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**London Shakespeare Centre
School of Arts & Humanities
King's College London
Strand, London WC2R 2LS, UK**

**Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK**

**The International Shakespeare Centre
and
The Interdisciplinary Centre for Gender Studies
West University Timișoara**

**THE FIFTH SHAKESPEARE CONFERENCE:
*Shakespeare – Memory and Commemoration***

London, UK, November 6-7, 2015

CONFERENCE PROGRAMME¹

FRIDAY, NOV 6

10.00 – 10.30 Registration
Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

10.30 – 11.00 Opening address:
Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

DORIAN BRANEA – Romanian Cultural Institute, London
GORDON McMULLAN – King's College London
DANA PERCEC – West University, Timișoara

11.00 – 12.00 Plenary session 1
Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

GORDON McMULLAN
King's College London, UK
The 1916 Tercentenary

12.00 – 12.30 Coffee break
Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

12.30 – 14.00 Concurrent sessions
Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

Session 1 Moderator: *Pia Brînzeu*
ALYCIA SMITH-HOWARD
The Royal Collection Trust, Windsor Castle, UK
asmithhoward@gmail.com

'A Kingdom for a Stage': Shakespeare's Royal Afterlives
KRYSTYNA KUJAWINSKA COURTNEY

British and Commonwealth Studies Department, University of Łódź, Poland
Krystyna.Kujawinska52@gmail.com

The Cultural Role and Political Implications of Poland's 1947 Shakespeare Festival
RADMILA NASTIĆ

¹ The conference is free to all non-speaking attendees.

University of Kragujevac, Serbia
rnastic@gmail.com

Going against the Grain: Shakespeare's Critique of Institutions

Session 2 Moderator: *Reghina Dascăl*

ANDREEA ȘERBAN

West University of Timișoara, Romania
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Romeo and Juliet's Balcony Scene in Cultural Memory

CODRUȚA GOȘA; LUMINIȚA FRENȚIU

West University of Timișoara, Romania
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What's in a Balcony Scene? A Respondent-Oriented Romeo and Juliet-based Case Study

WAI FONG CHEANG

Center for General Education, Chang Gung University, Taiwan
winifredcheang@gmail.com

Staging the Murder Scene in Shakespeare's Richard II

14.00 – 15.30 Lunch break

Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

15.30 – 16.30 Plenary session 2

Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

MĂDĂLINA NICOLAESCU

University of Bucharest, Romania
madalinanicolaescu@gmail.com

Commemorating Shakespeare Quarter Centenary in Socialist Romania

16.30 – 17.00 Coffee break

Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

17.00 – 18.30 Concurrent sessions

Romanian Cultural Institute
1 Belgrave Square, SW1X8PH London, UK

Session 1 Moderator: *Dana Percec*

PIA BRÎNZEU

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Old Shadows, New Voices: Shakespeare's Intertextual Cauldron

YUKIKO MORI

Tokyo University of Agriculture and Technology, Division of Language and Culture Studies,
Tokyo, Japan
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The Females and the Non-humans in Julie Taymor's *The Tempest*

NESLIHAN EKMEKÇIOĞLU

Çankaya University, Department of English Language and Literature, Bilkent University, Turkey

The Uncontrollable Mnemonic Fragments within Consciousness Reflecting Ophelia's and Lady Macbeth's Disturbed Minds

Session 2 Moderator: *Andreea Șerban*

ADRIANA RADUCANU

Yeditepe University Istanbul, Turkey

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The Unbearable Lightness of Memory; From *Hamlet* to Jorge Luis Borges' *Shakespeare's Memory*

HATICE KARAMAN

Yeditepe University, İstanbul, Turkey

hatice.karaman@yeditepe.edu.tr

Reading Shakespeare as a 'Conceptual Personae': How Does *Hamlet* Make Shakespeare a Philosopher?

REGHINA DASCĂL

West University of Timișoara, Romania

'Dancing through the minefield': Canon Reinstatement Strategies for Women Authors

Saturday, Nov 7

10.00 – 11.00 Plenary Session 3

King's College London

Strand, London WC2R 2LS, UK

MONICA MATEI-CHESNOIU

Ovidius University of Constanța, Romania

An Archaeology of Shakespeare's Islands: Memory of Earth and Ocean

11.00 – 11.30 Coffee break

King's College London

Strand, London WC2R 2LS, UK

11.30 – 13.00 Concurrent sessions

King's College London

Strand, London WC2R 2LS, UK

Session 1

PIOTR MASZEWSKI

University of Łódź, Poland

pmaszewsk@gmail.com

From Cars to Beds – An Analysis of Appropriations of Shakespeare in Three Contemporary TV Commercials

Session 2

13.00 – 14.00 Lunch break
King's College London
Strand, London WC2R 2LS, UK

ABSTRACTS

PIA BRÎNZEU

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Old Shadows, New Voices: Shakespeare's Intertextual Cauldron

Derived from both classical and medieval sources and developed in Renaissance drama as stereotypical figures of evil, witches have always represented the merciless, selfish and unscrupulous femininity which is ready to undergo occult rituals in order to kill, provoke diseases, conjure up demons, or foretell the future. Today, postmodern witches have partially lost their malignant powers, gaining instead an intertextual role which enriches their esoteric value with a metaliterary dimension. I shall illustrate this assumption with two examples suggestive for how Shakespeare's memory is preserved today: the female characters in Beckett's dramaticule *Come and Go* and the witches in Marina Warner's novel *Indigo*.

WAI FONG CHEANG

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Staging the Murder Scene in Shakespeare's *Richard II*

This paper discusses the staging of the murder scene in Shakespeare's *Richard II*. It relates the murder scene to the deposition scene, a scene famous for being non-existent in the quarto versions of the play published during Queen Elizabeth's reign. This non-existence has been understood as a containment of the deposition scene's politically sensitive nature, especially in view of the play's suspected involvement in the 1601 Essex Rebellion against Queen Elizabeth. The paper argues that the murder scene alone may work its mischief as it can be staged as a sacrilege against the divine right of kings, with which Renaissance monarchs legitimize their ruling power.

REGHINA DASCĂL

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'Dancing through the minefield': Canon Reinstatement Strategies for Women Authors

The paper explores the limiting and detrimental effects of bibliographical criticism and exceptionalism in the efforts of reinstating women authors into the Renaissance canon, by looking into the literary merits of Elizabeth Cary's *The Tragedy of Mariam*, *The Fair Queen of Jewry* and *The History of The Life, Reign and Death of Edward II*. Whereas the conflation of

biography and fiction is a successful recipe for canonization and for the production of feminist icons, it renders the text impotent by its inability to compete or to be seen in correlation and interplay with other contemporary texts.

NESLIHAN EKMEKÇIOĞLU

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The Uncontrollable Mnemonic Fragments within Consciousness Reflecting Ophelia's and Lady Macbeth's Disturbed Minds

Memory seems to be of crucial importance in most of Shakespeare's plays. There are particularly significant sources of insights into the vital and complex roles of memory in Shakespearean drama. The roles of memory comprise not only creating identities but also commenting upon issues concerning time and death as well as voicing diverse reflections upon the dark realms of human consciousness. In *The Tempest*, Prospero asks Miranda what her 'remembrance' discerns in 'the dark backward and abysm of time' (*The Tempest*, I, ii, 46- 50). Henry V asks: 'May this be wash'd in Lethe, and forgotten?' (*2 Henry IV*, V, ii, 72) whereas Hamlet in his mourning for his father, laments: 'Must I remember?' (*Hamlet*, I, ii, 143). Reminiscences of the past bring suffering and create a sense of the unendurable. Macbeth demands of the doctor to cure Lady Macbeth: 'Canst thou not minister to a mind diseas'd, / Pluck from the memory a rooted sorrow, / Raze out the written troubles of the brain, / And with some sweet oblivious antidote/ Cleanse the stuff'd bosom of that perilous stuff / Which weighs upon the heart?' (*Macbeth*, V, iii, 39- 44). In her scenes of madness Ophelia offers 'rosemary for remembrance'. Her songs reveal a mind totally distraught and full of fragmented memories of the past trauma. Her fragmented speeches and songs reflect the disorder and chaos in her mind and the break with present time and outside reality. Just like Lady Macbeth's mind where 'the rooted sorrow' could not be uprooted, the past traumatic memories and fears could not be erased from Ophelia's suffering mind. They live within their own consciousness and imaginative world, disturbed in the ocean of past reminiscences.

CODRUȚA GOȘA; LUMINIȚA FRENȚIU

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What's in a Balcony Scene? A Respondent-Oriented *Romeo and Juliet*-based Case Study

In this paper the balcony scene is approached from a comparative and reader/viewer response perspective. Five balcony scenes from five hallmark film productions spanning almost a century were selected for a comparative analysis. The instrument used for eliciting the response to the scenes proposed for viewing took the shape of a written account, retrospectively produced by thirteen 1st and 2nd year students in an English medium Translation Studies programme, after watching the aforementioned balcony scenes. The data-driven analysis showed a respondent reaction rather emotional in nature, relying heavily on preferences and rankings, mainly based on verisimilitude and closeness to the original.

HATICE KARAMAN

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Reading Shakespeare as a 'Conceptual Personae': How Does *Hamlet* Make Shakespeare a Philosopher?

In *'What is Philosophy'*, Deleuze and Guattari claim that a philosopher is someone who *invents and thinks the Concept* which is never a facile one. Each concept, for Deleuze and Guattari is a multiplicity with a combination or a *chiffre*. *Hamlet*, one of Shakespeare's most significant and signifying plays provides great potential for exploring the protagonist as a *conceptual persona*. In *Hamlet* we read the famous "time is out of joint", a line which inspires Derrida in *'Specters of Marx'* to represent the irregularity and transgressivity of the specter. Accordingly, this paper aims to discuss the conceptual significance of *'Hamlet'* and specifically of the Ghost as the *Unspeakable* in terms of representation and self-representation; this, I will argue, justifies my perspective on Shakespeare as the philosopher of a time which is out of joint.

KRYSTYNA KUJAWINSKA COURTNEY

British and Commonwealth Studies Department, University of Łódź, Poland

Krystyna.Kujawinska52@gmail.com

The Cultural Role and Political Implications of Poland's 1947 Shakespeare Festival

Emerging from the atrocities of war, and still hoping to avert the results of the Yalta conference during which the countries of Central and South-Eastern Europe, including Poland, were "handed over" to Stalin, Poland's 1947 Shakespeare theatre festival was a sign of courage and defiance. At the Festival 23 productions of 9 Shakespearean dramas were staged by theatres in 11 towns, with its finale in Warsaw. My paper will show that the Festival was an attempt to demonstrate both Polish cultural links with Europe, and to subvert Marxist ideology and Soviet culture.

MONICA MATEI-CHESNOIU

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An Archaeology of Shakespeare's Islands: Memory of Earth and Ocean

Mapping the correlational situatedness of Shakespeare's islands of imagination, this paper is a study of the movement and the flow of memory. Geographically and geologically, islands may have drifted as pieces of land separated from the main continent. Oceanic islands may have moved rapidly from the ocean floor to emerge above sea level or, through the organic growth of coral, the island may be transformed, suffering a sea-change into something rich and strange. Similarly, the geography of Shakespeare's islands of the imagination shapes an in-between fictional space signifying change. This malleable space is the place of action, the stage. According to Gilles Deleuze (2004: 11), the movement embodied in islands is 'the consciousness of the earth and ocean,' a place where the dual elements of the earth's surface are in sharp relief. Oceanic islands would be mountains if not for water; water and land cannot be separated, but the unstableness of this condition is often on display—as in the theatre. However, this is constructed space—a space dreamt of and mythologized. This paper is an attempt to expose the myths and interrogate the dreams by which the archaeology of Shakespeare's islands can be traced. Is there anything special about the archaeology of theatrical islands that requires a set of methodological and interpretational techniques different from that found on other fictional spaces? My intention is to show that, in part, the answer is a qualified 'yes' but for the most part it is 'no.' There can be no doubt that the Western imagination has placed islands as a special category of space in which to create myths and dreams of memory. However, islands are defined as being pieces of land surrounded by water and this creates the condition of insularity. Such an approach decentres land as the key defining geographical element and cultural focus and allows for an interpretation

of Shakespeare's fictional islands as conflational and liminal spaces of transition, both sea and earth, meaningfully located within the stage's amphitheatre. This sets the limits for a debate on the role of theatrical islands in archaeological understandings of the past that cut across geographic and territorial boundaries.

Deleuze, Gilles. 2004. "Desert Islands." *Desert Islands and Other Texts 1953–1974*. Ed. David Lapoujade. Trans. Mike Taormina. Los Angeles: Semiotext(e). 9–14.

YUKIKO MORI

Tokyo University of Agriculture and Technology, Division of Language and Culture Studies, Tokyo, Japan

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The Females and the Non-humans in Julie Taymor's *The Tempest*

In Julie Taymor's film version of Shakespeare's *The Tempest* (2010), the central figure, Prospero, is changed into a female, Prospera. Having few alterations in lines and plots, the film may seem to be a 'straight' adaptation of Shakespeare. However, the change of the gender is very challenging; it sheds new light on the original and proves the film to be an inspiring adaptation. By examining the relationship between the female characters (Prospera, Miranda) and the non-humans (Caliban, Aerial), I would like to show how deeply sexuality is related to the power struggle and the final reconciliation.

MĂDĂLINA NICOLAESCU

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Commemorating Shakespeare Quarter Centenary in Socialist Romania

The paper will look at the socialist Shakespeare reconfigured for the 1964 celebration. It establishes continuities with other socialist Shakespeares of the time and expands on the tension between what was officially endorsed and was emerging as disrupting or novel. Hence, the paper will survey the translations, critical studies and representations showcased in 1964 in contradistinction with the ones that were marginalized and whose publication or production were delayed until after the celebratory year. Emphasis will be placed on transnational circulation and encounters in the discussion and representation of Shakespeare in Romania at that time.

PIOTR MASZEWSKI

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From Cars to Beds – An Analysis of Appropriations of Shakespeare in Three Contemporary TV Commercials

Both the person and the works of William Shakespeare seem to have always been present in various kinds of media. Time and time again, Shakespeare has also featured in different forms of advertising. The following presentation intends to analyze four contemporary TV commercials that appropriate William Shakespeare's works. While such a choice of advertisements proves that Shakespeare can successfully sell anything regardless of time and space, more interestingly, I would like to analyze how the use of Shakespeare in these advertisements corresponds with the core idea of contemporary advertising: the need to tell stories to connect with the audience. The strength of all of these commercials lies in how they recognize and pay tribute to Shakespeare's artistic capacity to create emotionally compelling stories and characters. This, in turn, makes

Shakespeare a very contemporary playwright from whom creators of modern culture should learn.

RADMILA NASTIĆ

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Going against the Grain: Shakespeare's Critique of Institutions

According to a frequent view including that of Ted Hughes, the reign of Elizabeth I turned into a police state which managed to control rebellion. It consequently erupted into a series of "controlled explosions." In this sense Shakespeare's history plays could be read as controlled explosions which implicitly and even explicitly repudiate the spirit of war and authoritarianism, especially in his attitude to kingship and other forms of institutional power. The cases that best illustrate Shakespeare's attitude are his characterizations of Richard II, who becomes a man only after he has lost his crown, Henry V who stops being a man when he becomes a king, and Richard III who, because he is incapable of being a man, decides to become a king. If we take Shakespeare's tragedies to be the crown of Shakespeare's imagination, then we can consider their central preoccupation with the question "How to live," which invariably leads to the death of the protagonist, to be the central issue of Shakespeare's work in general. In comedies young people fight adversity by falling in love. In history plays Shakespeare dramatizes a kind of life between these two human possibilities.

ADRIANA RADUCANU

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The Unbearable Lightness of Memory; From *Hamlet* to Jorge Luis Borges' *Shakespeare's Memory*

The Romantic poet Novalis once rhetorically asked: "Where are we really going?", "Always home." For a Shakespearean scholar like Borges' Soergel from *Shakespeare's Memory*, the path towards "home" turns out to be the exploration of a most unusual gift, the very memory of the Bard. The process is similar although not identical in scope to Hamlet's attempt to realign time through keeping alive the memory of his murdered father. My aim in this paper is to explore the process of preserving memory, its relation to identity, mourning and dread in *Hamlet* and Borges' *Shakespeare's Memory*. The theoretical framework is defined by the concept of "eternal return", as examined by F. Nietzsche and M. Eliade.

ALYCIA SMITH-HOWARD

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'A Kingdom for a Stage': Shakespeare's Royal Afterlives

This paper is an exploration of royal memory and commemoration of Shakespeare. To be sure, Shakespeare is greatly indebted to Britain's kings and queens for propelling his words, works and image forward since the late 16th century by means of patronage and participation. This paper will explore aspects of the collaborative relationship between Palace and Playhouse, and reveal the remarkable Shakespearean 'afterlives' that have resulted by royal command. This paper is based on the forthcoming book, *Royal Shakespeare* (The Royal Collection Trust, March 2016). The first of its kind, this book is centred on The Royal Collection's extraordinary

Shakespeariana.

ANDREEA ȘERBAN

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***Romeo and Juliet's* Balcony Scene in Cultural Memory**

The balcony scene in Shakespeare's *Romeo and Juliet* is well established in cultural memory. But what does the balcony as a setting element mean to us today? How do contemporary adaptations for the younger generation represent it? This paper aims to explore some such adaptations of Shakespeare's perhaps best known scene for children and teenagers in three different forms and media: fairy-tale, manga, and animation. The analysis will focus on the visual input, which comes to complete or clarify the written or spoken text. Thus on the one hand, I discuss the changes in perspective and the way(s) in which they affect the courtship ritual; on the other hand, I look at the characters' representation (i.e. looks and costumes) and the influence of classic fairy-tales and contemporary popular romance on the story of the "star-crossed lovers".

CONFERENCE PROCEEDINGS

We intend to publish a selection of papers presented at the fifth edition of our Shakespeare Conference.

Should you wish to have your paper considered for publication, please send it by **December 15th 2015** as follows:

- for ***Romanian Shakespeare Journal*** and ***Global Shakespeare Journal*** to Dr George Volceanov, electronically in Word (.doc, .rtf), to geovolceanov@yahoo.com. ***GSJ*** is an open access publication and you can access the latest issues at <http://gsjournal.org/Default.aspx>
- for ***Gender Studies*** to Dr Reghina Dascăl, electronically in Word (.doc, .rtf), to genderst.journal@gmail.com or reghina_dascal@yahoo.co.uk. You can access the latest issues of ***Gender Studies*** published by De Gruyter online at www.degruyter.com/view/j/genst

Please send your contribution to one journal only.

All your submitted papers should observe the indications below.

STYLE SHEET

Deadline: 15 December 2015

Length: maximum 15 pages

Font: Times New Roman (12 pt)

Margins:

Left and right margins 4 cm

Top and bottom margins 4.8 cm

Line spacing: 1.5

Alignment: justified

Please, do not insert page numbers

Paragraphs: indent all paragraph beginnings 1.25 cm

Title: bold capitals, centred;

One space

Author's name: under title, bold capitals, centred

Affiliation: under author's name, regular, centred

One space

Abstract: (50 - 100 words), font 10, italics, indent 1.25 cm.

Keywords: (4 – 6) font 10, italics, ordered alphabetically

One space

Text

The paper should be divided into:

1. **Introduction**
2. **Body of the Paper** (possibly subdivided)
 - 2.1. **Possible Subdivision**
3. **Conclusion**

References:

All references used in the paper should be given in an alphabetical list of authors' names at the end of the paper under the heading **References** (aligned left) (font TNR 10, no numbering).

The second line of the reference should be indented by 1.25 cm (special, hanging)

Each reference should use the elements and punctuation given in the following examples for the various types of published works you may have cited.

Reference to a book:

Elements to cite: Author's Surname, Name. Year of publication. *Title*. Name of editor (if any). Name of translator, writer providing an introduction or preface, name of series. Edition (if not the first). Place of publication: Publisher. Number of volumes (if more than one).

Examples

Ladenfoged, Peter. 1982. *A Course in Phonetics*. New York: Harcourt, Brace and Jovanovich.

Croft, William and David Alan Cruse. 2004. *Cognitive Linguistics*. Cambridge: Cambridge University Press.

The initial year of publication of a book should be mentioned in a parenthesis, following the publication year of the book actually used.

Example

Taylor, John R. 2003 (2002). *Cognitive Linguistics*. Oxford: Oxford University Press.

Reference to a contribution in a book / an anthology or compilation:

Elements to cite: Contributing author's Surname, Name. Year of publication. Title of contribution in double inverted commas. (Date when article first appeared, if relevant). *Title of book*. Ed. or Eds. if relevant. First name Surname of editor of publication. Place of publication: Publisher, page number(s) of contribution.

Examples

Halliday, Michael.A.K. 1991. "Corpus studies and probabilistic grammar" in *English Corpus Linguistics*. Karin Aijmer and Bengt Altenberg (Eds.). London: Longman, pp. 30- 43.
Foucault, Michel. 1977."What is an Author?" *Language, Counter-Memory, Practice*. Trans. Donald F. Bouchard and Sherry Simon. Ed. Donald F. Bouchard. Ithaca, New York: Cornell University Press, pp.124-127.

Reference to an article in a journal:

Elements to cite: Author's Surname, First Name. Year. Title of article in double inverted commas. *Title of journal* Volume (Issues):page numbers of contribution.

Example

Busa, Roberto. 1980."The Annals of Humanities Computing: The Index Thomisticus." *Computers and the Humanities* 2(14):83-90.

Reference to individual work / document from Internet Site:

Elements to cite: Author (if known). Date of electronic publication, latest update, or date of posting. "Title of Page or Document." Title of the Site or Larger Work. (if applicable). Name of any Associated Institution. Date of download. < <http://address/filename>>.

Example

Daniel, Ralph Thomas. 1995. "The History of Western Music" in *Britannica Online: Macropedia* [Online]. Available: <http://www.eb.com:180/cgi-bin/g:DocF=macro/5004/45/html> [Accessed 1995, June 14].

In-Text Citation:

1. References in the text should use the following format:
(Cook 1989:35-36)
"... as Cook (1989:35-36) states..."

AUTHORS ARE SOLELY RESPONSIBLE FOR THE ACCURACY OF THEIR REFERENCES.

Notes on the author (50 – 60 words): at the end of the paper

IMPORTANT!

1. *Full stops* are not needed after headings, sub-headings or figure and table captions.
2. *Italics* should be used for book/journal/newspaper titles. They can also be used to add emphasis in running text (rather than bold type) for important key words, but, with the aim of producing a 'reader-friendly' text, please keep this to a minimum.
3. *Bold Type* should be restricted to title, subtitles, and headings (to be aligned left) and table headings. Please do not use for highlighting words within the text. Please use italics for this purpose

4. *Quotation marks*: double quotation marks should be used throughout, with single quotation marks for quotes appearing within quotes; revert to double quotation marks for a third level of quoted material.
5. Any closing quotation mark should:
 - a. follow the punctuation that is part of the quoted material,
 - b. precede it if it is part of your comments
6. *Spacing*: full stops, commas, colons and semi-colons should be followed by one character space only.
7. *Spelling* should be standardised English, rather than American forms.
8. Papers should be typed with the corresponding diacritic signs.
9. Quotations should be indented left 1 tab (1.25 cm) and written in font TNR 10. They should be separated from the text (one 1.5 space above and one 1.5 space below). Inverted commas should not be used.
10. Examples should be indented left 1 tab (1.25 cm) and written in font TNR 10. They should be separated from the text (one 1.5 space above and one 1.5 space below). Inverted commas should NOT be used.
11. Please **DO NOT** insert footnotes or endnotes.
12. Tables and charts should be inserted **AS OBJECTS** which can be moved with the text.
13. **PAPERS WHICH DO NOT OBSERVE THE INSTRUCTIONS IN THE PRESENT STYLE SHEET WILL NOT BE TAKEN INTO CONSIDERATION FOR PUBLICATION.**

Prior to publication, papers will be refereed by an editorial committee.

Acceptance and confirmation of publication will be sent to you in January 2016.

We are looking forward to receiving your contributions, to hearing from you and seeing you in London,

The conference organizers