

Hamlet and Emotions: Then and Now

To be, or not to be

DATE: 10–11 April 2017

VENUE: St Catherine's College,
The University of Western Australia

ENQUIRIES: paul.megna@uwa.edu.au

ORGANISERS: Paul Megna, Bob White

Ian McEwan's recent novel *Nutshell* (2016), in which Hamlet is an unborn foetus, is only the latest in a line of appropriations of Shakespeare's plays stretching back to 1600. *Hamlet* itself stretches beyond the seventeenth century, drawing on sources that date back to twelfth-century Denmark, and referring within itself to relics of older drama that Shakespeare may have seen as a boy in Stratford. *Hamlet* looks both backwards and forwards in time. The play also covers a remarkable range of emotional states, including anger, love, hatred, grief, melancholy and despair. Indeed, *Hamlet* stages a plethora of emotional practices: a funeral and a marriage, a vindictive ghost in purgatory, a young woman whose mental equilibrium has been dislodged by the murder of her father by her own erstwhile lover, an inscrutable monarch under suspicion of murder, a couple of mordantly cheerful gravediggers, and a young prince back from university and grieving for his deceased father. This conference explores new readings of the play, focusing on many aspects of its emotional life in the widest sense. Interspersed between four keynote addresses are panels addressing *Hamlet's* sources and influences; the social milieu in which the play was composed and originally performed; cinematic and artistic adaptations of *Hamlet*; and the many spinoffs it has inspired, up to and including McEwan's *Nutshell*. In addition to scholarly presentations on the emotional dynamics of *Hamlet*, its sources and its legacy, the event will feature two panels in which writers, directors and performers will discuss the role of emotion in their various experiences of working with *Hamlet*.

Keynote Speakers:

- **Kevin Curran** (University of Lausanne) 'Hamlet's Unreasonable Judgements'
- **Richard Meek** (University of Hull) "'For by the image of my cause, I see / The portraiture of his': *Hamlet* and the Imitation of Emotion'
- **Kathryn Prince** (University of Ottawa), 'Memory, Action, and Emotion in *Hamlet*'
- **Naya Tsentourou** (University of Exeter), 'Hamlet's "Spendthrift Sigh": Wasting Breath on the Renaissance Stage'

MONDAY, 10 APRIL 2017

09.00–09.30	Registration and Coffee
KEYNOTE ADDRESS. CHAIR: BOB WHITE.	
09.30–10.30	Richard Meek, "'For by the image of my cause, I see / The portraiture of his": <i>Hamlet</i> and the Imitation of Emotion'
10.30 – 11.00	MORNING TEA
PANEL: INFLUENCES, SOURCES AND ANALOGUES OF HAMLET. CHAIR: PAUL MEGNA.	
11.00–12.30	<ul style="list-style-type: none"> • Jennifer Nicholson, '<i>La Nostalgie du Prince Hamlet</i>: French Sources for an Anglo-Danish Prince' • Michael D. Barbezat, "'It Is an Honest Ghost": St Patrick's Purgatory and a Legacy of Doubt' • Andrew Lynch, 'Hamlet as "Rogue": Emotional Suffering and Right Action'
12.30 – 13.30	LUNCH
PANEL: HAMLET IN ITS TIME. CHAIR: BOB WHITE.	
13.30–15.00	<ul style="list-style-type: none"> • Jane Rickard, '<i>Hamlet, Sejanus</i> and the Concealment of Emotion' • Jo Merrey, 'Love, Mourning and Frailty: Hamlet's Problem with Gertrude's Shoes' • Bríd Phillips, "'Forth at your eyes your spirits wildly peep": Passions, Players and Early Modern Theories of Vision in <i>Hamlet</i>'
SHORT PANEL: PERFORMANCE I. CHAIR: BRID PHILLIPS.	
15.00–16.00	<ul style="list-style-type: none"> • Geoffrey Borny, 'Reason or Emotion? That is the Question: Alternative Approaches to Performing <i>Hamlet</i>' • Peter Wilkins, 'An Actor's Search for the Inner Conflict in Shakespeare's Characters'
16.00–16.30	AFTERNOON TEA
KEYNOTE ADDRESS. CHAIR: PAUL MEGNA.	
16.30–17.30	Kathryn Prince, 'Memory, Action and Emotion in <i>Hamlet</i> '
17.30	WINE AND CHEESE RECEPTION, ST CATHERINE'S COLLEGE

TUESDAY, 11 APRIL 2017

09.00–09.30	Registration and Coffee
KEYNOTE ADDRESS. CHAIR: BOB WHITE.	
09.30–10.30	Naya Tsentourou, 'Hamlet's "Spendthrift Sigh": Wasting Breath on the Renaissance Stage'
10.30 – 11.00	MORNING TEA
SHORT PANEL: PERFORMANCE II. CHAIR: PAUL MEGNA.	
11.00–12.00	<ul style="list-style-type: none"> • Silvan Rus, 'The Goblet Words of Hamlet: Indirect Communication in Shakespeare and Daoist Zhuangzi' • Stephen Chinna, "'Speech falters speech flinches when horror lifts a fist to it": The Hamlet of Howard Barker's <i>Gertrude the Cry</i>, Among Others'
12.00 – 13.00	LUNCH
SHORT PANEL: PICTURING OPHELIA. CHAIR: BOB WHITE.	
13.00–14.00	<ul style="list-style-type: none"> • Pema Monaghan, "'There's a Daisy" – Ophelia: Beautiful, Mad, Dead' • Luisa Moore, 'New Interdisciplinary Ways of Reading Shakespeare's Characters: Depicting Emotion in Rossetti's <i>Hamlet and Ophelia</i>'
SHORT PANEL: HAMLET SPINOFFS. CHAIR: ANDREW LYNCH.	
14.00–15.00	<ul style="list-style-type: none"> • Paul Megna, "'Fear! The crack that might flood your brain with light": Un-Existential Anxiety in Tom Stoppard's <i>Rosencrantz and Guildenstern are Dead</i>' • Robert White, 'Ian McEwan's <i>Nutshell</i> as Avant-Garde <i>Hamlet</i>'
15.00–15.30	AFTERNOON TEA
SHORT PANEL: ADAPTING HAMLET. CHAIR: PAUL MEGNA.	
15.30–16.30	<ul style="list-style-type: none"> • Marina Gerzic, 'Staged for the Page: The Very Serious Business of Adapting Emotions in Nicki Greenberg's <i>Hamlet</i>' • Colin Yeo, 'Six Hamlets in Search of a Ghost: Horror and Emotions in Cinematic Adaptations of the Ghost Scene'
KEYNOTE ADDRESS. CHAIR: BOB WHITE.	
16.30–17.30	Kevin Curran, 'Hamlet's Unreasonable Judgements'

KEYNOTE SPEAKERS

Hamlet's Unreasonable Judgements

KEVIN CURRAN

University of Lausanne

In contexts where the notion of *fact* is the main criterion for judgement, being right or wrong must always depend on something more than emotion, sense or intuition. It must correspond instead to some external standard or measure. Imagine being asked how you know you're right in a modern law court or scientific lab and replying, 'I just have a feeling'. And yet at a number of points in Western intellectual history, *feeling*, rather than reason, formed the primary grounds for judgement – moral, legal, political and aesthetic. This talk looks at how Shakespeare's *Hamlet* articulates an unreasonable form of judgement, one guided by emotion and sensation and generated through collective experience. Starting with the bedroom scene in Act 3.4, the talk reconstructs a genealogy of unreasonable judgement that extends from Aristotle to John Fortescue to David Hume. It concludes by reflecting on how Hamlet's unreasonable judgement might contribute to modern critiques of liberalism by thinkers such as Hannah Arendt, John Rawls and Martha Nussbaum.

Kevin Curran is Professor of Early Modern Literature at the University of Lausanne in Switzerland and editor of the book series 'Edinburgh Critical Studies in Shakespeare and Philosophy'. He is the author of Shakespeare's Legal Ecologies: Law and Distributed Selfhood (Northwestern University Press, 2017) and Marriage, Performance, and Politics at the Jacobean Court (Ashgate, 2009), and editor of Shakespeare and Judgment (Edinburgh University Press, 2016) and, with James Kearney, a special issue of Criticism on 'Shakespeare and Phenomenology'. Curran is also the founder and Director of the Lausanne Shakespeare Festival.

'For by the image of my cause, I see / The portraiture of his': Hamlet and the Imitation of Emotion

RICHARD MEEK

University of Hull

Hamlet is interested in various forms of imitation: mimetic, intertextual and indeed emotional. This paper explores the play's particular fascination with emotional mirroring and, more generally, the ways in which early modern representations of fellow-feeling are

bound up with ideas of theatrical and pictorial mimesis. I consider those moments in *Hamlet* when the relationship between self and other, sympathiser and sympathised, original and counterfeit, becomes decidedly blurred. Perhaps the most important example of this phenomenon occurs in 2.2, in which Hamlet finds himself sympathising with the First Player's performance of extreme grief. This moment is also richly intertextual: the Player's speech reworks Virgil's *Aeneid*, while Hamlet's remarkable response recalls Quintilian, Plutarch and Plato. The paper considers how the allusiveness of this episode both comments upon and intensifies the emotional 'reality effect' that Shakespeare creates. The fact that this scene recalls and influences other early modern texts – including Shakespeare's *Lucrece*, Kyd's *The Spanish Tragedy* and Marston's *Antonio's Revenge* and *The Insatiate Countess* – further complicates our attempts to trace the emotional or textual 'original' that Hamlet seeks to imitate.

Richard Meek is Lecturer in English at the University of Hull. His monograph Narrating the Visual in Shakespeare was published by Ashgate in 2009. He is currently completing a book on sympathy in early modern literature and culture, provisionally titled The Relativity of Sorrows. He has edited several collections of essays on Shakespeare and early modern literature, including, with Erin Sullivan, The Renaissance of Emotion: Understanding Affect in Shakespeare and His Contemporaries (Manchester University Press, 2015).

Memory, Action and Emotion in Hamlet

KATHRYN PRINCE

University of Ottawa

Memory is a persistent theme both in *Hamlet* and in the play's textual and performance history. Whether memory motivates a bereaved son to avenge his father's murder, a new wife to second-guess her second husband's intentions or a suicidal friend to survive as a living memento mori, in *Hamlet* memory is the 'the motive and the cue for passion', a force active in the present, not safely relegated to the past. Memories mobilise emotions and, through them, instigate actions. Beyond the fictional world of Elsinore, *Hamlet* supports its actors' feats of memory through the cognitive scaffolding provided by props, people, rhetoric and rhythm. Shakespeare's own memory is discernible in *Hamlet*'s

intertextual echoes, as his actors' are in the memorial reconstructions that shape the play's earliest extant text. Memories of previous *Hamlets* are evoked in performance, whether deliberately, unwittingly or even deceptively. In order to illuminate the myriad intersections of memory, action and emotion in *Hamlet*, this paper compares multiple texts and performances, drawing on theories about acting techniques, textual transmission, action analysis and emotions as a practice.

Kathryn Prince is a theatre historian at the University of Ottawa, where she is an Associate Professor and current recipient of the university's Excellence in Education prize. She has published widely on Shakespeare in performance from the seventeenth to the twenty-first century and was an Early Career Visiting Fellow at the ARC Centre of Excellence for the History of Emotions in 2015. Her current work focuses on the practice of emotions in early modern drama.

Hamlet's 'Spendthrift Sigh': Wasting Breath on the Renaissance Stage

NAYA TSENTOUROU

I am interested in exploring how breath's intentional or spontaneous expulsion from the body prefigures waste as a category of knowledge, which, in the context of theatrical representation, troubles the boundaries between the internal and the external and between actors and audience. The immersive nature of the early modern theatre renders the transmission of breath as carrier of meaning on stage malleable and exposes the futility of breath appropriation, a practice in which both actors and characters invest in for the sake of hypocrisy (and I use the term here to refer both to duplicity, and in its original Attic usage as a technical term for playing a part on stage). As Luce Irigaray writes, 'I can breathe in my own way, but the air will never be simply mine'. Starting with the idea prevalent in Renaissance folklore, that a sigh wastes one drop of blood, I want to examine what it means to waste one's self in breath, or how breath consumes the body as much as it invigorates it, and the affective, as well as cognitive, value of the abject substance of breath. I read Shakespeare's *Hamlet* as epitomising the slippery significations of sighing and the experience of loss inherent in all representation. Hypocritical, instrumental, communicative, self-

consuming and self-revealing, breathing in *Hamlet* has no fixed referent but shifts as often as the characters shift their position and perspective, constantly pointing to the impossibility of ordering an individual's or even a state's disordered breathing pattern. The liminality of breath in drama transforms the whole tragedy into a sigh produced by the theatre and into a theory of performance that asks the audience to hold their breath and interrogate it, explore it, test its potential to act as a continuation or disruption of the internal.

Naya Tsentourou is currently Lecturer in English at the University of Exeter, having previously taught at the University of Manchester and Lancaster University. Her current project investigates the relationship between breath and emotions in sixteenth- and seventeenth-century England as represented in literary, religious and medical texts. She also has research interests in the history of emotions, religious lyric and material culture. Her first monograph, Bodies at Prayer: Milton and the Early Modern Devotional Culture, forthcoming with Routledge, is the first study to show how Milton participates in and challenges early modern debates about authentic and insincere worship in public, set and extempore prayers in private and gesture and voice in devotion. Recent publications include 'Sighs and Groans: Attending to the Passions in Early Modern Prayer' (Literature Compass) and 'Savoury Words: Milton and the Consumption of Manna' (Studies in English Literature 1500–1900).

PRESENTERS

'It Is an Honest Ghost': St Patrick's Purgatory and a Legacy of Doubt

MICHAEL D. BARBEZAT

The University of Western Australia

This paper explores the deep medieval genealogy of doubt in and difficultly with the human ability 'to see' spirits that lies behind Hamlet's famous reference to Saint Patrick. This genealogy originates in the Latin *Tractatus de Purgatorio sancti Patricii*, the famous twelfth-century account of the Irish knight Owein's bodily descent into the Other World, which popularised the Purgatory of St Patrick and gave it pan-European fame. In the founding *Tractatus*, more is at stake than doubt in the reality of Purgatory as a third place between Heaven and Hell. In fact, the text plays with two interlocking kinds of doubt: first, doubt in the reality of all otherworldly punishment or reward – the very existence of an afterlife – and, second, doubt in human epistemological access to an afterlife if it exists. In addressing these concerns, the *Tractatus* relies upon a complicated set of shared medieval assumptions regarding the capabilities of human 'spiritual vision' and the

participation of the human imagination in the achievement of spiritual progress. Revelations at the Purgatory of St. Patrick involve a destabilising combination of imaginary and corporeal sight, highlighting the limitations of the most significant third place: the world of the living.

Michael D. Barbezat is a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, based at The University of Western Australia. His research and publications focus on connections between religious ideologies and conceptions of society, geography and identity, particularly in the fields of medieval historiography and literature. In his work, society, geography, human emotions and identity are repeatedly drawn together as the imaginative geographies of the afterlife and the sociopolitical geographies of medieval authors overlap in the course of their attempts to describe and explore their identities and their social positions. He is currently completing a monograph titled Burning Bodies: Community, Eschatology, and Identity in the Middle Ages, which under contract with Cornell University Press.

Reason or Emotion? That is the Question: Alternative Approaches to Performing *Hamlet*

GEOFFREY BORN

Australian National University

Since the late nineteenth century, with the rise of Realism and the advent of the Fourth Wall Convention, there has been a strong tendency for actors to play Shakespearean roles as though they were real-life people rather than fictional characters in a play. Critics like A. C. Bradley psychoanalyse the characters in *Hamlet* and many modern actors, trained in some variant of Stanislavski's acting 'system', have followed this psychological approach to characterisation. The result is that most Hamlets we see today are emotionally tortured souls whose inner turmoil is foregrounded in performance. I wish to argue that this approach to the role of Hamlet, while it often produces a powerfully empathetic response from audiences, tends to lessen the importance of the play's central ideas.

I argue that a less emotionally based and more rational form of acting that allows the actor to focus on foregrounding the ideas and action of the play, rather than on the various emotional states of the character, can produce a richer and more intellectually stimulating

experience for an audience than that provided by simply creating a psychological portrait that is true to life. I will conclude by performing excerpts from Hamlet's 'To be or not to be' soliloquy in both the more emotional manner advocated by Stanislavski, and the 'cooler' more rational manner advocated by acting theorists like Brecht. Hopefully, this will reveal some of the strengths and weaknesses of both approaches to performing Hamlet.

Geoffrey Born is a member of the Emeritus Faculty at the Australian National University, having retired from the position of Reader and Head of Drama and Theatre Studies. His publications include Interpreting Chekhov (ANU E Press, 2006), Classic American Drama (Sydney University Press, 1993) and a verse translation into English of Racine's comedy Les Plaideurs entitled Petty Sessions (University of New England, 1988). His research interests include the study of Shakespearean acting and staging conventions, Chekhov and the works of Tennessee Williams. Besides being an academic, he is both an actor and director and has received a number of awards for his work in these areas.

'Speech falters speech flinches when horror lifts a fist to it': The Hamlet of Howard Barker's *Gertrude the Cry*, Among Others

STEPHEN CHINNA

The University of Western Australia

Gertrude takes centre stage, and Hamlet is sidelined to some degree in Barker's play. He finds the 'conventions' of showing emotions difficult and is also variously described by others in the play as a bore, a prude and a prig. I will discuss this particular Hamlet along with those of Heiner Müller's *Hamletmachine* and my play *When Salome Met Hamlet*. These plays explore some of the primary themes addressed in Shakespeare's text – particularly questions of identity, presumptions of inertia and sometimes blatant misogyny. Some visual material from productions of these plays that I have directed will be incorporated into this talk.

Stephen Chinna is a Senior Honorary Research Fellow in English and Cultural Studies at The University of Western Australia. He is a literary critic, playwright and director, who has published on early modern theatre, including Gertrude the Cry. He is the author of a play titled When Salome Met Hamlet, and has directed a wide variety of early modern and modern plays.

Staged for the Page: The Very Serious Business of Adapting Emotions in Nicki Greenberg's *Hamlet*

MARINA GERZIC

The University of Western Australia

The study of emotion and Shakespeare and, in particular, emotion and *Hamlet* is well established. Shakespeare's work enables us to experience emotions and their transformations as we try to understand them. From the opening of the play, Hamlet's emotions are all too clearly present; Shakespeare defines him as a passionate and emotional man plagued by melancholy. How is this human emotion interpreted and visualised by those attempting to adapt *Hamlet* in the twenty-first century?

This paper will examine a recent graphic novel version of Shakespeare's *Hamlet* by Australian author Nicki Greenberg. Through comparisons with Shakespeare's canonical play-text, including Shakespeare's incorporation of humoural ideas of melancholy, this paper will analyse how this aspect of Hamlet's emotions are visually interpreted and developed in Greenberg's adaptation. Greenberg's work gives a strange new emphasis to the characters, language and emotions of Shakespeare's *Hamlet*. This is achieved by Greenberg through the lush visual artistry afforded by the medium of graphic novel, and her work's irreverence and play with its source material, where *Hamlet* is 'staged on the page' by a cast of quirky ape-like ink spots who occasionally offer off-page diversions from the text. Through its collaborative engagement with Shakespeare's text and the complex emotions it conveys, Nicki Greenberg essentially repackages a canonical early modern performance text for a media-savvy, popular-culture-aware, twenty-first century audience.

Marina Gerzic is a member of the Centre for Medieval and Early Modern Studies at The University of Western Australia. Marina's research interests include Shakespeare, film and adaptation theory, music in film, cultural studies, comics and graphic novels, and children's literature. Recent publications include 'When Dylan Met the Bard: Fragments of Screen (Sound) in Michael Almereyda's Hamlet' (Cerae); with Helen Balfour, 'Haunting Emotions: Visualising Hamlet's Melancholy for Students in Two Recent Graphic Novel Adaptations' (Borrowers and Lenders); and 'Adaptation and Interpretation: Shakespeare and Teen Film in the Classroom' (Interpretations). Marina's current research project examines graphic novel and television adaptations of Shakespeare's Richard III, and analyses how these works interpret and visually embody Richard and his disability.

Hamlet as 'Rogue': Emotional Suffering and Right Action

ANDREW LYNCH

The University of Western Australia

As I wrote in the Introduction (co-authored with Stephanie Downes and Katrina O'Loughlin) to *Emotions and War: Medieval to Romantic Literature*, 'Shakespeare's *Hamlet* shows he has thoroughly internalised the normative relation of noble emotion to action when he states he must be "a rogue and peasant slave", lacking both pity and courage, because he has not yet taken revenge on Claudius. Highly conscious of his status as a gentleman, Hamlet is emotionally inhibited from understanding in any more positive way why he is hesitating. The supposedly natural and spontaneous quality of emotions empowers their operation as a coercive ideological force, and denies legitimacy to contrary impulses'. Using this observation as a starting point, my paper looks at the relation between 'gentle' masculinity, pity and ideas of right action in Hamlet's outlook and behaviour. It treats his case as readable within chivalric and Aristotelian traditions that link grief and pity to revenge, but also, more obscurely, within a Christian and clerical tradition of 'suffering' as patient endurance.

Andrew Lynch is the Director of the ARC Centre of Excellence for the History of Emotions and Professor of English and Cultural Studies at The University of Western Australia. He has published extensively on medieval English literature, as well as medievalism, especially on themes of war and peace. With Susan Broomhall and Jane Davidson, he is the general editor of the forthcoming, six-volume Bloomsbury Cultural History of Emotions. His recent publications include three book collections: he is the editor, with Stephanie Downes and Katrina O'Loughlin, of Emotions and War: Medieval to Romantic Literature (Palgrave Macmillan, 2015); with Michael Champion, of Understanding Emotions in Early Europe (Brepols, 2015); and, with Louise D'Arcens, of International Medievalism and Popular Culture (Cambria Press, 2014).

'Fear! The crack that might flood your brain with light': Un-Existential Anxiety in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*

PAUL MEGNA

The University of Western Australia

Despite Tom Stoppard's insistence that he did not know the term 'existential' when penning *Rosencrantz and Guildenstern Are Dead* (hereafter *RaGAD*), critics have long branded his famous play a work of existentialist theatre. Even if Stoppard did not consciously inject Camus' notions of absurdity or Jean-Paul Sartre's ideas about existential *angoisse* into his Beckettian account of Rosencrantz and Guildenstern's obscene (read: off-stage) existence, the themes of anxiety, meaninglessness and, above all, death loom large in both *RaGAD* and the tradition of existential philosophy. However, unlike the bulk of existential literature and philosophy, Stoppard's play does not deal with the anxiety that arises when one recognises absolute freedom to act in a meaningless and random world. Instead, *RaGAD* explores the horror that arises from an opposite epiphany: that perhaps we are completely devoid of freedom, leading entirely pre-scripted lives in a drama of someone else's composition. Instead of trying to reconcile *RaGAD* to the tenets of existentialism, this paper explores the patently un-existential anxiety pervading Stoppard's play, ultimately arguing that neither *RaGAD* nor *Hamlet* belong in the existentialist tradition.

Paul Megna is a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, based at The University of Western Australia. His work focuses on medieval literature's fixation on negative emotion and he is especially interested in the pre-modern roots of existentialist philosophies of anxiety, shame, despair and love. He has published in journals including PMLA, Exemplaria, postmedieval and The Yearbook of Langland Studies. He is currently developing a monograph titled Existential Emotion in Middle English Literature. He is also working on a research project that takes an interdisciplinary approach to the study of medieval and contemporary passion plays.

Love, Mourning and Frailty: Hamlet's Problem with Gertrude's Shoes

JO MERREY

The University of Western Australia

In *Hamlet's* catalogue of untimely transitions, Gertrude's shoes take her from funeral to wedding in 'A little month, or ere those shoes were old' (1.2.147). The use of the shoes as

markers of Gertrude's performance of emotion, inappropriately in Hamlet's estimation, gives rise to questions about the signification of individual agency and emotion through dress. In this paper, I explore ideas of appropriate performance of emotion through dress that recur throughout the play.

Jo Merrey is a PhD candidate in English and Cultural Studies at The University of Western Australia. Her current work focuses on representations of clothing and women's agency in medieval English texts.

'There's a Daisy' – Ophelia: Beautiful, Mad, Dead

PEMA MONAGHAN

The University of Western Australia

My paper examines the meanings of 'madness' as an emotional state in Shakespeare's *Hamlet*, focusing on Ophelia. The textual focal point of my analysis is the song that Ophelia sings in Act 4.5, shortly before her off-stage death. The rambling and confused nature of her singing, as it is perceived by her fellows, is presented within the dialogue as a straightforward 'document in madness' (4.5.173). In *Hamlet*, madness is a state that arises out of emotional experiences. Hamlet and Ophelia are both 'mad' largely for external reasons that impact on their interiority; reasons that Hamlet's characters believe can be understood. While feminist literary criticism attempts to refocus research on characters from marginalised groups, analyses of Ophelia have often taken her alleged insanity for granted. Ophelia has often been fetishised as having a compulsively 'female' madness. Laertes says of his sister, 'is't possible a young maid's wits / Should be as mortal as an old man's life' (4.5.159–60). Her death is depicted as beautiful and poetic in a sense, and has given rise to romanticised cultural renderings, such as in John Millais' *Ophelia* (1851–1852), a painting depicting the dead Ophelia surrounded by flowers in the pool in which she drowns herself. This paper will interrogate Ophelia as the quintessential sad, mad girl. I intend to read closely Ophelia's song as a poem, interrogating its meanings and implications within the broader context of the play. I will build an argument around the meaning of 'madness' in the text, resisting categorisation or diagnosis, and query the fastness of that label for Ophelia.

Pema Monaghan is a PhD candidate at The University of Western Australia. Her research focuses on representations of the department store in novels, and analyses a range of issues such as glamour, women's identity making and colonial labour forces through a number of texts. Her work is interdisciplinary in its approach, incorporating literary criticism, fashion history and social history.

New Interdisciplinary Ways of Reading Shakespeare's Characters: Depicting Emotion in Rossetti's *Hamlet and Ophelia*

LUISA MOORE

Australian National University

Nineteenth-century visual representations of Shakespeare's characters offer modern scholars a fascinating window into the nuances of the Victorian reception of his plays, and much valuable work has been done to contextualise these images in terms of such issues as Victorian bardolatry, cultural assumptions about gender, class and race, and contemporary theatrical practices. Scholars have shown somewhat less interest, however, in the interdisciplinary project of exploring the artists' own readings of the characters' implied psychology and their exploration of the emotional dynamics of the drama. Taking as a case study Dante Gabriel Rossetti's 1858 pen-and-ink drawing, *Hamlet and Ophelia*, which portrays the opening of the 'nunnery' scene, this paper seeks to explore what this re-imagined moment of emotional intensity and complexity can tell us about the ambivalent attitudes held by Victorian society and the artist himself towards these two characters and their relationship.

Luisa Moore completed Honours in English at Monash University. She holds a Diploma in Visual Arts from The University of Melbourne, and is currently in her second year of postgraduate study at the Australian National University. Her research focuses on the interdisciplinary topic of Hamlet, psychology and visual art, which she is completing under the supervision of Kate Flaherty, Alexander [Sasha] Grishin and Peter Groves.

La Nostalgie du Prince Hamlet: French Sources for an Anglo-Danish Prince

JENNIFER NICHOLSON

The University of Sydney

Regardless of our experience with Shakespeare's plays, and *Hamlet* in particular, the tendency to treat his works as texts that sprung fully formed from his quill remains. This stems from a kind of nostalgia about Shakespeare's literary pedestal in English literature. But this narrative of 'Englishness' is somewhat disrupted when we consider that *Hamlet* derives from a Danish oral

narrative transcribed in Latin by Saxo Grammaticus and then later translated into French: a tale of Prince Amleth within François de Belleforest's *Les Histories Tragiques*.

Within the text, Hamlet yearns for revenge, nostalgic for when his father was alive and Denmark did not seem like a prison. And yet Shakespeare's text exists in three versions, in all of which the prince acts unlike Belleforest's Amleth, delaying his revenge and denouncing action until the last possible moment. Shakespeare's representations of Hamlet's delay produces what Margrethe Jolly calls '[Amleth] with his hands tied'. The playwright's text is inextricably linked with not only the main events of Belleforest's account, but also his language. In this paper I will propose ways in which nostalgia figures within *Hamlet*. I will also consider how the nostalgia of Shakespearean literary study risks obscuring the multilingual aspects of the play, which are all the more important in our globalised twenty-first century.

Jennifer Nicholson is a PhD candidate at The University of Sydney. Her thesis proposes that Shakespeare had at least a working knowledge of the French language, and that this knowledge influenced the language in all three texts of Hamlet: both quartos and the Folio.

'Forth at your eyes your spirits wildly peep': Passions, Players and Early Modern Theories of Vision in *Hamlet*

BRID PHILLIPS

The University of Western Australia

With these words Gertrude alludes to the early modern belief, written about by Helkiah Crooke, that the eye is the chief seat of the soul, which provides a window into the passions of the mind. Gertrude feels that she can see Hamlet's complexion, his humour and his very temperament simply by looking into his eyes. In this period, theories of vision in literature were driven by the work of Galen and mediated through the writings of thinkers such as Thomas Wright, Anthony Munday and George Hakewill. Despite differing opinions on the intricacies of vision as part of the senses, it was widely held that the passions were involved. Recent scholarship on the history of emotions, which privileges the embodied nature of emotions within a *habitus* relying on social and cultural structures as well as

the trajectory of the individual, allows us to use the many contextual and cultural clues within the text to offer an analysis of the motivation driving the expression of emotions with *Hamlet*. In this paper I will examine contextual clues from within the text to offer an analysis of the expression and performance of emotions and how they related to theories of vision. I will explain how such ideologies are harnessed differently depending on gender and how this impacts the expression and performance of emotion in the play.

Brid Phillips recently submitted her PhD thesis, 'Colour in (E)motion: Emotion, Affect, and Colour in the Drama of William Shakespeare' for examination at The University of Western Australia. It was completed with support from the Australian Research Council Centre of Excellence for the History of Emotions. Her research is situated in the fields of early modern literature, history of emotions and cultural studies. She is the author of 'Locus amoenus or locus violens?: Shakespearean Emotions Through an Ovidian Model', which appeared in a collection on Shakespeare and Emotions, edited by R. S. White, Mark Houllahan and Katrina O'Loughlin, in 2015.

Hamlet, Sejanus and the Concealment of Emotion

JANE RICKARD

University of Leeds

One of the copies of Ben Jonson's folio *Workes* (1616) held at the Huntington Library has a striking marginal reference to Shakespeare, added by an unidentified early (the hand appears to be eighteenth-century) reader. The note appears in the early Jacobean Roman tragedy *Sejanus*, against a speech discussing how the clients of the evil favourite 'smile and betray', and it reads 'A Man may smile, and smile and be a Villain'. Elsewhere in this copy marginalia identify Jonson's classical sources. Here the reader seems to be proposing *Hamlet* as a source. Taking this early perception as its starting point, my paper examines the concern of both plays with how emotion as well as intention may be hidden. Jonson, often characterised as a Stoic more interested in the life of the intellect than the life of the emotions, has featured little in the turn towards the emotions in early modern studies in which Shakespeare has, of course, been prominent. The longstanding (and not unrelated) critical tradition of opposing Shakespeare and Jonson, which has almost always worked to Jonson's disadvantage, has been largely discredited as Jonson scholars have argued persuasively for their man's distinctive achievements. Yet, this paper argues, *Hamlet* and *Sejanus* have a shared concern with the concealment of emotion and its political consequences. What underlies that concern in the latter play is Jonson's reading of Seneca, particularly the tragedy *Medea*. Bringing *Hamlet* into this intertextual nexus draws our attention to a subtle, integrated strand of Senecan thought in Shakespeare's tragedy. The

paper thus reconfigures the usual opposition of Shakespeare and Jonson, arguing that Shakespeare's classicism may be more pervasive and Jonson's interest in the emotions more profound than comparisons between the two writers have tended to recognise.

Jane Rickard is Associate Professor in Seventeenth-Century English Literature at the University of Leeds. Her research interests in seventeenth-century English literature include the relationship between literature and politics, practices of reading and reception, and the cultures of manuscript and print. Her work takes an interdisciplinary approach and engages with a range of genres and writers within and beyond the canon. She is the author of two books – Authorship and Authority: The Writings of James VI and I (Manchester University Press, 2007) and Writing the Monarch in Jacobean England: Jonson, Donne, Shakespeare and the Works of King James (Cambridge University Press, 2015) – and she is currently developing a project on Jonson and the construction of the reader.

The Goblet Words of Hamlet: Indirect Communication in Shakespeare and Daoist Zhuangzi

SILVAN RUS

Queensland Shakespeare Ensemble

Navigating the philosophical realms of aesthetics and language, this paper will demonstrate the parallels between Shakespeare's *Hamlet* and Daoist philosophy – particularly from the *Zhuangzi*. The paper will argue for the use of indirect communication in what seems to be a neglected mode of sharing ideas in Western philosophical discourse within the context of an ever-changing world. The perspective of the actor in performance will also be adopted in this paper. *Zhuangzi* calls words that last through changes 'goblet words'; they are words that are adaptive, and are likened to a goblet that tips itself once full and stands for filling when empty. The paper will illustrate the political, familial and psycho-emotional changes throughout the life of Hamlet and the 'goblet words' that Shakespeare wields in the play in response to those changes.

Alluding to Friedrich Schiller's warring faculties of 'form' and 'sense' mediated by the 'play' drive, the paper then formulates the 'infinite in faculty' that Hamlet refers to in his 'what a piece of

work is a man' speech according to Chapter 42 of Laozi's *Dào Dé Jing*. Travelling etymologically by translating the drives of Schiller into Chinese (Mandarin), the human faculties will be explored through an ekphrastic analysis of the Chinese characters. This will further expand into Daoist ideas of creativity, inner-alchemy, *wúwéi* (no-effort) and *wúxīn* (no-mind/heart). The performance of *Hamlet* and its socio-political importance will also be stressed by drawing parallels to the play and the contemporary world. The paper then refers to the performance practice and philosophy of the Queensland Shakespeare Ensemble under the Artistic Direction of Rob Pensalfini.

By linking several of Shakespeare's plays, the paper points out that prisons are a recurring motif throughout his works and argues that Hamlet is not a prisoner behind bars but of binaries. The paper highlights the consolation of the text and the value of live performance as a means of indirect communication, emulating the soteriological effect of the *Zhuangzi* and Laozi's *Dào Dé Jing* that frees one from stasis in a world of binaries.

The paper will conclude with remarks on the 'goblet words' of *Hamlet* that make Shakespeare's words the best for adaptation in any context no matter how adverse, even 400 years after the playwright's death.

Silvan Rus is an actor with the Queensland Shakespeare Ensemble and has been working with QSE since 2013. He is also a student at The University of Queensland, where he is completing a Bachelor of Arts with majors in Philosophy and Chinese. Silvan was nominated for two Matilda Awards – for Best Supporting Actor and Best Composition/Sound Design – for QSE's Twelfth Night (2016). He was also nominated for Best Supporting Actor for his role in QSE's production of Titus (2015).

Ian McEwan's *Nutshell* as Avant-Garde *Hamlet*

ROBERT S. WHITE

The University of Western Australia

Nutshell (2016) is an experimental novel which undoubtedly will also find an enduring literary status into the future. It is a creative revision of *Hamlet*, which is copiously referenced in the novel and provides its title, from the passage which is the epigram, 'Oh, God, I could be bounded in a nutshell and count myself a king of infinite space – were it not that I have bad dreams'. Whereas

Hamlet begins with the improbable report of a ghost come from Purgatory to report a murder, the novel takes as its basic conceit the no less unlikely stream of consciousness of the foetus of Hamlet in the days before he is born, overhearing the whole plot and execution of the murder of his poet-father (John Cairncross) whose sonnets are curiously reminiscent of Shakespeare's, by his duplicitous mother (Trudy-Gertrude) and immensely crass uncle (Claude-Claudius). The adulterers, Trudy and Claude, are overheard by the baby plotting and carrying out the murder of John in order to get his rambling home in St John's Wood, London, valued at 7 million pounds. From this premise unweaves a cleverly controlled murder story with an obscured but menacing ending. The unborn baby vows revenge. The novel is a brilliantly conceived and controlled *tour de force* and draws on the deep strain of black wit in *Hamlet* itself, as well as on the play's substructure as a murder mystery. What interests me is that *Nutshell* perfectly exemplifies my prior argument that *Hamlet* itself is an inherently avant-garde work, which helps to explain why it has fuelled so many revolutionary works and concepts over centuries. If it had been published before my book, *Avant-Garde Hamlet* (2015), I would have used it as a consummation of my argument, and in fact in a curious way even the central phrase which I use in my book to describe avant-garde movements ('ever new, ever now') occurs in modified form in McEwan's book as 'But here's life's most limiting truth – it's always now, always here, never then and there' (p. 35). The phrase encapsulates the cultural position of Shakespeare's *Hamlet* itself.

Robert White is Winthrop Professor in English and Cultural Studies at The University of Western Australia and a Chief Investigator in the Australian Research Council Centre of Excellence for the History of Emotions (Europe, 1100–1800). He has held an Australian Research Council Professorial Fellowship. His publications are mainly in the field of early modern literature, especially Shakespeare, and Romantic literature. They include *John Keats: A Literary Life* (Palgrave Macmillan, 2010; revised and corrected, paperback 2012); *Pacifism in English Literature: Minstrels of Peace* (Palgrave Macmillan, 2008); *Natural Rights and the Birth of Romanticism in the 1790s* (Palgrave Macmillan, 2005); and *Natural Law in English Renaissance Literature* (Cambridge University Press, 1996), as well as articles on peace and literature. Most recently he has published *Avant-Garde Hamlet* (Fairleigh Dickinson University Press, 2015) and *Shakespeare's Cinema of Love* (Manchester University Press, 2016).

An Actor's Search for the Inner Conflict in Shakespeare's Characters

PETER WILKINS

Independent Scholar

This presentation will take a practical workshop approach to exploring the inner conflict that exists in Shakespeare's characters, with a particular emphasis on the character of Hamlet.

Peter Wilkins previously taught theatre arts at Narrabundah College in Canberra. Before returning to teaching, Peter worked as an actor and writer with Adelaide Festival Theatre's TIE Team, Theatre '62 TIE, as director of Troika TIE's Secondary Unit and as Artistic Director of Jigsaw Theatre Company. Peter is also a former deputy chief examiner of the International Baccalaureate Theatre Arts curriculum and an Executive Council member of the International Schools Theatre Association. Peter is a theatre writer and reviewer for The Canberra Times and the Canberra Critics Circle, and is the founding tutor of 'Acting for the Fun of It' professional development courses for teachers and actors. In 2010, Peter established the annual Come Alive Festival of Museum Theatre and has created museum theatre pieces 'Stranded', 'Exile' and 'Miss Australia' for performance at the National Museum and IMTAL and IMTAP conferences. He has published articles on museum theatre, presented workshops and seminars at museum theatre conferences and has conducted museum theatre workshops for teachers and local actors. Peter is a member of Museums Australia and the International Council of Museums (ICOM).

Six Hamlets in Search of a Ghost: Horror and Emotions in Cinematic Adaptations of the Ghost Scene

COLIN YEO

The University of Western Australia

Act 1, scene 5 of *Hamlet* is arguably one of the play's most emotionally charged scenes. Given its supernatural subject matter, it is unsurprising to note that filmic adaptations of this scene utilise conventions that are associated with horror films. This paper analyses the various conventions that are used across several big and small screen adaptations of the 'Ghost Scene': Lawrence Olivier's 1948 adaptation, Zeffirilli's 1990 adaptation, Branagh's 1996 adaptation, Almercyda's 2000 adaptation and the BBC's TV adaptations in 1980 and 2009. In varying degrees across these six filmic adaptations of the scene, techniques such as chiaroscuro, framing and non-diegetic sound are used to generate responses from audiences in a

manner that is similar to the genre of horror film. A comparison of these techniques as they are utilised in iconic scenes from Murnau's *Nosferatu* (1922), Hitchcock's *Psycho* (1960) and Craven's *A Nightmare on Elm Street* (1984) reveals an engagement with the conventions of the genre of horror in on-screen adaptations of *Hamlet*.

In light of this, Horatio's fears about Hamlet being 'tempted toward the flood' by a ghost that 'assumes a terrible form' is one that warrants rethinking. In the genre of horror, these techniques are almost exclusively used in the characterisation of these texts' central 'villains': Count Orlock, Norman Bates and Freddy Krueger. A reading of these conventions, as used across both textual genres, raises the possibility of reading *Hamlet Senior* as a horror film villain not unlike Orlock, Bates and Krueger.

Colin Yeo is a PhD candidate in English and Cultural Studies at The University of Western Australia. His research interests are in early modern literature, the literary Gothic and horror film. His doctoral research focuses on ideas of the Gothic in the poetry of the English Renaissance. Colin's latest publication was a piece on Shakespearean supernaturalism for The Conversation commemorating the 400th anniversary of Shakespeare's death.

EMOTIONS
MAKE
HISTORY