Barbara Bono, SUNY at Buffalo

"Double, double": Atrocity, Then and Now

In my paper, "'Double, double': Atrocity, Then and Now," I will be offering a comparison of two recent film versions of the play, Rupert Goold's 2010 Stalinist interpretation starring Patrick Stewart, which stresses Josef Mengele-like experimentations on human bodies, and Justin Kurzel's 2015 primitive Scots interpretation starring Michael Fassbinder and Marion Cotillard, which focuses especially on the trauma caused by the loss of children.

Joyce Boro, Université de Montréal
and Jennifer Drouin, McGill University

Québécois Macbeth:
Angela Konrad's Production of Michel Garneau's "Tradaptation"

Despite the frequent opposition of "la langue de Molière" and "la langue de Shakespeare", Québec boasts a remarkably rich history of adaptations of Shakespeare written in French. There has been a recent surge of scholarly, pedagogical, and popular interest in how Shakespeare's cultural capital gives rise to adaptations, translations, and stage performances of his works in different geotemporal spaces. It is in this context that our paper analyzes Angela Konrad's production of Michel Garneau's Macbeth de William Shakespeare: Traduit en Québécois (text published in 1978; play performed at Théâtre Usine C in October 2015 and November - December 2016). Written in "joual", or Québécois slang, Garneau's Macbeth is the first of his triad of "tradaptations" and his most radical in terms of language and politics. Tradaptation is both and neither translation and/or adaptation; it is a literary methodology of cultural resistance to Québec's "double colonization" by France and England. As such, Garneau's drama is, at its very essence, a nationalist linguistic argument for the cultural and aesthetic value of Québécois, promoting it as an effective, estimable literary language and valorizing it over Shakespearean English as well as "standard" French. Konrad's production team employed an accent coach (Marie-Claude Lefebvre) to ensure the actors spoke in authentic Québécois, and the play was set in an abstract, imaginary "chez-nous" rather than in Shakespeare's Scotland. However, unlike Garneau's text, the stage performance did not engage directly with political themes of nationalism. Instead, Konrad's Macbeth focused on the tribal qualities of the play and destructive rage and fury linking the characters and underlying their motivations. Konrad uses spectacle--specifically sound, music, movement, costume, and set design--to craft a darkly energetic and deeply disturbing theatrical experience that differs significantly from the ideologies underlying Garneau's play. For instance, as is typical of Konrad's style, her production draws on English popular music to set the tone and to reflect the characters' inner dialogues; this, however, runs contrary to Garneau's nationalist language politics. Music, as well as movement, fashion a Lady Macbeth who oozes predatory sexuality, in stark contrast to Garneau's ambivalent

take on gender norms in the 1978 context. Garneau's Lady Macbeth is more domestic than Shakespeare's, but in softening her character Garneau opens her up to both homoerotic and autoerotic possibilities that are absent from Konrad's production. Due to the intimacy of the performance space, the mise-en-abyme quality created by the camera projections behind the "stage", and the intensity of the actors' performances, the production implicates the audience in a traumatic vision of a harsh world which is dominated by violence, alienation, and financial and sexual greed.

Kathryne Gargano

'Look to the Lady':
Polarity, Subjectivity, and Reinterpretation of Shakespeare's Lady Macbeth

Lady Macbeth has fascinated critics and actors alike for centuries, yet it appears only two conflicting interpretations have predominantly taken root: either she is, as Malcolm states, a"fiend-like Queen" (7.7.99), one who is power hungry, ambitious, cruel, and often insane, or she is merely a "domesticated" helpmate to her husband, a "gentle lady" (2.3.80) who has no business involving herself in the traditionally "masculine" world of war and murder. This paper seeks to illuminate the problematic elements in these polarizing interpretations, mainly their reliance on outdated, misogynistic ideologies. It rejects criticism that relegates Lady Macbeth to an "object" role, and insists on her subjectivity. Based in part on Kenneth Branagh and Rob Ashford's 2014 stage production of *Macbeth* at the Park Avenue Armory, and Alex Kingston's unique portrayal of Lady Macbeth, this paper explores the possibility of reimagining Lady Macbeth not as a static villain or nervous wife, but as a complex character, one who is manipulative, but also easily manipulated, calculating but naive, intelligent but rash, strong but vulnerable. This paper also examines other accessible productions in comparison, including Rupert Goold, Roman Polanski, Justin Kurzel, and Trevor Nunn's films, and the way in which the presentation of Lady Macbeth adheres to one of these polarities. It takes into account historical and contemporary criticism, and makes use of feminist and presentist theory.

Michael P. Jensen
Co-General Editor, Recreational Shakespeare

"Enter the Gho*ſ*t of Banquo": Adapting *Macbeth* 3.4 for Radio

Producers of audio Shakespeare face unique challenges, for audiences cannot see who is speaking, the reactions of other characters to the speaker, blocking, properties, or the sets and costumes that inform viewers of stage and screen Shakespeare about the place, the class of the characters, and the mood of the production. Audio productions must convey these things, when they do, only by sound. The banquet scene in *Macbeth*, 3.4, is one of the more visual scenes in the play. The ghost is only seen by Macbeth. Listeners cannot observe Macbeth seeing the ghost or note that others look past it. Indicating the ghost's presence on radio is difficult, for he has no lines and is unnamed when Macbeth speaks of and to him.

This paper surveys nine radio productions of the play to see the ways different producers attempted to solve this problem.

Peter Philip Kirwan, University of Nottingham

"Stands Scotland where it did?":
Cinematic and Natural Space in Recent Films of *Macbeth*

Macbeth is a play indelibly associated in the cultural visual imagination with the landscapes and castles of Scotland, despite surprisingly few explicit references to the natural environment in the extant text itself. On screen, however, the play has more often been relocated to bunkers, fast food restaurants and empty black spaces, and even Polanski (who used natural spaces) shot in Wales. This paper takes the two most recent films of the play and considers how their directly opposing treatments of space and landscape inflect readings of the play. Justin Kurzel's 2015 film – the first to make extensive use of real Scottish landscapes – draws on the popular impact of prestige television series such as *Game of Thrones* and *The Vikings* to read its characters and the violence they encounter as integrated into their experience of the landscape. By contrast, Kit Monkman's new (as-yet unreleased) film, shot on green-screen, deploys a deliberately Escher-like environment of interconnected rooms to create claustrophobic chains of causality between characters and actions that conflate psychological and three-dimensional space. In examining these two films in concert, this essay considers the role of 'Scotland' in new approaches to the play.

Peter Kuling, University of Ottawa

***The Taken King* of Scotland:**
A Case Study of Shakespearean Intertextuality within Contemporary Video Games

In an early promotional video for Bungie's *Destiny: The Taken King* (2015) – an expansion to their globally successful Online Video Game *Destiny* (2014) – early develop images show different bosses or villains forming part of the alien army commanded by Oryx, the Taken King. One particular early image features players fighting a large ogre named Baxx, Thane of Oryx. The final released version of the game removed this reference to Thane as well as other *Macbeth* inspired names, but maintained other strong intertextual and narrative connections to Shakespeare's *Macbeth*, which haunt this game like virtual ghosts. Developed for a wide range of players – this popular game series has more women, queer, international, and older players than initially expected – *Macbeth* inspired content drastically shapes a unique opportunity for players to MacDuff-like liberate the galaxy from dark magic and its science fiction King. My paper offers a case study into the influence of Shakespeare's words, characters, and motifs from *Macbeth* that, despite partial excision, transformed into common gamer parlance and theatrical awareness within Bungie's audience of over 20 million international players. Oryx emerges as a Hive God who willingly compels plays to destroy him for his actions, which he describes throughout a

book of elegiac writing superficial to the game itself called *The Book of Sorrow*, which players can read online after completing all major challenges in the game. Players even confront and battle two weird sisters – who they discover via counsel from a third weird sister-like figure – before facing Oryx himself. My case study explores the effectiveness of *Macbeth*-inspired content as a narrative guide for non-Shakesepaeran players to fully experience the theatrical power of witchcraft and regicide from Shakespeare's Scottish play.

Linda McJannet, Bentley University

Do the Witches Dance in Modern *Macbeths*?

The earliest printed text of *Macbeth*, the 1623 Folio, has three explicit or implied calls for dance, more than most comedies or romances. Further, if the Hecate scenes, now generally believed to have been added by Middleton for a court performance after 1609, are accepted as reconstructed in the Norton/Oxford edition, the weird sisters dance on two other occasions as well. In modern productions, including the RSC production of 1976 (directed by Trevor Nunn), Rupert Goold's 2007 production (with Patrick Stewart and Kate Fleetwood), and Rob Ashford and Kenneth Branagh's 2014 production at the Park Avenue Armory, the witches only rarely engage in what most people would consider "dancing"—that is, moving their bodies in patterns, whether solo or in unison, to the rhythm of sung or spoken lines or to music (as is called for in the Middleton additions). Rather, the choreographers reach back to the most basic element of dance—a body in space—and employ stasis, (dis)placement, posture, and anti-social body language to create the uncanniness of the weird sisters. At the same time, both when the witches "dance" and when they don't, the blocking and choreography often include some of the elements attributed to witches' dances in early modern English culture--namely, circles, joined hands, and counter-clockwise movements.

Cathleen Meghan McKague, Queen's University

Modern Masculinity in Cimolino's 2016 Stratford Festival *Macbeth*

Ian Lake's embodiment of the eponymous hero in Antoni Cimolino's 2016 production of *Macbeth* for the Stratford Festival presented a number of contradictions. His was a visually commanding, chiselled warrior besmeared with blood, one capable of great physical feats and who flaunted his musculature by appearing bare-chested at nearly every opportunity. Despite his hulking physique, Lake's Macbeth seemed a sensitive, introspective soul whose journey from celebrated war hero to regicidal murderer was a tortuous, and torturous, one. He appeared to be battling tears at various points, rendering his fear, mental anguish, guilt, and fevered contemplation palpable. An unwilling protagonist, Lake's cerebral Macbeth seemed swept along by the course of events rather than an active participant in the realization of his ambitions.

While it was conservative in certain other respects, such as its period setting, soundscape, and costuming, this production was forward-thinking in challenging hegemonic constructs of masculinity through its inclusion of a brawny yet sensitive and emotive protagonist. Lake's portrayal of an eleventh-century Scottish warrior-turned-monarch emerged as a strikingly modern one that articulated changing notions of masculinity. This figure, in combination with the play's colour-blind casting practices, gestured toward a redefinition of manhood as a self-created state of being, unmoored from static gender archetypes and even race itself.

Barbara Mello, California State University, Long Beach

Macbeth's 3.5: Hecate's Performance

This paper challenges modern scholars' and theatre directors' common assessment of *Macbeth*'s Act 3, scene 5 as an inferior interpolation into this play since it is not of William Shakespeare's hand. Revisions of *Macbeth* around 1610-11, most likely by Thomas Middleton, possibly in collaboration with Shakespeare, expanded the witch narrative in this play with the inclusion of 3.5 and 4.1, and the addition of a new character, Hecate, Queen of the Witches. Many consumers of the early modern stage believed in witchcraft, and the expansion of the witch narrative in this play suggests the fear and fascination an early modern audience had for the performance of witchcraft.

With Act 3, scene 5, the play becomes the witches's narrative of divine retribution. Hecate, a Greek goddess, known as a cross-roads deity, pulses with chthonic power. In the classical world, Hecate "facilitated communication between the human world and the divine."[1] She opened boundaries between the worlds to help the release of the soul. But in *Macbeth,* Hecate uses her power to create a liminal space in which the spirits seep in from the supernatural space to drive Macbeth to his destruction.

Unfortunately, today's audience have yet to experience Hecate's powerful performance of witchcraft as a sensual spectacle of miss-direction. I argue that Hecate's performance is a necessary and purposeful disruption of Macbeth's actions. In 3.5, Hecate flies onto the stage with a fearsome tension that transgresses the seemingly rigid boundaries of the play's structure. Interrupting the linear actions of Macbeth's play, Hecate entertains her audience with poetic rhyme and song, inviting them to participate in her play--the performance of witchcraft.

Gretchen Minton, Montana State University

"…the season of all natures":
Montana Shakespeare in the Parks' Global Warming Macbeth

For 45 years, Montana Shakespeare in the Parks (MSIP) has staged free, outdoor performances across Montana and the surrounding states. In the summer of 2017 they

played in 64 places, and each geographical location—ranging from rolling grasslands to craggy mountains to arid plains—allowed an engagement with site-specific theatre. Drawing upon the importance of the environment and public lands in Montana, the 2017 MSIP production of *Macbeth* was set in a post-apocalyptic period following a global collapse brought on by climate change. As the dramaturg for this production, I sought to raise thought-provoking questions about parallels between Jacobean environmental crises and our own. Informed by scientific models predicting what Montana's climate will look like in the future, the design team created a set, costumes, props, and music that spoke to the directorial concept which drew links between tyranny within a kingdom and tyranny within our ecosystem.

This paper follows the production from the concept and design stage, through the rehearsal process, and onto the road where *Macbeth* was staged in significantly different communities. My analysis acknowledges the ways in which the concept failed to be communicated clearly to most of the people who watched it, necessitating a reappraisal of the challenges of mounting an environmentally themed Shakespeare production. On the other hand, the production succeeded in unexpected ways, illuminating *Macbeth*'s emphasis upon the violence done to future generations and highlighting the witches' engagement with times past, present, and future.

Joseph Penczak, Shakespeare in the Park, Westfield, NJ

First Folio Clues to Performance Choices in *Macbeth*

Recently, I've become more interested in, and focused on, acting from the First Folio. For this summer's production of *Macbeth* by the non-profit theater company Troupe of Friends, I printed the text as is from a facsimile of the FF, and used it as our acting text. For the seminar, I would like to perhaps demonstrate some of the discoveries we made by using First Folio spelling, punctuation, capitalization, and word selection, unadulterated by 400 years of editing. Using the works of Richard Flatter, Patrick Tucker, H.H. Furness, Jr, Marvin Rosenburg, and of course, the Folio itself, along with various "Shakespeare in Performance" types of studies, I hope to illustrate some of the benefits gained in clarity by using the seemingly archaic 'version' of the play as it was first printed.

Edel Semple, University College Cork

Women, children, and this "bloody-scepter'd" isle in Kurzel's *Macbeth* (2015)

This paper will examine the relationship between women, children, and the nation in Kurzel's *Macbeth* (2015). The film foregrounds several families, presenting them as the building blocks of civilised society. Duncan and his son Malcolm are obviously central to the state, but the Macbeths, the Macduffs, and Banquo all have progeny, and even the witches and the Scottish army have children among them. From its first images, the film presents women as mothers, implying they are primarily biological and/or social

reproducers. We see the witches on a hillside with children (an infant and a young girl), and Lady Macbeth stands grief-stricken as the corpse of her toddler son is laid upon a funeral pyre. In the opening Battle of Ellon, multiple boy soldiers die and, later, Macbeth personally murders Lady Macduff and her three children. Children, then, are highly valued – Fleance will be the progenitor of kings, the Macbeths never recover from their son's death – but they are endangered subjects. In this paper, I argue that in Kurzel's *Macbeth* the only hope for the future of the nation is its children, but they are a finite resource threatened by a militaristic and power-hungry patriarchal culture. I will contend too that women are shown to be the victims of the state; as men compete and strive to shape the nation in their image, women are often collateral damage. However, women are also revealed to be the best guardians of the state. The film implies that the only safe place for a woman is the margins, the only safe role that of observer, but paradoxically this is how the women can actively protect their interests and shape the nation's future. Ultimately, Kurzel's *Macbeth* presents the viewer with the birth of a nation; yet, with its mothers and its children endangered, it is a parturition fraught with difficulties.

Marguerite Tassi, University of Nebraska at Kearney

Phenomenologies of Rapture and Exposure: Embodied Experience in *Macbeth*

In recent years, Shakespeare scholars have embraced historical phenomenology as an exciting, groundbreaking method for recapturing and describing the rich sensuous particularities of early modern theatrical experience. Building upon the successes of this method, I will offer a phenomenological reading of *Macbeth* that attends to the "feel" of embodied experience in the theater. I am curious to see how a phenomenological approach to the emotional and sensational intensities generated by actors' performances give us insight into the play as a felt experience. How is the life of the play communicated on the level of feeling and phenomenal experience? What can this approach show us about the nature of theatrical experience in *Macbeth*? The characters' perceptual and bodily experiences reflect a non-duality between self and environment, internal feeling and external form, which they express as a daring kind of freedom (supernatural soliciting, fantasy, rapture) at some moments and, at other times, as naked exposure (vulnerability, horrifying encounter, trauma). The characters' experiences of the body's and mind's porousness extends to the audience, as well, creating a raw theatrical experience of susceptibility and vulnerability. The phenomenology of rapture, so dominant in the first two acts of the play, overrides rationality and reason, and creates in the audience sensations of strange ravishment. But rapturous transport ultimately has consequences for the Macbeths, and for the audience, too. Such intense flights into the fantastical and supernatural leave them exposed to other kinds of imaginative and mental experiences, such horror, fear, regret, mental torment, and acute exhaustion. The Witches' threat to the sailor—"He shall dwindle, peak, and pine"—is realized phenomenally as a draining of the energy of rapture. Rapture gives way to sleepless ecstasy, which then dwindles into loss of feeling (falling "into the sere," as Macbeth says). The "naked frailties" suffered by the characters betray the body's vulnerability to supernatural and unnatural sights that invade its boundaries. The emotional

appeal of *Macbeth* lies in the arousal, mingling, and deadening of these various feelings and to the boundary crossing that causes extreme and painful sensations that shake the body and ravish/ravage the mind. A phenomenological approach to how experiences of rapture and exposure are generated in a performance of *Macbeth* may help us answer questions about the compulsive appeal of the play today—and in its own time. How might the dangers and pleasures of theatrical rapture have defined a kind of theater experienced in Shakespeare's time, and how do modern productions such as Rupert Goold's (2007) work successfully to generate the pleasures and dangers of rapture as essential affective elements of performance?