference and plurality as principles in our world. In his study on modernism and postmodernism, Peter Zima argues that taken to their extreme, these principles can turn into indifference (see 112). While there is a dangerous tendency towards apathy in postmodernism, we still live in a political world in which postcolonial issues counter the effects of this. Such a confrontation is, of course, reflected in the texts discussed here.

Science fiction informs us about our world by defamiliarizing our reality (Dionne 174). *Star Trek* succeeds in doing this by transforming our wishes, desires, conflicts, our anxieties, and even our character traits into an alien world. The heroes of this world (mostly star ship captains) can face any intergalactic challenge because they can rely on the merits of their technological and cultural achievements. While there is a huge fan community that has devoted itself to the question whether or not beaming people or travelling above light speed is really possible, my concern is with the way that culture of the twenty-fourth century is conceptualized in the television series.

Multiple alien races create a colourful mixture of different fictional ethnicities with ostensibly different cultural backgrounds that can easily be deciphered as racial stereotypes or generalized human characteristics. For example, Russians and Japanese are presented as a proud warrior race with ridges on their foreheads. One the one hand, Klingon culture can be traced back the Japanese warrior rituals; the Klingon accent, on the other hand, is sometimes blatantly Russian. Furthermore, there are the logical Vulcans, the greedy Ferengi, the deceitful Romulans, the power hungry Shapeshifters, the militant Cardassians, the religious Bajorans, and many more that represent different aspects of human nature.

The ethnic variety on board hints at the possibility that *Star Trek* also mirrors the plurality and complexity of our world. Shakespeare will be our guide through the plurality of the *Star Trek* universe. I would like to show how Shakespeare functions at the same time as a constraint and an enforcer of plurality. In order to pinpoint this twofold and somewhat contradictory function of Shakespeare in the *Star Trek* universe, I shall explore three different aspects of his appropriation. I will first describe the intertextual use of Shakespeare in terms of plural meanings before turning to the question of whether or not Shakespeare is used to depict one or plural realities. Both of these points are implied in the opening quotation that hints at the intertextuality as well as at the problem of multiple realities. Third, I will analyse Shakespeare's function with regard to ethnic plurality. The third aspect is a consequence of the general function of *Star Trek* as a show that explicitly portrays itself as concerned with ethnic integration. This tension between integration and plurality is yet another topic relating to our postmodern and postcolonial time that can hardly be ignored when talking about *Star Trek*.

Intertextuality

There is no doubt that Shakespeare comprises an important aspect of human culture in the *Star Trek* universe. Shakespeare's plays and his sonnets have not been forgotten – there is still need for Shakespeare in the twenty-fourth century. In fact, from the beginning of *Star Trek*, Shakespeare has been an integral part of the show. The intertextual reference to Shakespeare is already evident in the titles of the various episodes: in the first series, *Daggers of the Mind* and *All Our Yesterdays* echo *Macbeth* and the origin of the movie title *The Undiscovered Country* is quite clear as well; in the sequel *Star Trek: The Next Generation*, the title *Sins of the Father* alludes to the *Merchant of Venice*, while *Remember Me* refers to *Hamlet*; the title of the *Star Trek:*

Deep Space Nine episode *Once more Unto the Breach* is, of course, from *Henry V*; and the *Star Trek: Voyager* episode also makes use of *Hamlet* for its title *Mortal Coil*.

Shakespeare's plays are not only present in the paratext, however. There are other dialogical encounters of greater intertextuality: plots allude to the plays, which are quoted, and even staged. The episode *Catspaw* from the original series, for example, opens with the chants of three witches: "Winds shall rise / and fog descend / So leave here all / or meet your end" (Dutta 38). Spock comments on that "Very bad poetry, Captain", and he is quite correct; the original three witches in *Macbeth* do not chant in the common iambic meter but rather in the more obscure dactylic rhythm. *Macbeth* remains a subtext in the episode that revolves around the inversion of gender roles: a masculine (or unsexed) woman and her weak partner (Dutta 39-41). The movie, *Star Trek VI: The Undiscovered Country* was given its title, which alludes to Hamlet's famous soliloquy in which death is the undiscovered country, for a reason: it is full of quotations from *Hamlet* and other plays.

The Next Generation introduces Shakespeare in the very first episode when Captain Picard quotes from *Henry VI*: "Kill all the lawyers" (Allen). This quotation is used in an argument with the omnipotent being Q – whom I consider to be a key to understanding the relationship between Shakespeare and *Star Trek*. In addition to the quotation from various sonnets in two episodes, and a couple of quotations from *Hamlet* and *The Merchant of Venice*, Shakespeare is present through the medium of his texts. Captain Picard displays a leather bound copy of the collected plays in his office. The non-electronic book serves as a source of inspiration in a time dominated by technological gadgets. Picard and Data are also the ones who actually stage Shakespeare plays: they perform, or at least rehearse, parts of *Henry V*, *A Midsummer Night's Dream*, and *The Tempest*. After *The Next Generation*, the frequency of Shakespearean intertexts decreases in the other spin-offs. He is mentioned once or twice in *Star Trek Deep Space Nine*, *Star Trek Voyager* and *Enterprise*. The disappearance of Shakespeare in these spin-offs might imply the end of Shakespeare as a cultural icon in the future.

In the earlier spin-offs, however, Shakespeare has to share his space in the continuum of the text with various other intertexts by Percy Bysshe Shelley, Herman Melville, Cicero, Freud, Lewis Carroll as well as with the Bible, which all add to the cultural construction of human civilization. The use of Shakespearean intertexts, however, "is so extensive as to constitute a motif" (Hegarty 55). On the one hand, he is one voice among many, one text in a plurality of texts; on the other, Shakespeare seems to be a particularly strong voice. The first aspect supports the notion that Shakespeare enforces plurality, while the second restrains this plurality.

Let us take a closer look at the intertextual Shakespeare in order to determine the nature of his employment. Intertextuality as a theoretical concept was born from postmodernist thinking. At its basis lies the notion that any text is always already constituted by other texts. This ontological concept may be valid, but it is not applicable to the study of concrete examples of intertextuality. If one applies a narrow concept of intertextuality that is descriptive rather than ontological, then it is possible to measure the strength of intertextuality within specific texts (Pfister, "Konzepte der Intertextualität" 26-29). I will use Manfred Pfister's model in a simplified version to

describe Shakespearean intertextuality in *Star Trek*. Are we dealing with low or high intertextuality? Could it be described as modern or postmodern? Postmodernist intertextuality is, according to Pfister, highly reflexive, thematized, and theorized as a construction principle (Pfister, "How Postmodern is Intertextuality?" 214-218). If we follow this train of thought, postmodernist intertextuality should again enforce plurality because of its meta-reflexive capacities. If a text points to its own textual nature, it also refers to its status among a plurality of other texts.

In most of the cases discussed here, it is clear that we are dealing with examples of high intertextuality. In *Star Trek VI*, *Hamlet* is not just mentioned, but directly quoted. In fact, he is even quoted in Klingon as "taH pagh taHbe" (Meyer, *Star Trek VI*) ("To be or not to be") and discussed at the dinner table. In *The Defector*, Data is performing a part of *Henry V*, Act IV, Scene 1 (Scheerer). The stage is the holodeck – a room that can simulate matter in a realistic way. In fact, the scene looks as if it really took place in the forest at night. A camp is visible in the background and a fire warms the soldiers. *Henry V* is not performed on stage by a group of actors (there are such performances in other episodes, but not of Shakespeare), but in a naturalistic environment. Thus, one could argue that this is no longer an intertextual reference to the play but rather to a film version of the play.

Data plays the role of the king and Captain Picard observes his performance. The play is discussed and interpreted in context after the performance of the scene. Data even mentions that he bases his interpretation on the performances of Olivier and Branagh. The scene has a certain humour to it, particularly as Patrick Stewart (Captain Picard) and Jonathan Frakes (usually playing the first officer on the Enterprise) speak the parts of the other two characters. Aside from this meta-textual pun, however, the play within the show proves to be crucial to the plot. The play does not serve as a model for the entire episode, which would be an indicator of high intertextuality, but the scene nevertheless introduces the main theme of the episode: that of posing as someone else. The king mingles with his troops on the night before the battle, disguised as a common soldier. The Romulan defector, which the Enterprise later takes on board, is also an admiral (i. e. king) in disguise, posing as an ordinary soldier. In addition, the situation before the battle of Agincourt is transformed into circumstances appropriate to the genre of science fiction. The Enterprise crew also faces a battle: an impending war with the Romulans. Picard has to ask Data how the crew feels about his decision to face the Romulans. He shares the dilemma of a military leader's distance to his troops with King Henry, yet Data is surprised that the Captain does not feel the crew's sentiment. The Captain replies: "Data, unlike King Henry, it is not easy for me to disguise myself and walk among my troops" (Scheerer). After Data's exit he speaks to himself, quoting the following lines: "Now, if these men do not die well, it will be a black matter for the king who led them to it" (Scheerer). Since Picard not only mentions and quotes from the play that was performed earlier but also reflects on his allusion, we are again dealing with a case of high intertextuality.

Another example of an episode's theme being based on the rehearsal of a Shakespeare play is *Emergence*. Data is playing Prospero on the holodeck when his simulation breaks down and the Orient Express suddenly rushes through his magic island. This fault in the system makes the juxtaposition of different texts clearly visible

and it can be understood as a comment on the uncontrollable or uncanny sides of magic and fantasy. The theme of Shakespeare's scene, the new world, is expanded upon when a new life form comes into being that is born from the holodeck fantasies of the crew.

In *The Defector* and in *Emergence* Shakespeare is not used in a self-reflexive way. Instead, Shakespeare as text is used to interpret and explain reality. In these two episodes, Shakespeare has a strong intertextual voice that counters a hypothetical plurality of other possible realities by reducing the number of possible interpretations. Knowing the Shakespearean intertext entails understanding the episode. One could even say that Shakespeare serves as a kernel of meaning.

Finally, *The Die Is Cast*, Garak, a Cardassian tailor and spy, alludes to *Julius Caesar* when he explains to his father how they ended up in a hopeless situation: "The fault, dear Tain, is not in our stars but in ourselves. Something I learned from Doctor Bashir" (Livingston, *The Die is Cast*). Again, Shakespeare is used to explain what is perceived as reality. Furthermore, the quotation cannot be identified without knowledge of the pretext, which means that this seems to be a case of low intertextuality. In fact, the quotation does not have to be traced back to Shakespeare to understand its meaning. In connection with the title, however, it serves to flesh out Garak's character. The air of treason evinced by *Julius Caesar* functions as a theme for the mysterious spy who betrayed his own father while at the same time his distinguished interest in the fine arts is stressed.

We have seen that quotations from and allusions to Shakespeare's plays are often used explicitly, are frequently identified and commented on, and sometimes even serve as pattern for an entire episode. The intertextual nature of the episodes, however, is seldom reflected upon. Shakespeare is often quoted unnoticed. Furthermore, the intertextuality of the show is not thematized as a construction principle. Consequently, we are dealing with an essentially classical or modernist kind of intertextuality.

A playful element is located on the metatextual level. Patrick Stewart, who plays Captain Picard, is also an actor of the Royal Shakespeare Company. Many of the supporting actors and actresses are also Shakespeare actors, while Captain Kirk, whose favourite author happens to be Shakespeare, is actually killed by an actor who is a member of the Royal Shakespeare Company (Hines). Reality (i.e. the actor's other roles) enters the fictional text and thereby destroys the text's ability to create the illusion of reality. The show is revealed to be just a simulacrum. In the very moment real reality destroys fictional reality, the audience steps out of the text into the context. Thus, one could say that the allusions to the actors' lives playfully mark the series as fictional or textual.

Cultural Supremacy and Ethnic Plurality

A playful element is introduced by the distortion of the original meaning and its appropriation to other contexts: if Shakespeare actors quote Shakespeare in a science fiction TV series, this TV series is clearly playing with its own fictional or textual nature. This section will explore the question of whether Shakespeare is used to depict one or many realities. The next question is, of course, what these realities look like.

There are three possible ways of understanding Shakespeare's function with regard to reality: first, Shakespeare is used to question reality. Second, he can also have the exact opposite function: Shakespeare is used as a cultural authority that affirms the progress of human civilization and represents humanity itself. These perceptive possibilities are based on David Reinheimer's distinction between ontological and ethical allusion. Shakespeare is human cultural (ontological allusion) and represents the values of human culture (ethical allusion). This means that Shakespeare serves as a symbol of human nature and as a model of action (see "Ontological and Ethical Allusion"). Third, Shakespeare as a random agglomerate of fragmentary quotes and allusions is used as a means of verifying and demonstrating white, male, Anglo-Saxon middle-class supremacy. While the first option would mark the intertextual Shakespeare as an enforcer of plurality, the plurality decreases in the second option. The third option hints at one way in which intertextuality can support a colonial world that does not tolerate any kind of multiplicity.

Let us start with the first assumption: Shakespeare is used to question reality or mark the world as fictional. When Q, as quoted above, in the *Next Generation* episode *Hide and Q* declares, "All the galaxy's a stage", Captain Picard corrects him instantly: "World, not galaxy, all the world's a stage" (Bole). Q is not discouraged and continues: "How about this: Life is but a walking shadow…" (Bole) and so on. With his godlike powers, Q indeed considers the galaxy to be a stage, and himself the director. In *Hide and Q*, he provides a setting (alien planet), a plot (enemy soldiers attacking), and even costumes (uniforms from the Napoleonic Wars). Captain Picard realizes this: "I see, how we respond to the game tells you more about us than our real life, this tale told by an idiot" (Bole). In *Q Who?* the play is a lot darker: When Q forces the Enterprise's first encounter with a powerful merciless race, the Borg, Q comments: "The hall is rented, the orchestra engaged; it is now time to see if you can dance" (Bowman, *Q Who?*). When several people are killed, Picard asks Q if this is just one of his games. Q's answer is: "No, this is as real as your so-called life gets" (Bowman).

For Q, there is not just one reality, but rather a *theatrum mundi* with many stages. Humans are not able to see the plurality of realities, since they are limited to a three-dimensional thinking that only allows for one reality and one meaning of life and death. Q considers it his duty to teach the postmodern concept of multiple realities. His metaphorical device, however, is not taken from postmodernism but from the early modern era. For him, Shakespeare is useful as a means of theatricalizing human existence (Reinheimer 48-49), deconstructing reality, and critiquing humanity. Consequently, the high correlation between quotations from Shakespeare and Q's appearances is not surprising. In this case, the series shows traces of postmodern ideas brought forward through the use of Shakespeare quotes. Q renders a world fictional that is of course a fictional TV series, and thereby reflects on *Star Trek* as a text.

Captain Picard challenges Q's reasoning and tries to affirm human existence by appropriating Hamlet for his purpose: "What Hamlet might say with irony, I say with conviction: what a piece of work is man…" (Bole). Q becomes annoyed and throws Picard's leather bound copy of the plays back at him. This is just one of the cases where Shakespeare is used to defend or construct humanity.

Another example is found in the episode *The Defector*. While we have to remember that the scene is performed on the holodeck, which questions reality, it also affirms a certain version of reality. The holodeck itself is a simulation of reality, a simulacrum, which leads us to question the nature of reality. Quite a few episodes play with this notion by confusing holodeck-reality and real-reality. Characters find themselves in the holodeck only to discover that past events were not at all authentic, they fall in love with simulated persons, and use the holodeck to act out fantasies unfit for true life. The way Shakespeare is used in this scene, however, is not to question reality, but to generate meaning and construct reality.

After Data's performance, Picard explains that there is no better way to understand the human condition than to learn about it through Shakespeare. This is why not only Q and Picard, but also Data are linked to Shakespeare. Data is an artificial life form, an android, who strives to become more human. In order to do so, he makes repeated use of Shakespeare: he possesses a copy of the plays, quotes him frequently and rehearses his plays. Shakespeare is not only depicted as part of the progress of civilization, as a cultural authority that has survived while other writers passed into oblivion, but also as the epitome of humanity. He is used to constructing a reality that is based on a limited view of what is considered high culture in the twentieth century – a view that excludes many equally important works which are not part of the educational canon and thus reduces it to a superficial knowledge of a few classics.

This interpretation leads to a postmodern concept, since one does not have to go far from here to reach the idea that the original texts are no longer important. The use of particular fragments in the series implies that it is possible to appropriate Shakespeare in any way one wishes. This point has been made regarding the way Shakespeare is used in *The Undiscovered Country*. The movie from the *Original Series* is understood as a "thinly veiled allegory of Cold-War politics" (Dionne 183). The extensive use of quotations, mostly from *Hamlet*, is irrelevant to the plot, and shows rather the ideological employment, the political appropriation and the way Shakespeare is used as cultural capital. The Federation as the empire of white, male, Anglo-Saxon protestants claims Shakespeare as their cultural capital that designates them as the better-educated, more highly cultured, supreme power. The Klingons (or Russians), on the other hand, appear to have no right to use Shakespeare, as they are dark, barbaric, and inferior (Dionne 185).

This is an example of a monistic reality that is constructed by the intertextual use of Shakespeare. While the random quotations from Shakespeare out of context support the postmodern notion of indifference towards meaning and point to the way high culture is (mis)used in popular culture, quoting Shakespeare, however randomly, can by no means be described as an act of promoting ethnic or cultural plurality. *Star Trek VI* is clearly a case of the racially-prejudiced appropriation of Shakespeare. The other two examples, *Q*'s contention that "All the galaxy's a stage" and Picard's notion that Shakespeare is the epitome of humanity, however, have shown that there are more positive ways of constructing and deconstructing reality via Shakespeare. These two interpretative strands are not mutually exclusive. Shakespeare can deconstruct and generate meaning while also being appropriated for political purposes. Evidently, the

concepts of reality and textuality remain complicated issues – even in a television show.

Colonial Shakespeare and Beyond

The appropriation of Shakespeare in *The Undiscovered Country* certainly represents an example of a colonial attitude that can be recognised in many of the *Star Trek* spin-offs (see various essays in Harrison, *Enterprise Zones*). Interestingly, the Federation is supposed to have rid itself of ethnic conflicts. The original series featured an Asian and a Russian pilot and also contained the first kiss between a white man and an African American woman to be shown on television. But the fear of the Other prevails, veiled in alien allegories. While a supposedly real Russian can be an officer on a star ship, the actual Russian threat is masked as a Klingon threat. The exploration of space as a sphere of diversity and plurality often ends in a racist dead-end. The Federation and its values are considered superior. If other races want to join it in order to share resources or enjoy trade relations and protection, they have to rid themselves of unwanted internal conflicts, achieve a certain technological standard, and abolish barbaric rituals.

Nevertheless, there is hope. It seems as if colonial attitudes are slowly being replaced by the common denominator of postmodernism and postcolonialism: plurality. In order to explore this, I will now consider the line of development from the original show, to *The Next Generation*, to *Deep Space Nine*. In the *Undiscovered Country* (*Original Series*), knowledge of Shakespearean texts is the privilege of the civilized races. The barbaric Klingons attempt to appropriate Shakespeare because they would like to participate in the discourse of the colonizer by using the correct cultural code. It is shown to be an unquestionable fact that Klingons accept Shakespeare as a universal cultural authority. Their extensive quotation from *Hamlet*, *Julius Caesar*, *Romeo and Juliet*, *Richard II* and other plays is not explicitly marked as unusual. The Klingon warrior who is most fond of Shakespeare even dies with his words on his lips. Whether he has succeeded in claiming Shakespeare as a representative of humanity, whose plays are supposed to be better when performed in Klingon, for himself, or whether this means that he dies an assimilated colonized subject, is debatable (Dionne 188).

The *Next Generation* episode *The Defector* demonstrates how Shakespearean discourse is the key to becoming a member of the superior race of human beings. Picard comments on Data's performance as the disguised King Henry: "Data. You are here to learn about the human condition. And there is no better way of doing that than by embracing Shakespeare" (Scheerer). Data's, or the colonized subject's, road to full membership of the human club is paved with Shakespeare. He has to 'quote himself in' (see Reinheimer 52). There are other examples of Data using Shakespeare to construct himself as human, but the discourse-universe is slightly more diverse in *The Next Generation*. Data does not only rely on Shakespeare in his search to become more life-like; he draws on other cultures, too. In the episode *In Theory*, he creates a sub-routine for romantic interaction with a crew member that also includes alien references. In *The Offspring*, Data lists Klingon child-rearing methods alongside guidelines applied by human parents. Data constructs himself not only through human

texts, but also through appropriated texts from other cultures which are implicitly discriminated against by the Federation. Evidently, as the number of intertexts increases, plurality increases.

This development continues in *Deep Space Nine*. In *The Die is Cast*, the Cardassian Garak quotes from *Julius Caesar* and assigns a human origin to this quotation. It is only a very small textual fragment in a wide multiplicity of alien texts. Cultural discourses become hybrids when Garak is taught Shakespeare by his friend Bashir, who in turn reads the Cardassian masterpiece *The Never-ending Sacrifice*. Shakespeare and other classics like Klingon opera and ancient Bajoran texts are juxtaposed with popular culture (for example Swing, Baseball, alien games of chance, crime novels). Shakespeare becomes more postmodernist, more postcolonialist, and more pluralist in the nineteen-nineties.

In the two later spin-offs *Star Trek: Voyager* and *Enterprise* Shakespeare has almost vanished – but not because of plurality. On the contrary, *Enterprise* represents a strong backlash against postmodern and postcolonial attitudes. Written and produced in the times of the Iraq War, it portrays a different kind of humanity: one that has shipped out to help the universe become a better place, but one which receives only hostile responses to its gracious offer. Finally, the only way out of the hostilities is open war, and so there is hardly time for culture on the decks of the ship. Old Westerns are shown at the weekly movie night, but no one thinks of rehearsing a play. Only a few episodes allow for peaceful exchange with other races. On one of these occasions *Macbeth* is mentioned. An alien captain claims to have enjoyed Shakespeare and Sophocles, and now asks for film recommendations (Burton, *Cogenitor*). Human technology dominates over both human culture and alien culture. The absence of Shakespeare or other texts creates a hostile galaxy that is no longer a stage but a vacuum where questions of plurality trail off.

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Zusammenfassung

In Form von Zitaten aus verschiedenen Stücken, Anspielungen und Aufführungen ist Shakespeare in den jeweiligen *spin-offs* der amerikanischen Science-Fiction-Fernsehserie *Star Trek* präsent. Dieser Beitrag untersucht die Funktion der Shakespeare-Intertexte unter dem Aspekt der Pluralität. Shakespeare wird sowohl im Sinne einer Pluralität der Bedeutung, der Realität und der Ethnizität als auch in Form einer Beschränkung derselben instrumentalisiert. Die Entwicklung dieser oszillierenden Bewegung wird an den einzelnen Serien von *Star Trek* nachvollzogen.

CALL FOR STATEMENTS—*WISSENSCHAFTLICHES SEMINAR DER SHAKESPEARE-TAGE* 2010

Shakespeare and the City –
the Negotiation of Urban Spaces in Shakespeare's Plays

Shakespeare's plays were conceived and first performed in a political, cultural and economic metropolis, London around 1600, which drew audiences from different social spheres and countries to its theatres. While England was foremost a rural country, London radiated a climate of social change that was negotiated in theatrical presentations of the city, often evoking a non-civilised, barbaric, or utopian other. Our seminar aims at tracing the negotiation of urban spaces on the early modern stage, in contemporary theatrical productions and film adaptations. Which influences did London around 1600 exert on Shakespeare's plays, and in how far can non-English settings of the plays tell us something about early modern notions of these cities and countries? In how far did the presentation of urban life in Shakespeare's plays contribute to the self-fashioning of Londoners (and other citizens) in his time and perhaps even today? Which topographies of the city (and its other – the countryside, the forest, the island) do Shakespeare's plays present and how do they relate to cultural, social and economic concerns? How do the plays enact the demarcation and intersection of public and private spaces? How are spaces gendered? Which allegorical conceptions of the city can we trace?

Our seminar plans to address these and related questions with a panel of six papers during the annual conference of the German Shakespeare Association, Shakespeare-Tage (**22-25 April 2010 in Bochum, Germany**), which will focus on "Shakespeare and the City" and include keynote addresses by Steven Mullaney (Michigan) und Mary Bly (Fordham, NY). As critical input for the discussion and provocation for debate, panelists are invited to give short statements (of no more than 15 minutes) presenting concrete case studies, concise examples and strong views on the topic. Please send your proposals (**abstracts of 300 words**) and all further questions by **30 November 2009** to the seminar convenors:

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