

セミナー 1

Shakespearean Performance Worldwide: From Multilingual to Translingual Performance

Coordinator: Emi Hamana (Professor, University of Tsukuba)

Members: Mika Eglinton (Associate Professor, Kobe City College of Foreign Studies)

Yoshiko Kawachi (Kyorin University, retired)

Manabu Noda (Professor, Meiji University)

Krystyna Kujawińska-Courtney (Professor, University of Łódź, Poland)

Vikram Chopra (Delhi University, retired;

Secretary of the Shakespeare Society of India)

Guest speaker: Bryan Reynolds (Chancellor's Professor of Drama,
University of California, Irvine)

(要旨)

The purpose of this seminar was to explore Shakespeare productions worldwide, with a special emphasis on multiculturalism and translingualism, or rather, on translingual practice. In multilingual productions, several languages merely tend to coexist on the stage. In translingual productions, however, several languages are expected to interact dynamically. In Shakespeare's age, London was home to many foreigners, and strangers gathered there for a variety of reasons: religious, commercial, etc. This presented not only a multilingual space, but also surely a space for translingual practice. To what extent do Shakespeare's texts represent such multilingual and translingual practices? How do today's Shakespeare productions throughout the world perform them? What values, possibilities and challenges do they present? This seminar tried to illuminate these questions in terms of theories and practices.

In Part I of the seminar, each of the five participants explained his or her paper. In her paper, "The Dramatic Symphony of Language and Culture in *Love's Labour's Lost*," Yoshiko Kawachi considered the multilingualism, multiculturalism and translingualism included in *Love's Labour's Lost*. She discussed the dramatic energy coming from verbal energy and its effect on Elizabethan audiences. *Love's Labour's Lost* is not only an elegant court play but also a bitter comedy. The drama is centred on a lively verbal game, and spectators concentrate on the rhythm of languages, wit and wordplay. Conceits, topical satire, the sweetness of verbal music and the abundant use of Latin must have delighted Elizabeth I and the courtiers and intellectuals. Moreover, those who saw the scene laid in Navarre must have been interested in French, Spanish, Italian and Russian culture, as

well as in classic culture. Considering England's troubled relationship with the Continent in addition to domestic problems, Kawachi pursued the theme of wooing in the play. While aiming to perceive a difference between the Elizabethan stage and the modern stage, she discussed how directors have magically transformed *Love's Labour's Lost* into a contemporary drama that is a feast for a large audience's eyes and ears.

In her paper, "Polish-German (Non)Dialogue or Cultural Competence Scandal: Jan Klata's *Titus Andronicus* (2012)," Krystyna Kujawińska-Courtney aimed to present the cultural repercussions of Klata's production of *Titus Andronicus* (2012), staged by the Polski Theatre (Wrocław) with the cooperation of the Staatsschauspiel (Dresden). This Polish-German interpretation of Shakespeare's play became a national scandal. It presented Rome as a hotbed of conflict, conditioned by stereotypes of the characters' own imaginings. Juxtaposing strict German discipline with light-hearted Polish fantasy, this bilingual production was orchestrated by an African-Devil, a personification of racial reverie. The production undermined political correctness, presenting Polish-German hatred in its historical and present contexts, despite the ongoing efforts of the European Union appeasement policy. Situated in Tarantino's aesthetics and bordering on kitsch through the use of multimedia (i.e., video clips, songs, TV serials), Klata's production showed how thin the line is between conscious cultural competence and national identity.

Next, Mika Eglinton read her paper, "Adapting to Post-March 2011 Japan: Hideki Noda and Satoshi Miyagi's *A Midsummer Night's Dream*." Ever since Shakespeare's first introduction to a Japanese audience in the nineteenth century, his texts have functioned as "contact zones" where different times, spaces, languages and cultures met, negotiated, misunderstood and transformed each other. Numerous Shakespeare productions and adaptations have been performed on Japanese stages and all of them try to transcend those various borders and differences. In the context of what is ostensibly a monolingual society, Japanese Shakespeare has produced a limited number of performances that attempted to be multilingual. Most of them, however, turn out to be translingual, blurring the borders of linguistic specificity. As an example of this, Eglinton read *A Midsummer Night's Dream* as adapted by Noda and directed by Miyagi for the Shizuoka Performing Arts Centre. Drawing on her experience as the surtitle translator of Noda's Japanese adaptation "back" into English, she discussed the linguistic and cultural metamorphosis of Noda's reworking and the effects of its mediation in Miyagi's rendition, and asked to what extent the production, adapted in post-March 2011 Japan, could be read as the "contact zone" of the multilingual and translingual.

In his paper, “The Performance of the Translingual as Allegorical Traces of Interpretative Intervention: *Henry V* and *Shun-kin* (2008),” with a focus on the wooing scene in *Henry V*, Manabu Noda reviewed the irony of this scene through a conversation analysis. He discussed how interpretation as intervention was inscribed in the play and revealed the fact that the irony was in the context. Noda discussed allegory as a self-interpreting representation, giving code-switching and code-mixing as an example of a locus where interpretative intervention could be inscribed. He suggested that we could rename the multilingual/translingual space as a translanguaging space, moving away from the use of the word *language* as a noun towards its usage as a verb, as an ongoing process involving changes. Noda referred to Li Wei, who emphasises the transformative nature of translanguaging. He stated that Li’s idea seemed an apt description of how Shakespeare arranged the code-switchings and code-mixings by Henry and Katharine in the wooing scene; they were the practices in their act of translanguaging in the sense that it was a process in which they tried to assess their positions and adjust them in the hope of achieving a meaningful whole, though not wholly successfully in this particular case.

In his paper, “Lady Macbeth: *Femme Fatale ou Femme Douce?*,” Vikram Chopra discussed the enigmatic character of Lady Macbeth as presented by some famous actresses on the Western and the Eastern stage, primarily British and Indian. Glimpses of Lady Macbeth on the Eastern and the Western stage furnished some illustrations of the feast of emotions and intellect, talent and thought generated by this amazingly conceived character. The role of Lady Macbeth was brought into prominence in the eighteenth century through the scintillating performance of Hannah Pritchard. The legend was very capably and illustriously carried on by Sarah Siddons, Ellen Terry and other leading ladies of the stage. Lady Macbeth’s character has also evoked a deep and wide appreciative response in India, covering all sections of society. Indian understanding of Lady Macbeth has, however, been less judgmental and more sympathetic and philosophical. Whether she is *femme fatale ou femme douce*, Lady Macbeth continues to baffle and enthrall. While discussing the appeal of Lady Macbeth on the stage beyond cultural differences, Chopra provided us with a chance to reconsider linguistic differences, or rather, translingual practice.

The five participants were thus extremely diverse both in their theoretical and their practical considerations. They treated a variety of multilingual/multicultural and translingual performances of Shakespeare. The sum of these local, Japanese, East Asian, and European (bilingual) multilingual and translingual productions, as well as theories, conflicting or not, should contribute to the worldwide multicultural and transcultural

performance of Shakespeare's work.

After a ten-minute break, we began Part II of the seminar. We asked our guest speaker, Prof. Bryan Reynolds, to give his comments on the five papers and to ask the questions of the participants. As a critical theorist, performance theorist and Shakespeare scholar who developed the combined social theory, performance aesthetics and research methodology known as transversal poetics, and as a playwright, director, performer and cofounder of the Transversal Theater Company, Reynolds first reminded us of the real political difficulty in multilingualism, translation and communication through his experiences of censorship in Baghdad in 2013 ("Translating Transversally: Personal Rapture, Cultural Empathy, Reception Aesthetics," Baghdad International Conference on Translation, hosted by Ministry of Culture, Baghdad, Iraq, May 8, 2013, and "Research Methodology and the Future of Higher Education", Conference at University of Baghdad, Iraq, May 6, 2013). Although many TV stations had come to cover his interview, a local interpreter was apprehensive about his remarks, regarding sexual matters in particular, and did not translate them.

In other words, Reynolds suggested that we should problematise further the question of multilingual/translingual performances of Shakespeare throughout the world and rethink their characteristics, possibilities and potential limitations from a transversal perspective. He then asked each speaker a relevant question in the context of linguistic, cultural, social or political theory, or about performative aesthetics, etc., encouraging the participants' dynamic responses and discussions. Midway through Part II, Noda showed a video clip of the 2008 production of *Shun-kin*, directed by Complicite's Simon McBurney and performed in Japanese, citing it as a good example of multilingual and translingual practice and as a double-interpretative intervention by the director and the author.

This seminar showed that it is crucial to perform Shakespeare's plays across linguistic differences, or rather, to know that we are transversal subjects and that we are or can be intertwined beyond and across linguistic differences. Cognitive science, cognitive linguistics and evolutionary psychology suggest that we are not absolutely independent and separate beyond genetic differences, as well as beyond linguistic/cultural differences, no matter how difficult it might be to transcend them. There still remains the mystery of the human mind. In the study of Shakespeare, we expect that new performances will reveal something about that mystery and add new insight into his plays by employing translingual practices, semiotic resources and ecological resources.

Whichever critical position one takes, the time is ripe to further explore Shakespeare

productions worldwide, from multilingual to transcultural performances.

(Reported by Emi Hamana.)

