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FIRST YEAR BEST WORKS

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"No. I don't think I am me. Not any more": Sacrificing the Self in Utopia

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Introduction

Throughout Utopian literature there has been a strong focus on the relationship between the individual and larger communities of varying scale. According to Davis, the aim of Utopia is "the reconciliation of limited satisfactions and unlimited human desires within a social context".[1] The impetus for conceptualising Utopia is often a perceived inadequacy in the resolution experienced in reality, in effect a crisis of the social contract on some level; consequently, these narratives are frequently embedded in the interstices of contemporary debates.[2] Traditionally, the proposals to redress this relationship seemed to give utopias either an anarchistic or archistic frame, with neither being particularly desirable; the former too free, the latter too repressive.[3] What effectively became negated, or absolved arguably, is the individual and the perceived agency of the individual within the given context of a society. Whilst early modern Utopias, such as those written by Thomas More and Francis Bacon, rather deny any unwillingness to conform to these societies, the aspects of struggle, reluctance and often sacrifice of those living in utopias came increasingly into the fore, evident in Dennis Kelly's postmodern 2013 television series *Utopia*,[4] as certain underlying assumptions of utopia were called into question. Thus, critical utopias were born, self-reflexive, ambiguous and with no claim to perfection,[5] encouraging the interrogation of underlying assumptions and critical engagement with the present,[6] with the potential "to *change the way we think*", as

[1] J. C. Davis, *Utopia and the Ideal Society: Study of English Utopian Writing 1516-1700* (Cambridge: Cambridge University Press, 1983) 36.
[2] However, it is difficult to impress the importance of not relegating Utopian literature as purely reactive, didactic or as ephemeral, by rooting it too specifically in the respective contexts of genesis. This would diminish the constructive, transformative and imaginative aspects of the particular texts. For a better discussion on this matter see Davis, *Utopia* 12-19 and Fátima Vieira, "The Concept of Utopia," *The Cambridge Companion to Utopian Literature*, ed. Gregory Claeys (Cambridge, New York, Melbourne: Cambridge University Press, 2010) 18; Tom Moylan, *Demand the Impossible: Science Fiction and the Utopian Imagination* (New York: Methuen, 1986) 6-8.
[3] Nicole Pohl, "Utopianism after More: the Renaissance and Enlightenment," *The Cambridge Companion to Utopian Literature*, ed. Gregory Claeys (Cambridge, New York, Melbourne: Cambridge University Press, 2010) 51-52.
[4] *Utopia*. Created by Dennis Kelly. Directed by Marc Munden and Rebekah Wray-Rogers. Performed by Alexandra Roach, Nathan Stewart-Jarrett, Adeel Akhtar, Neil Maskell, Paul Higgins, Fiona O'Shaughnessy, Paul Ready, Geraldine James, Michael Smiley, James Fox, Oliver Woollford, and Emilia Jones. Written by Dennis Kelly and John Donelly, Kudos, 15 Jan. 2013. Hereafter abbreviated as *Utopia*.
[5] Vieira 10.
[6] Vieira 23.

Sargisson would suggest.[7] Accordingly, the question of agency has become even more critical, Suvin demanding Utopianism to now provide this,[8] but is often now conceived as an impossibility in the face of globalisation, with Levitas questioning the transformative potential of Utopia, consigning it to the microcosm.[9] However, it will be posited here that the act of a willing sacrifice of individual identity in favour of a communal one, as can be found particularly in critical utopias, can be viewed as a method of a perceived reclaiming of agency in crises.[10]

"Ye Are Not Your Own"[11]: More and the Individual

Greenblatt predominantly frames Thomas More's *De optimo reipublicae statu deque noua insula Utopia libellus vere aureus, nec minus salutaris quam festivus*[12] as More's attempt to resolve a personal crisis.[13] However, it was clearly geared towards a European audience,[14] as its prefatory letters by eminent contemporary humanists and publication history attests to. Written presumably between mid-July 1515 and September 1516, against the backdrop of humanist debates and continental commotions, such as the Italian Wars, and contemplating

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[7] Ruth Levitas and Lucy Sargisson, "Utopia in Dark Times: Optimism/Pessimism and Utopia/Dystopia," *Dark Horizons: Science Fiction and the Dystopian Imagination*, ed. Raffaella Baccolini and Tom Moylan (New York, London: Routledge, 2003) 17.

[8] Darko Suvin, "Theses on Dystopia 2001," *Dark Horizons: Science Fiction and the Dystopian Imagination*, ed. Raffaella Baccolini and Tom Moylan (New York, London: Routledge, 2003) 187.

[9] Levitas and Sargisson 16, 23; Mark Jendrysik, "Fundamental Oppositions: Utopia and the Individual," *The Individual and Utopia: A Multidisciplinary Study of Humanity and* Perfection, ed. Clint Jones and Cameron Ellis (Farnham, Surrey: Ashgate, 2015) 41.

[10] My interest here is not dissimilar to Jones and Ellis's attempt to recover the Individual from the "*collective or social identit*[ies]" imposed and a deeper analysis of the relationship envisioned between them, see Clint Jones and Cameron Ellis, "Introduction," *The Individual and Utopia: A Multidisciplinary Study of Humanity and Perfection*, ed. Clint Jones and Cameron Ellis (Farnham, Surrey: Ashgate, 2015) 1-2.
I also speak of the Individual similarly to Jendrysik, who is interested in their "place […] and value", contrarily though, I am also engaging in how far this is allowed to turn into individualism as he defines it: "the unfettered pursuit of self-interest" (28). My purpose for doing so is to examine the extent to which the individual can sacrifice themselves at all.

[11] 1 Corinthians 6:19.

[12] Edward Surtz and J. H. Hexter. *The Complete Works of St. Thomas More: Utopia*, volume 4, ed. Edward Surtz and J. H. Hexter. (New Haven, London: Yale University Press, 1965). Hereafter abbreviated as *Libellus* and all subsequent references to this edition are in parentheses in the text.

[13] Stephen Greenblatt, *Renaissance Self-Fashioning. From More to Shakespeare* (Chicago, London: The University of Chicago Press, 1980) 12-13, 31-33, 56-58. Explicitly: the personal moral dilemma of joining the King's service, as More had been invited to. J. H. Hexter, "Introduction: Part I," *The Complete Works of St. Thomas More: Utopia*, volume 4, ed. Edward Surtz and J. H. Hexter. (New Haven, London: Yale University Press, 1965) xv-cxxiv; also considers the personal dimension in the composition, but does not limit it hereto (xxxiii, xl, lxxxiv). Freeman also obliquely follows Greenblatt (John Freeman, "Discourse in More's *Utopia*: Alibi/Pretext/Postscript," *ELH* 59.2 (1992): 289, 308-309, JSTOR <http://www.jstor.org// stable/2873344> 11 July 2017.

[14] Terence Cave, "Introduction," *Thomas More's Utopia in Early Modern Europe: Paratexts and Contexts*, ed. Terence Cave (Manchester and New York: Manchester University Press, 2008) 7.

whether to join the King's service,[15] *Libellus* was published in 1516 in Louvain, in 1517 in Paris, and a more definitive version in 1518 in Basel, undergoing numerous reprints and vernacular translations by 1551.[16] The reproaches levelled against societal injustices and deficiencies are numerable and varied. Accordingly, the topics that More touches upon are tinged with concerns regarding culpability, governance, accountability and ability, far beyond the private/public dichotomy of his own being.[17] Furthermore, the trans-European audience is explicitly acknowledged: "[…] so [Hythlodaeus] rehearsed not a few points from which our own cities, nations, races and kingdoms may take example for the correction of their errors" (55), and leaves few countries exempt from direct or indirect critique. Yet the practicality of the notions put forth rests on the conceptualisation of the individual in a social context.

In More's fiction the emphasis on the utility of the individual in relation to the community, and on the willing collusion, aligned with natural inclination, of the citizens of Utopia to conform to the archistic structures is remarkable. Greenblatt notes, the underlying movement of the text is of a "steady constriction of an initially limitless freedom".[18] The curtailment of individuation[19] is achieved by homogenisation,[20] and a culture of honour and shaming whilst under neigh perpetual observation.[21] Further restrictions are set in the conditional needs of the Utopian society, always prevalent, to the degree that it may be questionable to what extent any individual need or desire may arise, or rather any sense of

[15] Hexter xv, xxvii-xli.

[16] On the editions and printing history see Edward Surtz, "Introduction: Part III," *The Complete Works of St. Thomas More: Utopia*, volume 4, ed. Edward Surtz and J. H. Hexter (New Haven, London: Yale University Press, 1965) clxxxiii-cxciv; and Vibeke Roggen, "A Protean Text: *Utopia* in Latin, 1516-1631," *Thomas More's Utopia in Early Modern Europe: Paratexts and* Contexts, ed. Terence Cave (Manchester, New York: Manchester University Press, 2008) 14-31. For a tabular overview of the respective editions and vernacular translations see Terence Cave et al., *Thomas More's Utopia in Early Modern Europe: Paratexts and Contexts*, ed. Terence Cave (Manchester, New York: Manchester University Press, 2008) 277-286.

[17] My contentions against Greenblatt's reading echo Yoran's: there is no necessity to reduce the text to a psychoanalytic reading, which arguably diminishes the project's scope of engagement, particularly regarding issues related to international cooperation, peace and war. See Hanan Yoran, *Between Utopia and Dystopia: Erasmus, Thomas More, and the Humanist Republic of Letters* (Lanham, New York, Toronto et al.: Lexington Books, 2010) 173, 176-177.

[18] Greenblatt 40.

[19] The only outlets, such as gardening, reveal a desire for it, as this exposes a competitive streak in the society (Jendrysik 35). It extends to children being seen as resources to be distributed if they choose to pursue another craft (*Libellus* 127), families as means of expansion (*Libellus* 137) and death as a communal concern, wherefore permission must be granted in euthanasia (*Libellus* 187). See Paola Spinozzi, "*Acerba illa vita* velut *carcere atque aculeo*: Health or Death in More's *Libellus vere aureus:* Early Modern Thought and Contemporary Debate," *Utopian Studies* 27.3 (2016): 586-600, JSTOR <http://www.jstor.org/stable//10.5325/utopianstudies.27.3.0586> 15 June 2017, on the utilitarian approach on life in Utopia and for greater elaboration. Arguably the only distinctions that remain are sex and marital status.

[20] Greenblatt 39-41.

[21] Greenblatt 47-54.

inherent self.[22] Even the plurality of opinion, be it political or religious, is strictly monitored and structured; the first in its spatial arrangement, as any deliberation of politics outside of the designated forum "is a capital offence"[23] (125), and the second by exclusion. If an individual vocally advocates a superiority of a religion, they are banished or enslaved for public incitement (219). Atheists, though, are not considered human: "[…] they do not regard him even as a member of mankind, […] so far are they from classing him among their citizens whose laws and customs he would treat as worthless if it were not for fear" (221).

However, this passage leads us to a sticking point in More's text that is of particular relevance to the question of self: Are the Utopians capable of conceiving of humanity in the abstract? And in turn, are they able to differentiate themselves as individuals from that greater unit? Davis distinguishes the two books of More's work by the hierarchies of interest promoted in the respective parts; in the first, self-interest which is dominant in Europe, and in the second, the common interest which prevails in Utopia.[24] However, the Bible proffers conflicting views as to which interest ought to take precedence, in regards to salvation.[25] It is further complicated by the precept of original sin[26] and the question of the ability to fully exercise free will, which was arguably impaired as a result of the Fall.[27] Despite Kenyon concluding that no harm or infraction was perceived in limiting the Utopians' choice of behaviours, in light of the salvation to be gained should Utopia be implemented in a real context, which would already entail an important superseding choice, namely to create Utopia;[28] Baker-Smith and Davis rather suppose an absolution of moral choice altogether.[29] Nevertheless, these readings are rooted in the premise that the Utopians are capable of conceiving themselves in isolation, *in the same manner* that the Europeans of Book I are, where self-interest flourishes. The reason this question is of relevance ought to be clear: If the

[22] Baker-Smith also raises this question in Dominic Baker-Smith, *More's Utopia* (London, New York: HarperCollins Academic, 1991) 224. An example of conditional needs is when the State determines which profession ought to be pursued if an individual is proficient in more than one craft (*Libellus* 127).
[23] Albeit this is supposedly to prevent conspiracy from fermenting amongst the representatives, by means of transparency, however it could equally be seen as a form of preventing any larger congress of likeminded people, particularly ones that might forcefully disagree with communal decisions.
[24] J. C. Davis, "Thomas More's *Utopia*: sources, legacy and interpretation," *The Cambridge Companion to Utopian Literature*, ed. Gregory Claeys (Cambridge, New York, Melbourne: Cambridge University Press, 2010) 35.
[25] Davis, Thomas More's 38.
[26] Pohl 57.
[27] Timothy Kenyon, "The Problem of Freedom and Moral Behaviour in Thomas More's *Utopia*," *Journal of the History of Philosophy* 21.3 (1983): 352-357, 370, Project MUSE <https://doi.org/10.1353/hph.1983.0080> 11 July 2017.
[28] Kenyon 369-370.
[29] Baker-Smith 170; Davis, *Utopia* 39 n.81.

Utopians cannot self-identify, then no oppression or comprehension of an imposition of will is possible. If they are capable of self-identification, then to what extent, as this would implicate the degree of self-interest that could potentially be generated.

In truth, the answer provided by More is inconclusive. When describing the Utopians' study of logic he touches upon the concept of second intentions:

> In fact, they have discovered not even a single one of those very ingeniously devised rules about restrictions, amplifications, and suppositions which our own children learn in the *Small Logicals*. In addition, so far are they from ability to speculate on second intentions that not one of them could see even man himself as a so-called universal – though he was, as you know, colossal and greater than any giant, as well pointed out by us with our finger. (159)

Despite the ironic tone and possible disregard for the concept of second intentions,[30] the question of their ability to abstract between the individual and humankind[31] is obfuscated due to this. On the one hand, it would seem to imply they cannot ("so far are they from ability"), but on the other hand, the split itself seems highly doubted, both by the fact that the Utopians have not mastered this, which would imply, by humanist logic, the deduction to be unnatural and thus a contrivance of erring Europeans, or "a self-regarding irrelevance",[32] despite Hythlodaeus' assertion of accepted common knowledge; and due to the metaphor of the "giant" and the act of self-anointment ("pointed out by us with our finger"), implying possibly an excessive imposing ego, suggested to be something universal, but is not – the idea being exposed as nothing more than a vanity rooted in inflated pride. Then again, elsewhere, More evinces that the Utopians are very much capable of abstraction, apart from dehumanising atheists, namely in their dealings with the Zapoletans, whose eradication achieved by carrying out Utopian wars would make them "the greatest benefactors to the human race if they could relieve the world of all the dregs of this abominable and impious people" (207-209).[33]

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[30] Edward Surtz and J. H. Hexter, "Commentary," *The Complete Works of St. Thomas More: Utopia*, volume 4, ed. Edward Surtz and J. H. Hexter. (New Haven, London: Yale University Press, 1965) 437-438.

[31] Susan Bruce, "Explanatory Notes: Utopia," *Three Early Modern Utopias: Utopia, New Atlantis* and *The Isle of Pines*, ed. Susan Bruce (Oxford, New York: Oxford University Press, 1999) 223-224.

[32] Baker-Smith 179.

[33] These segments also expose the deep-rooted transnational contemporaneity of the text in its satiric approaches to educational debates, the Italian Wars and Swiss mercenaries. The irony of describing European treaties as "holy and inviolable" upheld "partly through the justice and goodness of kings, partly through the reverence and fear of the Sovereign Pontiffs" (*Libellus* 197) in wake of the Popes Julius II and Alexander VI would have been immediately apparent, as is the similarity between the Zapoletans and Swiss mercenaries, as remarked in the margins (*Libellus* 207). Confer Edward Surtz, "Introduction: Part II," *The Complete Works of St. Thomas More: Utopia*, volume 4, ed. Edward Surtz and J. H. Hexter. (New Haven, London: Yale University Press, 1965) cliii; and Hexter l. Surtz also draws particular attention to parallels with Italian humanist discourse in general, noting the recent activities of the Lateran Council that would have drawn English attention (Surtz, "Introduction Part II"

Accordingly, it might be surmised that the Utopians were conceived by More to be capable of differentiating between Utopians and Non-Utopians, but that within the Utopian community itself, this distinction is less clear. As Greenblatt argues, the destruction of the individual, however, is to be desired in this text[34] as it produces "a powerful sense of relatedness"[35] rather than any sense of singular selfhood within the society, which is discouraged, and a more encompassing self-perception encouraged, as noted by Hythlodaeus: "Thus, the whole island is like a single family" (*Libellus* 149). Additionally, the society imposes an "enforced unity",[36] however the desired pinnacle, of course, is the voluntary denial of self in favour of others, providing no self-harm occurs (which would impair the utility of said individual):

> […] unless a man neglects these advantages to himself in providing more zealously for the pleasure of other persons or of the public, in return for which sacrifice he expects a greater pleasure from God – but otherwise to deal harshly with oneself for a vain and shadowy reputation of virtue to no man's profit […] – this attitude they think is extreme madness and the sign of a mind which is both cruel to itself and ungrateful to nature […] (179)[37]

Of course, as soon as a difference between self and others is perceived, the potential for self-interest as a destructive force emerges. Yet, as we have also noted, although More conceived of the Utopians as being capable of this discernment, it is implied that the Individual, in the more abstract and embodied sense, is not perceived or even perceivable (as noted in their inability to comprehend second intentions)[38] – the question remains if this is by choice or by nature. If one decides this is not by choice, then this in turn would lead us to the questions as to whether human nature can change, and, if so, then how, and at what cost?[39] The tone More

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clxxii-clxxviii, clxxii). Also consult Surtz, "Introduction Part II" cxlvii-cliii for a more detailed account of the satiric components.

[34] Greenblatt 41.

[35] Greenblatt 47; It is a modification of Hexter's "patriarchial familialism" (Hexter xli), due to the differences in conceptualising family life (Greenblatt 42-44).

[36] Jendrysik 34.

[37] Their founder would be an embodiment of this perceived virtue, as Baker-Smith notes that Utopus was completely "self-denying; [… and] legislates himself out of existence," rejecting his absolutist potential (153). See Baker-Smith also on the combinations of theories of pleasure that reconcile self-sacrifice, solidarity and the after-life (174).

[38] Baker-Smith explains that a modern conception of the Individual distorts More's Utopia to be perceived as more totalitarian than his contemporaries might have (221).

[39] It is noteworthy to mention here, that it is Hythlodaeus' inability to disregard his own inclinations, even at the cost of benefitting his family, that prevents him into entering any court, irrelevant of the (in)efficiency, as such self-sacrifice is too high a cost for him. "[…] As for my relatives and friends, […] I am not greatly troubled about them, for I think I have fairly well performed my duty to them already" (*Libellus* 55) and "As it is, I now live as I please […]" (*Libellus* 57). It is also ironic as he professes the Utopian way of life, where this behaviour would be presumably abhorred, to be the best and "[…] the only one which can rightly claim the name of a

generally adopts though, is of felicitous complicity and individual freedom to pursue happiness within guiding constraints laid down to optimize production and the chances of salvation, and where Utopians perceive themselves as an extension of one another, where no-one is beholden unto themselves.[40]

"As We See Fit": Splitting the Self and Role in Bacon

Bacon, however, does not take up the underlying radical tendencies of More's work, in regard to the suppression of individual and its self by social negation, but rather plays a tune of outward conformity. Despite partially touching upon the topics *Libellus* raised, but more ostensibly engaging in issues of structuring scientific endeavours and their relation to power,[41] Bacon's *New Atlantis*[42] seems to be driven by the latter and is concerned far more with worldly comfort than spiritual.[43] Published posthumously in 1627, it is preceded by a prefatory note, claiming the unfinished "fable" contained "a model or description of a college instituted for the interpreting of nature and the producing of great and marvellous works for the benefit of men […]" (127).[44] Framing its concerns thus, as to primarily pertaining to knowledge production, transmission, and application, although not necessarily limited

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commonwealth" (*Libellus* 237). Accordingly, it is presumably his European capacity to discern between himself and universal humankind, by means of his education in the "*Small Logicals*," that blinkers him from ever being able to fully live in Utopia or bring it about.

[40] This would comply with Freeman's reading of the books and their composition, reconciling the text with More's life (esp. 308-309) but would also be iterated in the parerga of *Libellus* where Busleyden writes of More as "Regarding yourself as born not for yourself alone but for the whole world […]" (*Libellus* 33) which might very well encompass the general ethos of Utopian living.

[41] Bierman notes More's silence regarding the establishments of scientific institutions and endeavours (494). See also Judah Bierman, "Science and Society in the New Atlantis and Other Renaissance Utopias," *PMLA* 78.5 (1963): 492-500, JSTOR <http://www.jstor.org/stable/460726> 15 May 2017; Eleanor D. Blodgett, "Bacon's *New Atlantis* and Campanella's *Civitas Solis*: A Study in Relationships," *PMLA* 46.3 (1931): 763-780, JSTOR <http://www.jstor.org/stable/ 457860> 16 May 2017; and Timothy J Reiss, "Structure and Mind in Two Seventeenth-Century Utopias: Campanella and Bacon," *Yale French Studies* 49 (1973): 82-95, JSTOR <http://www.jstor.org/stable/2929569> 16 May 2017; for more comprehensive, in-depth analyses and comparisons to other Utopias.

[42] James Spedding, et al., *The Works of Francis Bacon*, volume 3, ed. James Spedding, Robert L. Ellis and Douglas D. Heath (London: Longman and co., 1857). Hereafter abbreviated as *New Atlantis* and all subsequent references to this edition are in parentheses in the text.

[43] That is not to say it has no part.

[44] Bronwen Price, "Introduction," *Francis Bacon's New Atlantis: New Interdisciplinary Essays*, ed. Bronwen Price (Manchester and New York: Manchester University Press, 2002) 1-2, 23 n.2, Directory of Open Access Books <https://www.doabooks.org/doab?func=fulltext&uiLanguage=en&rid=12662> 5 Jan. 2018. *New Atlantis* is considered as complete in this text, in line with Weinberger's reading. Cf. J. Weinberger, "Science and Rule in Bacon's Utopia: An Introduction to the Reading of the *New Atlantis*," *The American Political Science Review* 70. 3 (1976): 869-872, 882-885, JSTOR <http://www.jstor.org/stable/1959872> 11 July 2017; and J. Weinberger, "On Bacon's *New Atlantis*," *New Atlantis and the Great Instauration*, ed. J. Weinberger. 2nd Edition (Chichester: Wiley Blackwell, 2017) 133-134.

hereto,[45] rather than a European-scale systemic societal crisis as More perceived, the narrative itself is much more contained.[46] This shift in focus might account for some peculiar dissonances that riddle the text,[47] yet it may also just be a further opening of the tension between individuals and their community that More seemed at pains to explain away.

Bensalem is formally archistic but belies, as Weinberger has skilfully shown,[48] an anarchistic underbelly.[49] It is this duality, or split, of seeming (role) and being (self), that seems to pervade the Bensalemite society.[50] This is explicitly signalled when the visitors' fate is to be revealed by a stranger who introduces himself thus, "*I am by office* governor of the House of Strangers, and *by vocation I am* a Christian Priest; and therefore am come to *you* […], *both as strangers and* chiefly as *Christians*" (135; emphasis added). Although vocation might quite simply refer to a prior training, it could also imply a calling, a distinction that would be fostered by enforcing a duplication of labels unto the Europeans, one denoting a public perception ("strangers") and another pertaining to a more internal dimension of their identities ("Christians"). It is this tenuous relation that seems unsettling in the text, especially when applied to their societal structure. Bierman considers the political power as being

[45] David Colclough, "Ethics and politics in the *New Atlantis*," *Francis Bacon's* New Atlantis*: New Interdisciplinary Essays*, ed. Bronwen Price (Manchester and New York: Manchester University Press, 2002) 67-72, Directory of Open Access Books <https://www.doabooks.org/doab?func=fulltext&uiLanguage=en&rid=12662> 5 Jan. 2018. Counter to Colclough's dismissal of other readings, which he argues "ask[s] the *wrong* questions of the work" (62), when focusing on the text's silence regarding social structures, I consider these approaches equally valid and not exclusive.

[46] This does not mean that *New Atlantis* has no interest in other contemporary issues or those limited to England. For example, Jowitt astutely contextualises *New Atlantis* in relation to Bacon's shifting relationship to James I and his colonial policies, in addition to the spectre of 'the Jew' in politics. Although I do not share all of her assessments, a full engagement with the issue lies outside the scope of this paper. See Claire Jowitt, "'Books will speak plain'? Colonialism, Jewishness and politics in Bacon's *New Atlantis*," *Francis Bacon's* New Atlantis*: New Interdisciplinary Essays*, ed. Bronwen Price (Manchester and New York: Manchester University Press, 2002) 129-155, Directory of Open Access Books <https://www.doabooks.org/doab?func=fulltext&uiLanguage=en&rid=12662> 5 Jan. 2018. Also on the contextualisation of *New Atlantis* in colonial issues, see Irving, who stresses Bacon's underlying anxieties whilst linking it to his concerns on knowledge, and Lux, who draws attention to the relevance of China in *New Atlantis*. Sarah Irving, "'In a pure soil': Colonial anxieties in the works of Francis Bacon," *History of European Ideas* 32.3 (2006): 249-262; ScienceDirect <http://www.sciencedirect.com/science/article/pii/S0191659906000143> 3 Jan. 2018. Jonathan E. Lux, "'Characters reall': Francis Bacon, China and the entanglements of curiosity," *Renaissance Studies* 29.2 (2014): 184-20, Wiley Online Library <http://onlinelibrary.wiley.com/doi// 10.1111/rest.12060/epdf> 3 Jan. 2018.

[47] The narrative itself a very paradox given the Bensalemite laws enforcing secrecy (Weinberger, Science and Rule 873).

[48] Weinberger, "Science and Rule"; "On Bacon's *New Atlantis*".

[49] Whereas More constantly seems to open up limitless freedom only to restrict considerably (Greenblatt 40), Bacon seems to do the exact opposite, most notably in regard to Bensalemite concerns about murder, prostitution and the exacerbation the Adam and Eve pools pose (Weinberger, "Science and Rule" 881-882).

[50] Pohl calls them Atlantan (61).

separate from the House of Salomon,[51] possessing "isolation and autonomy"[52] despite their activities taking place everywhere,[53] essentially the State being "an almost foreign body of which they are scarcely a part";[54] contrarily though, it is an institution driven by individuals[55] who are only subject to their own restraint and morality which may restrict their pursuits.[56] Pohl justly contends, "They are indeed the true rulers of the Atlantan society",[57] and given the extent of their interests and potential for manipulative intercessions,[58] Weinberg's speculation of mass manipulation via psychedelics ought not to be dismissed entirely as misplaced modern conjecture.[59]

What follows then is two parallel existing societies, Bensalem – a monarchy and patriarchy adapted to longer lifespans, their society obscured, and a "fellowship"[60] of I's, the roots of their individuality presumably based on merit, but subject only unto themselves, who assume an almost occult quasi-stewardship of the former, revealing and concealing "as *we* think fit" (165; emphasis added). Between the first lack of identity due to a collapse into a faceless mass, roles and functions their only descriptors, and the second lack due to a superior nebulous "we," the constituents described similarly with a degree of inclination visible in their pursuits, the impression conveyed is of the insignificance of any and all individuals and their selfhood, the choice of volition irrelevant in face of self-perpetuating dynamic of discovery, wherein morality (and arguably personality) poses an obstruction to total knowledge.[61]

"No. I Don't Think I Am Me. Not Anymore":[62] Positivizing Eradication

Dennis Kelly's 2013 television show *Utopia* revolves around the questions More raised as to whether human nature can change, and, if so, then how, and at what cost, with an inversion:

[51] Bierman 500.
[52] Bierman 496.
[53] Bierman 498.
[54] Reiss 93.
[55] Reiss 92.
[56] Weinberger, "Science and Rule" 881-885.
[57] Pohl 61.
[58] Of especial note is the ancillary material denoting their goals e.g. "Exhilaration of the spirits, and putting them in good disposition" (*New Atlantis* 167).
[59] Weinberger, "On Bacon's *New Atlantis*" 151.
[60] Bierman 500, 497.
[61] Weinberger also perceives a Bensalemite irreverence for morality ("Science and Rule" 881; "On Bacon's *New Atlantis*" 144). The aspect of perpetuity is arguably also evident in the feast of the Tirsan, promoting a vision of asexual perpetual existence, the mother kept out of sight or mind (*New Atlantis* 149).
[62] *Utopia,* specifically season 2, episode 6; hereafter abbreviated as (2:6) and all subsequent references to this edition are in parentheses in the text.

Set in contemporary British society, where self-perception is utterly undoubtable, it is the ability to participate in any larger sense of self beyond immediate embodiment that is scrutinised. The individual is at once all-compassing, yet therefore perceived as completely irrelevant, embedded in a set of seemingly self-perpetuating machinations of power, both political and capitalist – not unlike Bacon's utopia of continual discovery. As in Bacon's piece, it is also replete with shadowy parallel structures, simultaneously on the outside but essentially above, who operate and influence the highest levels of politics, the economy and society, though unelected and unaccountable, officially non-existent, and unfettered by policy, the necessity of transparency, or national borders, incumbent only unto goals they themselves define. What starts out as a group of fans of a graphic novel, all outcasts of a kind, searching for a sequel manuscript, quickly spirals into being caught up in a conspiracy, their adversaries a collective known only as The Network, seeking to impose sterility onto the majority of humanity as to ensure the future of humanity on the cusp on an eco-pocalypse. We have been living in a dystopic utopia since the onset of modernity, it would seem to argue.[63] With morality spinning on a gyroscope of conflicting interests to a countdown of a species-level self-annihilation and irrevocable implosion, the individuals are at once thrust into the midst of a situation where their actions may have an immediate impact: averting the release of a sterilising virus. Yet their involvement is almost coincidental, constantly placing them on the back foot, hence their preoccupations are determined by immediacy and propinquity, initially limited to survival. Accordingly, they provide an inadequate response to the adversaries' greater objectives, governed by long-term global forethought, engaging primarily with the threat of the sterilising virus rather than the issues of overpopulation and consequent ecological, energy and food supply crises The Network seeks to address.

Each and every one of the characters is overwhelmed at one point or another, if not constantly by the personal ethical and moral ramifications of the situations they are faced with, and to a certain extent the resultant implications at large. Wilson Wilson is a particularly interesting figure in this regard. He is introduced both driven by an extreme sense of self-interest, evident in his refusal to dress in blue, by which the group had intended to identify one another when meeting in real life for the first time, as "[I] don't look good in blue", and as being excessively possessive of his personal details, to the point of having blotted himself from all digital history (1:1), revealing a nihilistic drive compounded in his narcissism, with

[63] Confer Philip Carvel's speech (*Utopia* 2:1).

an almost paranoid, schizoid grasp on reality.[64] Nevertheless, he simultaneously longs to belong to a community, evinced in his online forum presence, and is yet unable to, due to lacking social decorum and an almost amoral willingness to embrace blunt facts of reality.[65] It is the latter trait that increasingly comes to dominate, quickly adapting to engage in violence, wherefore it ought not to surprise us, when he is converted, for lack of a better term, to The Network's cause, by Letts' and later Milner's relentless speeches on the state of the environment (1:5; 2:4). Despite grappling with the violence the choice inflicts, the spoon in season 2 increasingly symbolising his victimhood, lack of agency and his semblance of self as Wilson Wilson,[66] he ultimately sacrifices that Self − in wilfully killing Lee, when otherwise unnecessary (2:6), in order to regain agency in the communal identity of The Network with the role of Mr Rabbit;[67] to act in a manner he deems moral in the grand scheme of time, to exert influence in a problem that he would otherwise only be subject to. He is very aware of the implications and his own moral stance, neither fully agreeing nor disagreeing with The Network: "We should at least think about it […] because if they are right and we stop them, what does that make us?" (1:5) but also: "Losing that much life is never acceptable. But losing some is. […] I promise you, I'll be better than her" (2:6).

Conclusion

As I have attempted to outline, the works investigated provide different takes on the relationship between the individual and society, they are essentially reimaginings redressing failures of the societies the authors lived in. More tries to maintain both a sense of self-identity whilst sacrificing it in part in favour of a communal identity, resulting in an extended self that may not be entirely natural, in order to achieve salvation, yet not succumbing entirely to predestination or resignation. According to Greenblatt his crisis was located in a perception

[64] His deep conviction of conspiracy theories and defence of the graphic novel as "opening a door … to reality" (*Utopia* 1:1).
[65] He blatantly admits to not expecting Ian to be black (*Utopia* 1:1) and seems romantically interested in Becky at times.
[66] Problematically, he is almost overly inscribed with symbolic signifiers even upon introduction, reflected both in his duplicated name, the t-shirt he wore initially bearing a stag on it – the relationship between animals and death is intriguingly subtle, but seems to function as harbingers in season 1, and well worth a more thorough analysis but also his repeated conversion; physical inscriptions of violence; and relationships to Arby and Milner, which figure as inverted mirrors; his colour coding and audio cues would be interesting to pursue in future elsewhere, as would the symbolic significance of his right eye being removed, however all this lies outside the scope of this paper.
[67] Interestingly, when inflicting the Chinese character upon his body – a scar associated with Mr Rabbit –, the act bears a momentary resemblance to the Japanese act of Seppuku (*Utopia* 2:6), yet again inscribing himself with symbolic significance and negating the counter-argument of an imposed Self, as his action avows to a deep degree of self-reflexivity.

of a world of madness;[68] an envisioned collapse or rather harmonious reconciliation of the private and public distinction, by means of relinquishing a possessive self-perception, was More's answer.[69]

Bacon, however, produces a split between seeming (role) and being (self), akin to More's dichotomy between the private and public, in order to address the crisis of a restriction of scientific endeavour, whilst the self though is either disavowed or else sacrificed on the altar of knowledge-worship in order to be unencumbered by morality, as Weinberger speculates.[70] Nevertheless a degree of self, as a constitutive part of a restricted "we", remains or is regained by means left deliberately obscure. Also of note is the openness towards intervening in human nature in order to achieve the necessary disposition.

Wilson Wilson, of Kelly's *Utopia*, also operates with the distinction between role and self that Bacon used, but sacrifices anything he may have considered his self in order to regain agency within a role that offers an identity within a species-identification, in light of the burgeoning crisis of overpopulation. Contrary to Jendrysik's assertion that "[i]n all utopias, individual political activity is reduced to exit",[71] here Wilson Wilson embraces the obliteration of self and actively engages in the maintenance of our critical utopia; it is the implication of this action and the dystopic tendencies it reveals that is unsettling.

However, in truth, the choices proffered in these Utopias between self-repression with a resignation of agency and self-sacrifice in order to perceive an attainment of agency, when faced with crises, are by no means comfortable. It is Bacon's legacy, though, the willingness to intervene in the construction of human nature, as explored by a number of post- and transhumanist authors, that is proving more fruitful for Utopian literature as means of envisioning alternative relationships between the Self and larger units, or to make the transition more palatable; with biochemical tweaking of aggression, for example, or by means of technologies that may bring about more compromising hive minds or swarm intelligences. It is these science-fiction speculations that maintain the spirit of Utopia and would be exceedingly engaging to explore in their precise manifestations, as they continue to force us to ask: What makes us human? What do we want to become? How? And, at what cost? But they also enable us to not only interrogate how we might be able to achieve a sustainable

[68] Greenblatt 14-16.
[69] Greenblatt would assert that this relinquishment does not fully occur (56-58), but his subject is More rather than the Individual in *Libellus* proper.
[70] Weinberger, "Science and Rule" 881-885.
[71] Jendrysik 37.

equilibrium between the I and Us – but whether we should. With recent investment in technologies of neural interfacing by companies such as Neuralink and Kernel,[72] these projects need to be addressed now in their inception, as the far-reaching implications for the social contract hold an extreme potential for generating systemic and fundamental crises that will undoubtedly exceed traditional national borders as we currently conceive them.

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[72] See Cade Metz, "Elon Musk Isn't the Only One Trying to Computerize Your Brain," *WIRED* 31 Mar. 2017 <https://www.wired.com/2017/03/elon-musks-neural-lace-really-look-like/> 30 July 2017; Robin Mitchell, "How Elon Musk's Neuralink and Bryan Johnson's Kernal Are Bridging the Biological-Digital Gap," *All About Circuits* 4 June 2017 <https://www.allaboutcircuits.com/news/elon-musk-neuralink-bryan-johnson-kernal-bridging-biological-digital-gap/> 30 July 2017; and "The case for neural lace: Elon Musk enters the world of brain-computer interfaces," *The Economist* 30 Mar. 2017 <https://www.economist.com/news/science-and-technology/21719774-do-human-beings-need-embrace-brain-implants-stay-relevant-elon-musk-enters> 30 July 2017 for more details.

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Social Exclusion and Stereotyping through Food-Related Terms of Address in Shakespeare's Henriad and Twenty-first Century Society

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What's (in) a Term of Address?

"What, you egg!" shouts the murderer at Macduff's son, a target he is supposed to eliminate.[1] This interjection, which may seem meaningless at first, actually conveys information about the status of the boy it is addressed to, and the role he plays in the plot. When aware of the cultural implications and meaning of food, a term of address coined after culinary commodities may reveal how Shakespeare made use of food symbolism to display the relationship between his characters through the way in which one is (re)defined by another. Terms of address are crucial elements to understand the early modern (and present-day) relation to food, but also to observe the tensions foodstuffs may lead to.

A term of address is closely linked to the notion of identity and identification. It may be defined as a "name or title that you give someone when you speak or write to them", and we could also include nicknames and noun-phrases under this umbrella heading.[2] Shakespeare often invented "speaking names" or, to put it differently, appellations that reveal something about their bearers because of the "semantic motivation" of their components.[3] An "egg" is an innocent enough term, but in *Macbeth* it embodies the threat Macduff's lineage represents for the eponymous character, and it is also a way for the murderer to belittle the child. Nicknames are particularly interesting since they are given "as a supposedly appropriate replacement for or addition to the proper name,"[4] and they usually emphasise a particular physical, psychological, or behavioural characteristic of the renamed individual.[5] Joan Fitzpatrick states that "the early

[1] William Shakespeare, *Macbeth*, *The Norton Shakespeare* Third Edition, Stephen Greenblatt et al., eds (New York and London: W.W. Norton & Company, 2016) 2757, IV.ii.78. Unless stated otherwise, all subsequent references to Shakespeare's plays follow this edition. Act, scene and line numbers are in parentheses in the text.
[2] "Term of address", *Macmillan Dictionary Online*, Macmillan Publishers Limited 2009–2017 <http://www.macmillandictionary.com/dictionary/british/form-mode-term-of-address> 26 July 2017.
[3] François Rigolot, *Poétique et onomastique : l'exemple de la Renaissance* (Genève : Librairie Droz, 1977) 12, 89.
[4] "Nickname" n.1, *Oxford English Dictionary Online* (Oxford: OUP, 2018) <www.oed.com/view/Entry/126786> 30 Dec. 2017.
[5] Jane Morgan et al., *Nicknames: Their Origins and Social Consequences* (London: Routledge & Kegen Paul, 1979) 105-114.

moderns asserted their identity and the identity of others, through their attitudes to food and diet".[6] The imposition of a new appellation would thus show the need to add meaning to the initial name of a character in order to qualify or replace his/her original identity by exploiting the disparaging potential of food symbolism.

This paper will explore the social implications of certain foodstuffs in order to demonstrate how the strained relationships between characters/individuals are displayed through linguistic elements. Indeed, terms of address play a crucial role in interpersonal relationships and may even be described as crisis triggers because they exclude characters/people from the mainstream society/group and have the potential to bring about retaliation and thus cause a situation to escalate. In Shakespeare's plays, the semantic motivation of words hints at the (re)characterisation of a persona in order to show (or distort) the characters' (physical and mental) health, the most representative example being the case of John Falstaff. Shakespeare uses a large array of terms of address based on foodstuffs, and it is interesting to note that one may recognise some of his coinages in present-day nicknames and stereotypes. In the plays, these terms of address are often used to insult or mock a character, and one may see that food epithets – food being a constituent of one's identity – are a source of tension and exclusion between individuals since they are mainly used to belittle some character's dietary customs.

Prince Henry's Salad Days and Food Symbolism: The Marginalisation of Sir John Falstaff and the Ensuing Conflict

Tensions conveyed through or triggered by food-related terms of address are conspicuously noticeable in Shakespeare's first tetralogy.[7] This fact should not surprise us when we know that the character addressed is John Falstaff, a guzzler of food and drink. John is constantly eating and drinking, and the sobriquets bestowed upon him by Edward Poins, Doll Tearsheet, and Henry of Monmouth all reflect the man's way of living and eating. He is constantly compared to food: he is called "my sweet beef" (*1 Henry IV*, III.iii.163), "roasted Manningtree ox" (*1H4*, II.iv.446),

[6] Joan Fitzpatrick, "Diet and Identity in Early Modern Dietaries and Shakespeare: The Inflections of Nationality, Gender, Social Rank, and Age", *Shakespeare Studies* 42 (2014): 79.

[7] A consequent number of food epithets do appear in the playwright's other works, but they are used in referential ways and do not correspond to the definition of "terms of address" used in this essay.

"chops" (*1H4*, I.ii.118; *2 Henry IV*, II.iv.194), "Bartholomew boar-pig" (*2H4*, II.iv.411); and when the Prince of Wales wants him to get in the tavern, he asks "I prithee, call in Falstaff [...] call in Ribs, call in Tallow" (*1H4*, II.iv.102). Beef and pork are prevailing in these phrases, and during Shakespeare's times beef was not considered a good commodity for everybody. Indeed, the dietary author William Bullein warns his reader that only manual workers should eat meat since "[m]uch béefe customably eaten of idle persons, and nice folks that labour not, bringeth many diseases."[8] Labouring not being one of his hobbies, Falstaff's lack of physical activity is bemoaned by those who try to get a reaction out of him. They coin insulting nicknames and in so doing isolate him from the rest of the group. Meat consumption is not the only thing for which John is mocked. Indeed, he is also called "Jack", which refers to a tankard,[9] and is addressed by the bitter sobriquet "Sack-and-Sugar Jack" (*1H4*, I.ii.99). The sack was a Spanish wine similar to Sherry and "sweetened sack was considered a drink for old people."[10] With the creation of this nickname, Falstaff is not only teased because of his age, but is also criticised for his alcoholism.

A servant suggests that this is not the first time Prince Henry has resorted to such terms of address to make fun of the knight. We are told that:

> The Prince once set a dish of apple-johns before him, and told him there were five more Sir Johns and, putting off his hat, said, "I will now take my leave of these six dry, round, old, withered knights." It angered him to the heart, but he hath forgot that.
> (*2H4,* II.iv.3-7)

Hal plays on John's name assimilating him to an apple-john, that is to say "[a] kind of apple said to keep for two years and having after this time a shrivelled, withered appearance."[11] Indeed, Falstaff is recurrently described and addressed in ways that emphasise what he eats and drinks over his identity, as if his identity was reshuffled through sobriquets.

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[8] William Bullein, *The Gouernment of Health: A Treatise* (London: John Day, 1576) 60, *Early English Books Text Creation Partnership* <http://quod.lib.umich.edu/e/eebo/a17165.0001.001/135:A17165.0001.001:5?page=root;size=125;vid=7409;view=text> 25 July 2017.

[9] "Hanap, ou tasse à boire", Claude Hollyband, *A Dictionary French and English* (1593), *Lexicons of Early Modern English* <leme.library.utoronto.ca/lexicon/entry.cfm?ent=205-10102> 30 Dec. 2017.

[10] William Shakespeare, *1 Henry IV*, *The New Oxford Shakespeare: Modern Critical Edition: The Complete Works*, Gary Taylor, et al, eds. (Oxford: OUP, 2016) 1285.

[11] "Apple-john", *OED* <www.oed.com/view/Entry/9683> 25 July 2017.

These insulting terms of address indicate that Falstaff's diet is mainly based on meat and alcoholic beverages. One may conjecture that Hal and Poins, who both use food epithets for Sir John Falstaff, want to represent the latter as being in the Land of Cockaigne, an imaginary medieval place which was considered to be the utopia of the lower classes since it overflows with food and drink and nobody has to work. When looking at Pieter Bruegel the Elder's *The Land of Cockaigne* (see Fig.1) one may believe that Falstaff is one of the men depicted in that painting since, as Robert Willson notes, his body orientation is suggestive of Shakespeare's knight:

> [W]e cannot ignore the picture of Falstaff, drawn frequently in the play [*1H4*], as lying in a horizontal position. Whether being flattened in the Gadshill double-cross, or sleeping in the Boar's Head Tavern, or counterfeiting death at Shrewsbury, Sir John is a literal depiction of fallen man, weighed down by his cowardice and gluttony.[12]

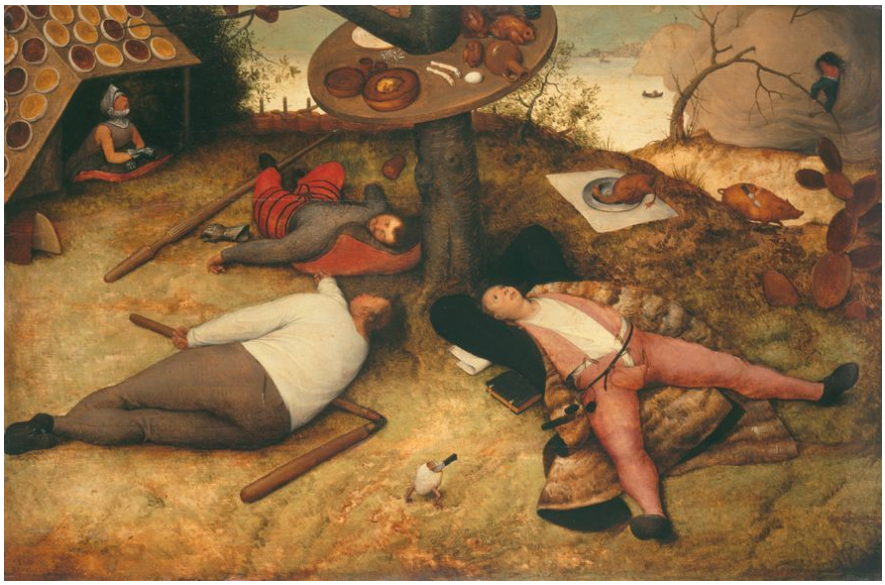

Figure 1: Pieter Bruegel the Elder. *The Land of Cockaigne*. 1567, oil painting, 52×78cm, Alte Pinakothek, Munich. © Bayerische Staatsgemäldesammlungen.[13]

[12] Robert Willson, "Falstaff in *1 Henry IV*: What's in a Name?", *Shakespeare Quarterly*, 27.2 (Spring, 1976): 199-200.

[13] *Bavarian State Painting Collections Online* <https://www.sammlung.pinakothek.de/de/artist/pieter-bruegel-d-ae/das-schlaraffenland> 3 Jan. 2018.

The terms of address thus verbally anchor him in another spatial area, excluding him all the more from the tavern that Poins, Hal, and Doll Tearsheet frequent. Furthermore, Falstaff's eating habits have a visual effect on the man: he is nicknamed "Sir John Paunch" (*1H4*, II.ii.58) and called "fat-guts" (II.ii.27), "round man" (II.iv.127), and "blown Jack" (IV.ii.44).[14] In order to show the space Falstaff takes up when he is present, Fluellen uses the long circumlocution "the fat knight with the great belly-doublet" (*Henry V*, IV.vii.35) to refer to him, thus emphasizing with words a visual fact. This implies that the result of his gluttony can be seen on his body. In Renaissance books of emblems, gluttony is also represented as a male figure with a prominent stomach (see Fig.2).

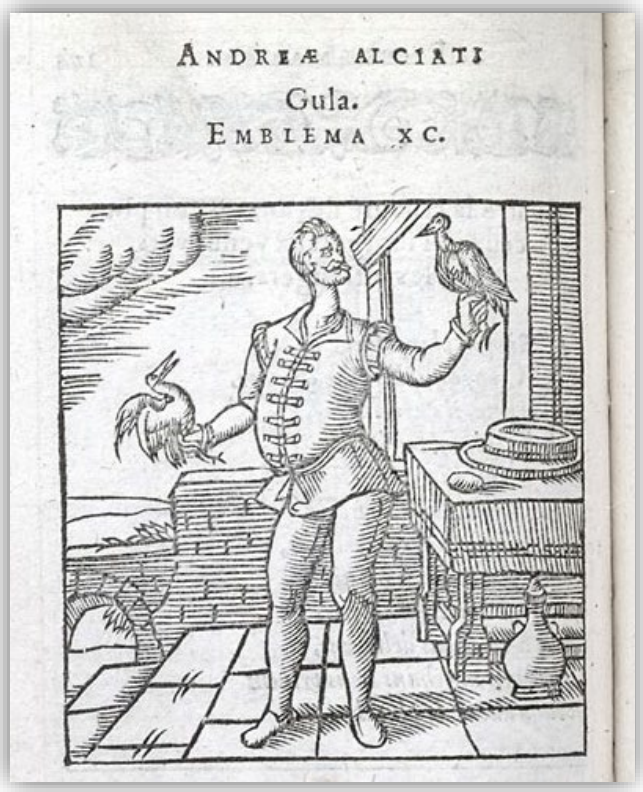

Figure 2: The figure of Gula/Gloutonnie in Andrea Alciato's *Emblemata/les emblemes* (1584). Reproduced by kind permission of the University of Glasgow Library, Special Collections.[15]

[14] "Blown" meant "swollen".
[15] *Glasgow University Emblem Website*, the University of Glasgow <http://www.emblems.arts.gla.ac.uk/french/facsimile.php?emb=FALc090> 04 Jan. 2018.

The Land of Cockaigne was actually more of a dystopia than a utopia for the early moderns; they feared excessive food and drink consumption and their consequences on health.[16] Falstaff overindulges in meat and alcohol, and since his binges do not follow the norm, he is bullied and marginalised by his peers who overuse depreciative terms of address.

However, there is a bitter sweetness to them because they may also be a tool to acknowledge Sir John's presence in the group of tavern-enthusiasts. In *Nicknames: Their Origins and Social Consequences,* Jane Morgan explains that even if derogatory nicknames are used to tease, humiliate, or abuse people, their very existence serves to include the renamed individuals in one's social circle:

> Being abused, they were at least noticed. [...] In giving them a derogatory nickname [the renamers] were able to [...] find a way of accepting [them] into the group. It might be a way of resolving a conflict between liking [them] as individual[s] but being required ritually to condemn [them].[17]

Morgan's arguments are all the more striking when we consider the relation between Prince Henry and John Falstaff. At first, the men seem quite close; they use diminutive forms of each other's names ("Hal" and "Jack") and, given their age difference, Falstaff may be seen as a father figure for the young man. However, John's behaviour – lazy and voracious – is utterly condemnable, especially from the point of view of the future king of England. As a result, Hal criticises his companion, coining sobriquets to both disparage Falstaff and distinguish himself from the knight whilst simultaneously giving Falstaff enough attention to show that he holds a significant place in his life. Mikhail Bakhtin's statement "[a]ll real nicknames contain a nuance of praise-abuse" aptly sums up this phenomenon.[18]

Jack is aware of this liminal situation, this "praise-abuse" relationship that he somehow tries to counterbalance. Indeed, after he is slighted by several terms of address and (rightly)

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[16] The term "dystopia" is used here as the opposite of "utopia", that is to say "[a]n imaginary place or condition in which everything is as bad as possible". "Dystopia", *OED* <www.oed.com/view/Entry/58909> 30 Dec. 2017. Although the Cockaigne has been interpreted by Karl Mannheim (*Ideology and Utopia*, 1929) and A. L. Morton (*The English Utopia*, 1952) as the true utopia of the people, a sort of compensatory dream that released them from work, in Shakespeare's Henriad its representation is rather negative.

[17] Morgan, et al. 52.

[18] Mikhail Bakhtin, *Rabelais and his World*, trans. Hélène Iswolsky (Bloomington: Indiana University Press, 1984) 459.

accused of lying, Falstaff tries to retaliate, calling Hal: "you eel-skin, you dried neat's tongue, [...] you stockfish!" (*1H4*, 2.iv.224-5). These foodstuffs (eel skin, beef tongue, dried cod) all have an elongated thin shape, thus allowing Falstaff to denigrate Hal by alluding to his slender appearance and, by extension, to his feebleness. Here, John makes an attempt to dodge Hal's insulting forms of address which, even if they are only words, may have disastrous consequences. Indeed, the very etymology of the verb "to insult" shows the propensity of language to foster belligerent attitudes since "insult" comes from the Latin *insultare* meaning "to assail, to make a sudden leap upon."[19] To leap on someone by uttering a term of address would thus be tantamount to abusing someone, discharging an appellation on him as if it were a weapon. Falstaff's injurious words against the Prince of Wales are a way for the knight to protect himself by attacking his "opponent". Anna Pruitt, editor of the New Oxford edition of the play (2016), mentions that this defensive reaction was often represented as a joke on stage:

> In early twentieth-century productions, Falstaff often used a sight gag involving the shield: he began to raise his shield to the verbal attack of the Prince, only to lower it slowly to deliver the first line of the speech as an obvious lie.[20]

When Hal clearly states that he knows Falstaff has been lying, the latter's counterblow is debunked. He indeed drops his metaphorical shields (slighting food-based jibes that he will not use to address the prince after this episode) and accepts the consequences which the very sentence he had previously uttered entails, that is to say: "I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse" (*1H4*, II. iv. 176-7). If the proverbial set phrase "call me horse" actually meant "call me fool,"[21] Prince Henry does extend the food metaphor, insulting the knight with meat-related words. Despite Falstaff's attempts at retaliation, his deceit allows Hal's linguistic rejection to express itself abundantly through terms of exclusion, finally reaching its climax at the end of

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[19] "Insult", *Online Etymology Dictionary,* Douglas Harper 2001-2018 <https://www.etymonline.com/word/insult> 30 Dec. 2017.
This surely explains why Benedick in *Much Ado About Nothing* comments upon Beatrice's jibes saying: "she speaks poniards and every word stabs" (II.i.220).

[20] William Shakespeare, *1 Henry IV*, *The New Oxford Shakespeare: Modern Critical Edition: The Complete Works,* Gary Taylor, et al., eds. (Oxford: OUP, 2016) 1308.

[21] Morris Palmer Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries* (Ann Arbor: University of Michigan Press, 1950) 136.

2H4 when the newly crowned king decides to turn words into action by banishing Falstaff from his presence.[22]

From Shakespeare's Coinages to Present-day Food Epithets: Cultural Identity and Culinary Xenophobia/Racism

In the nineteenth century, Anthelme Brillat-Savarin wrote his now famous aphorism "tell me what you eat and I will tell you what you are,"[23] which seems to be what the characters addressing Falstaff also think. Looking at Giuseppe Arcimboldo's painting *The Cook* (1570), one may consider this piece of art a suitable depiction of Shakespeare's John Falstaff. The Italian artist painted portraits using foodstuffs, depicting for instance a gardener with vegetables and a cook with meat:

Figure 3: *The Cook*, 1570, oil on panel, 53 × 41 cm, Nationalmuseum, Stockholm.[24]

[22] This banishment can also be predicted through the diminutive form "Hal": Falstaff utters it thirty times in *1H4* but only four times in *2H4*, which shows the gap that is gradually separating the men.

[23] "Dis-moi ce que tu manges, je te dirai ce que tu es" in Anthelme Brillat-Savarin, *Physiologie du goût ou méditation de gastronomie transcendante* (Bruxelles: AD. Wahlen et Compagnie, 1836) 9.

[24] Wikimedia Commons <https://commons.wikimedia.org/wiki/File:Giuseppe_Arcimboldo_-_The_Cook_-_WGA00840.jpg> 08 Jan. 2018.

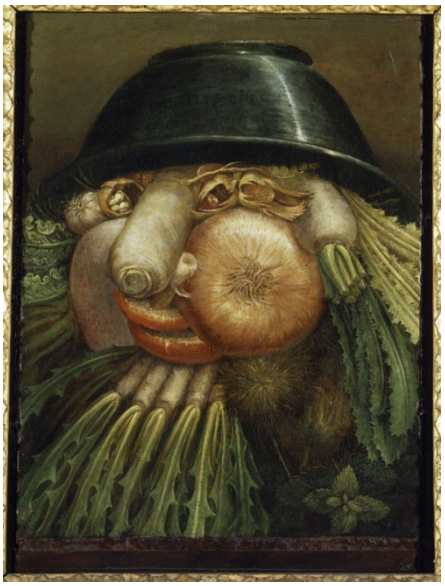

Figure 4: Giuseppe Arcimboldo, *L'Ortolano* (*The Vegetable Gardener*), 1590, oil on panel, 35.8 × 24.2 cm, Museo Civico "Ala Ponzone", Cremona, Italy.
Reproduced by kind permission of the Civic Museum "Ala Ponzone", Cremona, Italy.

What Brillat-Savarin and Arcimboldo indicate is that food does encapsulate one's identity: it is part of everyday life and it can reveal much about one's cultural, historical, and social background. Irene López-Rodríguez explains and illustrates this concept in detail:

> The food typical of the diet of a group stands for the people who eat it. This is a case of metonymy [...]. The food chosen to represent a particular group tends to fall into two main categories. On the one hand, there are foodstuffs which are part and parcel of the diet of an ethnic group [...], and on the other hand, there are foods which are seen with disgust by the community that coins the metonymy [...]. The French are seen as *cheese-eaters, baguette-eaters* [...]. Within the European borderlands, the British are called *roastbeefs* and *beef-eaters* [...]. [T]he Dutch are also *cheese-eaters* [...]; the Italians are [...] different types of pasta such as *calzone* or *macaroni*; the Greeks are *yoghourts* and *lamb chops* and the Germans are *sausage-munchers* and *kraut*.[25]

[25] Irene López-Rodríguez, "Are We What We Eat? Food Metaphors in the Conceptualization of Ethnic Groups", *Linguistik Online*, 69.7 (September, 2014) <https://bop.unibe.ch/linguistik-online/article/view/1655/2798> 4 June 2017.

In literature, as in real life, culinary items are used as metonymic elements in order to depict a person. The appellation being linked with one's identity, it is no surprise that food-related terms are semantically motivated to coin a new name such as "Sack-and-Sugar Jack" (*1H4*, 1.ii.99), which shows both what John Falstaff consumes (sweet wine) and metonymically, what he is (an alcoholic). López-Rodríguez explains that food epithets are coined after dietary preferences, the latter being considered unusual or repugnant (the latter in Falstaff's case).

Food-related terms of address show that different dietary customs may lead to tensions because the semantic motivation of the name conveys a message with which the bearer does not want to be connected. This is the case in contemporary China where some family names have been altered in order to avoid a painful association: "[M]any Hui [a Chinese Muslim ethnic group] with the original Chinese surname *Zhu*, homophonous with the word for pig in Chinese, have changed their surnames to *Hei*."[26] Muslims cannot eat pork because of their religious faith and one can observe that Han people (the predominant ethnic group in China) cast a slur on this Muslim minority's diet calling them "pigs" through the homophonic manipulation of their names. Using nicknames is a way for the Hui ethnic minority to avoid being called "pigs" (zhu). In order to explain this phenomenon, Allan and Burridge use the term "gastronomic xenophobia" – which we should change into "gastronomic and ethnic racism" for the Han/Hui case – that is to say, the act of rejecting the other because of his/her special religio-national eating pattern.[27]

A striking example of such intolerance can be seen through the food epithets the British and the French have been exchanging since the eighteenth century: the *blasons populaires* "roastbeef" and "frog". Literally meaning a "popular emblem," the *blason populaire* is a stereotypical characterisation of a group to which the re-namer does not belong. French people did not understand the way in which their northern neighbours would cook beef, a commodity they did not appreciate as much as the British did. Fitzpatrick gives us two explanations for this phenomenon:

[26] Jessica Chen, "Pigs, Purity, and Protection: Food Taboo in Hui Chinese and African American Muslim Minority Communities" <https://apps.carleton.edu/curricular/religion/assets/Comps2.doc> 27 July 2017.
[27] Keith Allan and Kate Burridge, *Forbidden Words Taboo and the Censoring of Language* (Cambridge: CUP, 2006) 188.

> [I]t was thought that the cold English climate made English stomachs hotter than those of their Mediterranean neighbours and so better able to digest a cold and gross meat like beef, which was also more tender in England due to the manner in which the meat was produced."[28]

On top of that, French people would cook it "using indoor ovens and smaller cuts sautéed in pans rather than big cuts roasted in an open hearth."[29] British people could thus be proud of their climate and their farmers/cooks, two things which galvanised their national pride.

> From a strictly linguistic point of view, food metaphors are part and parcel of *nationalist discourse*. Spiering's (2006) article "Food, Phagophobia and English National Identity" [...] states that although the connection between beef and nationalist sentiments in England can be traced back already to Shakespeare's time, it is in the 18th century when this link is made stronger, precisely at a time of intense Anglo-French *rivalry*. Beef became a *national symbol* representing the *opposing values* of the French people. Hence in contrast to the Catholic French with their highly ornamented and sophisticated cuisine, beef embodied the virtues of Protestant simplicity that supposedly characterized the English people [emphasis added].[30]

The initial insulting potential of "roastbeef" was thus turned into an almost honorific label – from the British point of view – which would be contrasted to the French one, "frog." Irene López-Rodríguez makes clear that this food epithet derives from the unusual habit of eating this amphibian:

> [F]rogs are seen as non-edible for the British but not for the French, who regard this dish as a delicacy. Aversion towards such food by the British has materialized in language in the metaphorical use of *frogs* to refer to the French."[31]

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[28] Joan Fitzpatrick, "Diet and Identity in Early Modern Dietaries and Shakespeare: The Inflections of Nationality, Gender, Social Rank, and Age", *Shakespeare Studies*, 42 (2014): 77.
[29] Joan Fitzpatrick, *Renaissance Food from Rabelais to Shakespeare* (Farnham: Ashgate, 2010) 79.
[30] Irene López-Rodríguez, "Are We What We Eat? Food Metaphors in the Conceptualization of Ethnic Groups", *Linguistik Online* 69.7 (September, 2014) <https://bop.unibe.ch/linguistik-online/article/view/1655/2798> 4 June 2017.
[31] López-Rodríguez

"Roastbeef" and "frog" are linguistic tools that two nations have used to belittle one another. This onomastic denigration is also a way to make one feel superior to someone else, glorifying national values and customs. Massimo Sargiacomo bemoans the fact that Italians settling abroad are usually called "Maccaroni, Pasta-eater, [...] [since] it associat[es] Italian emigrants with a social class of poor consumers or identif[ies] them with members of the mafia families."[32] The immigrants are usually rejected because they do not share the same cultural values as the natives, and culinary nicknames are harmful terms of address the natives make use of to marginalise and belittle them.

Far from being solely jocular food-inspired sobriquets, these terms of address do not enable their bearers to exist as people with individual personalities; they are instead presented as a whole and turned into a stereotype. "A preconceived and oversimplified idea of the characteristics which typify a person" (n. 3.b) is the definition the *OED* gives us for the entry "stereotype," thus emphasizing the superficiality of the stereotyping process. Accounting for *blasons populaires*, which are scornful epithets coined for a particular group, Geoffrey Hughes says that "[t]he role of language is crucial, [as it] serv[es] to endorse and reinforce a stereotype making it into a cliché."[33] Terms of address are thus linguistic tools, not to say weapons, to build and spread over simplistic culinary *clichés*. Stereotypes based on food preferences or dietary customs have developed, at least since Shakespeare's times, and are still existent today: during a football match between France and England, one will probably hear the food epithets "roastbeef" or "frog" on both sides of the stadium. In the same vein, the disparaging diminutive "fatty" and the label "pudding" applied to overweight children are very common.[34] This development and perpetuation of food-inspired forms of address was made possible through language whose malleability allowed such elements to freeze and became bynames for the addressed person.

[32] Massimo Sargiacomo, et al., "Accounting and Management in the Pasta Industry: The De Cecco Case (1886-1955)", *Accounting and Food: Some Italian Experiences*, eds. Massimo Sargiacomo, et al. (London: Routledge, 2016) 47.
[33] Geoffrey Hughes, *An Encyclopedia of Swearing: The Social History of Oaths, Profanity, Foul Language, and Ethnic Slurs in the English-speaking World* (New York: Armonk, 2006) 30.
[34] Morgan, et al. 55-6. Twenty years later, Ray Crozier and Patricia Dimmock acknowledge the same fact in "Name-calling and nicknames in a sample of primary school children", *British Journal of Educational Psychology*, 69 (1999): 505-16.

The Icing on the Cake: Stereotyping through Bittersweet Terms of Address

"Drinking like a fish" and "eating like a pig" are no assets in Shakespeare's Henriad: alcoholic or gluttonous characters, such as John Falstaff, are ostracised because they are deviating from the social norm of the play. The sobriquets he is given publicly condemn his excessive behaviour. He uses the very weapon he is attacked with to defend himself, thus engaging in a verbal fight with Prince Henry. Despite the visually striking terms of address he invents to weaken Hal, his coinages are debunked because of his big lies. No matter how hurtful forms of address may be, nicknaming someone also amounts to acknowledging John's existence, which is better than being avoided or ignored as he is at the end of *2 Henry IV*. Sobriquets may be considered as attempts to put Falstaff back on the right track, which would explain the reason why his entourage uses such derogatory appellations.

From an onomastic point of view, stereotyping a person or group of people through the use of terms of address such as nicknames is what makes Shakespeare's plays timeless: the identity of a foreigner/deviant can be altered though a form of address which emphasizes a single – and thus oversimplified – aspect of his/her culture: foodways. Religious tensions have also led to the coinage of food and ethnic epithets, calling Muslims "pigs", which amounts to insulting and marginalising them since they are compared to a foodstuff they are not allowed to consume.

From being "called names" to being "called by a name," it does not take much; and terms of address such as nicknames make it possible. Dietary stereotypes, or using food preferences or dietary customs as the basis for derogatory terms of address is illustrated with the example of John Falstaff in Shakespeare's plays, and if we keep our ears open, we will find similar phenomena around us in daily life. Good or bad, food epithets have taught us something: the proof of the pudding is in the eating.

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The Ambivalence of the Racist Insult in the Crisis of Acceptance and Understanding: Facing the Other through the Slur in Benali's *Yasser* (2001) and Chalmers' *Two Merchants* (2011)

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> Politically, *The Merchant of Venice* has been claimed by both Israelis and Palestinians as a narrative supporting their respective causes.
> Dana Lori Chalmers, *Two Merchants* (2011)

Introduction

It is a well-known fact that *The Merchant of Venice* makes the spectator, the director, and the actor cringe. It is not officially labelled a tragedy, but it is generally agreed among academics that it is not a traditional comedy either. This play is therefore a source of confusion, malaise, uncertainty, and it makes us fear judgement and misunderstanding. What is truly at stake in the play is the status given to the racist insults—their creation, reception, scope, and dramatic function. The complexity of racist insults is influential in the elusive characterization of the play. It seems relevant to explore the complex pragmatics of racist insults and to point out the fact that neither Manichean sectarism nor prejudiced bigotry rise from the text. The ambiguity of racist insults is what drew the attention of Abd-el-Kader Benali[1] and Dana Lori Chalmers.[2] Benali's work, *Yasser*, is a rewriting of Shakespeare's play *The Merchant of Venice*. This two-act play was written in 2001 in Dutch and then published for the 2008 Edinburg Festival Fringe[3]. Benali's cultural appropriation echoes Chalmers' *Two Merchants* subtitled "an adaptation of Shakespeare's *The Merchant of Venice*". In this play, Chalmers used the lines from Shakespeare's play and cut some passages to shorten the performance. She decided to have two performances of the play in a row for each show with one difference between them—

[1] He is a Morrocan-Dutch playwright and writer who published two novels *Waiting by the Sea* (1996) and *The Long-awaited* (2002) dealing with the issue of identity, in particular with the status of the immigrant. He was the recipient of the Lubberhuizen Prize in 1996 and the Libris Literature Prize in 2002.

[2] The adaptation *Two Merchants* was a doctoral research project, "The Play's the Thing", that Dana Lori Chalmers carried out for her PhD in Interdisciplinary Studies, "If you wrong us, shall we not revenge? : Daring Entertainment to Challenge Ideologies of the Arab-Israeli Conflict", University of British Columbia, 2014, under the supervision of Professor Stephen Heatley (2014).

[3] It was directed by Teunkie van der Sluijs and produced with the Studio Dubbleagent theatre company. The role of Yasser Mansour was performed by William al-Gardi. The first performance of the play took place in 2008 at the Assembly Rooms, for the Edinburg Festival Fringe. The play was also produced in Chopin Theatre, Chicago (USA) and Arcola Theatre, London (UK), respectively in 2008 and 2009.

the majority community would turn into the minority community. Antonio's community was made of Jewish Israelis for an hour and turned into Muslim Palestinians during the last hour of the performance. Whether an adaptation or a cultural appropriation, these works throw a new light on Shakespeare's play and invite the spectators to question their own biases about the controversial issue of the Israeli-Palestinian conflict. In both works, scenes of racist insults turn out to be ambivalent—they do not merely express violence or hostility, but they paradoxically become a bonding trigger between antagonistic characters. This paper aims at showing that the staging of racist insults in Benali's *Yasser* (2001) and Chalmers' *Two Merchants* (2011) evoke Derrida's theory of "hostpitality".[4] Significantly, racial slurs do not only display hostility, but they also create the possibility of empathy for the two rival communities of the plays—they turn out to be unexpected ethical acts as they are staged in both productions. We will first discuss the Israeli-Palestinian crisis and the wall of non-communication as the context of two contemporary appropriations/adaptations of *The Merchant of Venice*. Then we will move on to examine the issue of casting politics and the status given to racist insults in *Yasser*, emphasizing the shift from showing their insulting effect to revealing their ethical potential. Eventually, we will analyse the discrepancy between insults and the setting made visible on stage in *Two Merchants*, studying the aesthetics of a scenography in anamorphosis to show how "hostpitality" emerges.

1. The Israeli-Palestinian Crisis and the Wall of Non-communication as the Context of Two Contemporary Appropriations of *The Merchant of Venice*

Often introduced as one of the most controversial issues of contemporary current events, the Israeli-Palestinian conflict relies on a crisis of non-acceptance and mis-understanding. In 1947, Zionist leaders decided to proceed with the project of creation of Israel with the support of the British government which obtained authorization from the covenant of the League of Nations to administer a mandate over Palestine in 1920. At the end of the British mandate, a war started between Zionists and the indigenous population who refused to accept colonization of their lands. The Arab population lost the war and were denied the right to self-determination and self-government for they were expulsed from their homes and became refugees. This event,

[4] Jacques Derrida, *Of Hospitality: Anne Dufourmantelle Invites Jacques Derrida to Respond*, trans. Rachel Bowlby (Stanford, CA: Stanford University Press, 2000) 45.

seen as the war of independence for Israel, became known as the Palestinian Al-Nakba (the catastrophe) and started the fight for the right to return, known as the Al-Awda. The issue at stake in this conflict is that Israel regards this right to return, for the displaced populations, as a negation of its very legitimacy. The colonization of Palestine turned the indigenous population into strangers forcing them to leave their lands. The displacement of Arab populations and the creation of illegal settlements in the Gaza strip and the West Bank contributed to alienate the Palestinian nation for decades. Moreover, the state of Israel also decided to discriminate against people of Arab descent by depriving them of their mobility rights through the establishment of an official apartheid.

Shakespeare's play is not based on Manichean characterization and the racist insults used from beginning to end do not target exclusively Jewish characters. Both Antonio and Shylock insult each other and both resort to the devil trope to attack the other. In the same scene, Antonio insults Shylock by turning him into the devil when the latter attempts to convert him to his reading of the Bible: "The *devil* can cite Scripture for his purpose." (I, iii, 94; emphasis added).[5] Ironically, Shylock rejects Antonio's invitation to have dinner in his home by describing such a place as Hell: "[…] the habitation in which your prophet the Nazarite conjured the *devil* into." (I, iii, 354; emphasis added). As they both use racist insults, Christians and Jews appear as similar figures—so similar that Portia cannot tell one from the other: "Which is the merchant here, and which is the Jew?" (IV, i, 170). The play does not introduce Christians and Jews as mortal enemies involved in a clash of civilizations, but it points out the extent to which their identities are blurred and connected. Thus, the play emphasizes the complex relationship between two communities as a clash of centrifugal and centripetal forces. Shylock and Antonio's link is characterised by hospitality and hostility. There are attempts to reach out to the other, as with Antonio inviting Shylock to break bread with him in his own house as well as attempts to hurt the other's feelings, as does Antonio humiliating Shylock with words of abuse. Shakespeare's play relies on dialectics of hostility and hospitality, which is the very foundation of the complex relationship of Jews and Christians—introduced as interdependent communities throughout the play.

[5] William Shakespeare, *The Merchant of Venice* John Drakakis, ed. (London: Bloomsbury, 2006). All quotations from the play follow this edition. Act, scene and line numbers are in parentheses in the text.

The Israeli-Palestinian conflict is the result of the failure of international diplomacy and the symptom of a peace process in a dead-end. In this context of political immobility, Benali and Chalmers decided to commit themselves to set peace in motion through their adaptations of *The Merchant of Venice*. As committed directors, they acknowledged the Israeli-Palestinian conflict as "a limit situation" that Jean-Paul Sartre defines as a universal and extreme situation posing an ethical dilemma. Interestingly, both adaptations seem to be in keeping with what Sartre had in mind when he wrote his essay "For a Theatre of Situations" in 1947.[6] He argued for a theatre focusing on situations and story-telling rather than on characters themselves. Indeed, Benali and Chalmers were interested in the paradoxical situations that the plot put the characters in, rather than in the characters themselves—they were fascinated by the interactions between characters and the choices they made in an ethical predicament or a "limit situation" to use Sartre's terminology.

They both chose to tackle the issues of the play differently in the appropriation process.[7] First, Benali's work involved an actual rewriting of the play which led him to change the text and only include a few lines from Shakespeare's play. We could argue that Benali managed to produce a "revision" of Shakespeare's play as Adrienne Rich put it: "Revision, the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction […]".[8] Benali is looking at Shakespeare's play through the eyes of the eponymous character of his play who turns out to be a contemporary Palestinian actor. This "revision" or rewriting is meant to have a dialogic relationship with Shakespeare's play for they enlighten each other. However, Chalmers' innovation was not about the text itself that she merely cut without making

[6] "[I]f it's true that man is free in a given situation and that in and through that situation he chooses what he will be, then what we have to show in the theatre are simple and human situations and free individuals in these situations choosing what they will be. The character comes later, after the curtain has fallen […]. The situation is an appeal: it surrounds us, offering us solutions which it's up to us to choose. And in order for the decision to be deeply human, in order for it to bring the whole man into play, we have to stage limit situations, that is, situations which present alternatives one of which leads to death. […] [In theatre] all the spectators are united, situations must be found which are so general that they are common to all. Immerse men in these universal and extreme situations which leave them only a couple of ways out, arrange things so that in choosing the way out they choose themselves, and you've won—the play is good. It is through particular situations that each age grasps the human situation and the enigmas human freedom must confront." (Jean-Paul Sartre, "For a Theatre of Situations," trans. Richard McLeary, *Modern Theories of Drama,* ed. George W. Brandt (Oxford: Oxford University Press, 1998) 43.

[7] According to Huang and Rivlin's definition of "appropriation" as "an ethical stance": "[…] appropriation carries strong overtones of agency, potentially, for the appropriator, it can convey political, cultural, and in our contention, ethical advocacy", Alexa Huang and Elizabeth Rivlin (eds.), *Shakespeare and the Ethics of Appropriation* (New York: Palgrave Macmillan, 2014) 10.

[8] Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," *College English*, 34.1 (1972): 18.

any other changes to the lines. She put the emphasis on the creation of a symbolic scenography setting the scene in Jerusalem. She provided the spectators with a new interpretation of the play thanks to the change of setting. However, she chose to add a subtitle to her play to emphasize the dialogical relationship with Shakespeare's play pointing out it was "an adaptation from Shakespeare's *The Merchant of Venice*".

2. The Issue of Casting Politics and the Status Given to Racist Insults in *Yasser*: From Showing Their Insulting Effect to Revealing Their Ethical Potential

In the opening sequence of the play,[9] Benali draws the spectator's attention to a significant scene in which Yasser reports a case of racial profiling at the airport. Through the character of Yasser, the audience is shown the power of the abusing gaze as well as the insulting effect felt by the abused. He tells the story of how custom officers treated him as he arrived in an Israeli airport to play Shylock in a performance of *The Merchant of Venice*. His face was scrutinized by the custom officers who took a long time to stare at him and even glare at him. They were looking for a sign of physical resemblance with an Islamic extremist. They were trying to find a specific phenotype to confirm the identification of Yasser as a terrorist. After this examination, the custom officers decided that Yasser fit racist stereotypes, and so they put him in temporary detention as he was identified as a potential threat. Their anatomizing gaze had the effect of cutting Yasser's face to pieces and of dissecting him only to focus on his nose—thus stigmatized through their own act of looking. Yasser was exposed to their abusing gaze and detained without probable cause. This racist gaze is a symbolic racist insult showing how the abuser produces the insult. As Yasser stood on the stage to tell his story to the spectators, he turned his head to show his side profile to the audience. In the background, we could see a framed picture of Yasser Arafat hanging on the wall behind Yasser. As the custom officers were scrutinizing Yasser's face, they took some pictures zooming in on Yasser's nose. Interestingly, the *modus operandi* of the abusing gaze is shown on stage through their taking pictures of Yasser's nose. Benali put his spectators to the test by putting them in the custom officers' shoes. Indeed, spectators can see the side profile of Yasser and, just behind him in the background, the

[9] For a detailed review of the play, see Jessica Apolloni, "Shylock Meets Palestine: Rethinking Shakespeare in Abdelkader Benali's *Yasser*," *Shakespeare Bulletin*, 31.2 (2013): 213-32.

framed picture of Arafat. It is then up to each spectator to adopt or not the abusing gaze of the custom officers.

Yasser is an actor and he was chosen to play Shylock—this opens the question of casting politics. Does the actor have to be or to become Shylock? He tells the audience that he needs to put on a prosthetic nose to become Shylock and that without it he will not be able to do so. However, he informs the audience that his nose was stolen as he was at the airport. The issue at stake now is to see how he can play Shylock without the prosthetic nose. This prop is an artificial device used to augment Yasser's own nose to make it look like a "Jewish" nose. This prop aims at creating a disability or an impairment to make Yasser look disfigured enough to fit the racist stereotypes stigmatizing Jews as having protruding noses. This issue of the prosthetic nose raises the question of whether to embody racist insults or not. The actor can either use props and costumes to make the racist insult a true statement or to emphasize the delusive character of the insult by creating a discrepancy between the racist insult itself and the actor's body on stage. Using a protruding nose gives implicit legitimacy to the racist insult by materializing it into the prop. This urge to get as close as possible to reality is reminiscent of naturalism: the prop would have been used as an index, *i.e.* a performance sign expected to point to the fact that the actor wearing it was Shylock the Jew. Nevertheless, this fails for the nose gets stolen. Therefore, it is not present on stage, but it is not completely absent either. It is worth noticing the spectrality of this item haunting the stage as Shylock appears. By being a striking prop, the nose could be seen as a visual, non-verbal racist insult because it shows a causal link between racist insults and the abused—one causing the other. The non-presence of the prosthetic nose on Yasser's face appears as a symbol of the abusing gaze only perceiving unreal racist fantasies and not reality itself.

In this performance, the racial slur appears as an unexpected bonding trigger pointing out the blurred in-between of the "hostpitality" of the childhood memory scene. In the first part of the play, Yasser is both abuser and abused. His not being able to play Shylock without the nose leads him to start an introspection—thus moving on from focusing on Shylock to focus on himself. He remembers a childhood memory and starts picturing it. As a child, he used to indulge in role-playing and impersonation to entertain his friends. He loved playing Yasser Arafat but one day he dared impersonating Yitzhak Rabin and Shimon Peres. Because of this, the Israeli police arrested him. His mother bailed him out and was horrified, not because her

child was taken by the police but because on the same day, Israeli soldiers killed her husband and Yasser's father. She was angry at her son for playing a Jew and saw that as a betrayal. His mother was traumatized, and her pain led her to see all Israeli soldiers as the enemy. Contrary to his mother, Yasser remembers what his father taught him about drama:

> Those are actors, says my father. They can play anyone. Be anyone. Say anything and get away with it. They even get paid too. When I was your age, I wanted to be an actor. So that by putting on a mask, I could cross all borders. I would learn a new tongue and outlaw kings and presidents. I could meditate between war and peace. Between the living and the dead. I would teach humanity what respect is.[10]

Yasser confesses that he forgot about this lesson and he becomes aware that he does not need the racist prop to play Shylock. When thinking about what happened to him at the airport, Yasser immediately bonds with Shylock and understanding that sharing a traumatic experience of a similar abuzing gaze brings them together: "The Arab understands Shylock better than anyone!".[11] At this stage, Yasser takes the hanger with Shylock's costume on it—he is ready to perform, feeling closer to Shylock than he ever did. This scene shows that the abuser needs to look far from himself as Yasser does when, as an actor, he is entrusted with the task of playing Shylock on stage. This leads him to go back to himself and have a closer look. It is precisely this back and forth movement between the self and the other that enables Yasser to change perspectives and break free from the mechanics of the racist insult. As Yasser performs as Shylock, he crosses racist borders bonding with Shylock through the insult. Sharing the same traumatic experience of the abusing gaze leads Yasser to feel closer to Shylock—a solidarity ironically produced by racist insults.

3. Showing the Gap Between Words of Abuse and their Staging in *Two Merchants* to Show "Hostpitality"

When characters resort to racist insults, the situation does not involve merely one abuser and one abused. Instead, it involves two groups of people that are connected either to the abuser or to the abused. What is at stake is more than the two individuals facing one another—the scene of racist insult in *Two Merchants* turns the abuser and the abused into representatives of their

[10] Abd-el-Kader Benali, *Yasser. A Monologue*, trans. Terry Ezra (Amsterdam: Stichting Studio Dubbleagent, 2008) 39.
[11] Benali 42

own communities.[12] Through the insult, each representative attempts to remember his belonging to a specific community. Indeed, racist insults are closely linked to the nationalist tendencies that shape the identity of a specific community. When it comes to racist insults, memory is therefore fundamental, and particularly for the Israeli and Palestinian communities of *Two Merchants*. On stage, the abuser—whether Israeli or Palestinian—remembers a traumatic event that characterizes his community. The Palestinian traumatic memory is staged through a monument that is placed in centre stage. It is a sculpture of a five-feet tall hand that is clenched into a fist. On its bedrock, one can read the statement "We will return". These words refer to what is known as "Al-Nakhwa", i.e. to the hope that Palestinian civilians had when they experienced the "Al-Nakhba", which means "catastrophe" in Palestinian Arabic. To decipher this reference, we have to bear in mind that in 1948, approximately 750,000 Palestinian civilians were displaced against their will which was unethical, illegitimate and unnecessary. In the performance in which the Palestinians have a majority status and the Israelis a minority status, the Palestinians won the war against the Israelis and were able to prevent the colonization and occupation of their lands. The monument placed centre stage commemorates their victory and the traumatic experience of "Al-Nakhba" for their whole community. On the other hand, the Israelis' traumatic memory is staged through another monument that is also the sculpture of a gigantic hand. However, two things are different: there is a tattooed number on the wrist of the hand and on the bedrock, one can read "Never again". This monument is a reminder of the "Shoah", the traumatic historical event that is part and parcel of the Jewish and Israeli community history. Interestingly, having these two monuments centre stage reminding the spectators of the traumatic catastrophe of each community—"Shoah" in Hebrew and "Al-Nakhba" in Palestinian Arabic—becomes highly significant in the scenes of racist insults. These monuments are the visual reminders of the traumatic memory that triggers the urge to resort to racist insults for the characters on stage. Through them, the spectators are shown that Palestinians and Israelis share the same source of resentment—they are both using racist insults

[12] Norbert Elias insisted on the specificity of racism: "[it] does not need an objective, specific difference to arise insofar as it is able to create one from scratch. […] The dominant group projects its domination by excluding outsiders from places of political power and decision-making—this reinforces social harmony and contributes in spreading rumours and prejudice which role is first and foremost to enhance the positive image this group has of itself and on the other hand the negative image they have of any outsider." Norbert Elias and John L. Scotson, *The Established and the Outsiders* (London: Sage Publications, 1994) 13-15.

as they still feel the pain of the traumatic memory defining their own communities. We could argue that the stage designer was right to set the monuments centre stage to make them the point of origin of the antagonism between the two communities and so the trigger of racist insults.

Through the performances of *Two Merchants*, Palestinian and Israeli characters alternate as the abusers and abused. Both become at some point the recipients of a racist insult, so they share the experience of being left with an open wound—not a physical injury but a psychological one. On stage, the abused even fall prey to anxiety and a form of existential angst. Chalmers managed to stage the feelings of fear that Palestinians and Israelis experience as racist insults target them. Indeed, the characters share the same fear of alienation and dispossession. The racist insult makes the abused afraid of disappearing or ceasing to exist—therefore, the abused are stricken by a fear of dispossession, for instance, a fear of being denied self-determination or self-government, the fear of being forced out of one's homeland, or the fear of being imprisoned and losing freedom. In performance, one of the abused is part of a community that has a minority status. This community loses its connection to its homeland and so to its past, its tradition and cultural identity. Members of the minority community are forced out of their lands and pushed into segregated areas separated by walls from the living space of the majority community. This restricted mobility contributes to instilling fear of complete annihilation in the minority community. The lack of space given to the minority community is therefore evidence that the majority community tries to alienate the others to make them feel like strangers in their own land. Indeed, because of displacement, the minority community becomes a group of refugees—individuals sharing a language, a culture, a memory but with no land. For refugees who lost their connection to their homeland, the fear of alienation is quite real. Such fear triggers what we could see as the survival instinct of the abused who make their best to keep the memory and cultural traditions of the community alive at all costs. In performance, the abused of the minority community perform symbolic acts of resistance to fight this fear of dispossession.

Chalmers decided to create two different versions of *The Merchant of Venice*—with two performances staged one after the other. In Chalmers' adaptation of Shakespeare's play, there is not one merchant but there are two as the title of the adaptation suggests—*Two Merchants*. The emphasis is then immediately laid on the idea of duality that both the actors and the

spectators experience. The same actors play the same roles in the two performances but the context changes. In one version of the adaptation, the community that enjoys the majority status is Israeli and Jewish while the other community, made up of Palestinian Muslims, has the minority status. In the second version of the adaptation, the community with the majority status is Palestinian and Muslim while the Jewish and Israeli community becomes the minority one. The actors switch from Israeli Jewish identity to Palestinian Muslim identity—thus duality is experienced by the actors as well as the spectators. By departing from Shakespeare's play, Chalmers leads her spectators into the midst of the Israeli-Palestinian conflict.

Chalmers has developed a theory about the role of drama in the context of political issues—she coins it "Ideologically Challenging Entertainment" or "ICE". Precisely, it is a kind of performance that questions binary thinking, bigotry, and Manicheanism such as the pattern of "us versus them" that is recurrent in ideologies associated with radicalization, violent conflicts, and terrorism. The point of ICE is to help the audience to challenge their biased opinions on the Israeli-Palestinian conflict to shift from prejudice to a rational approach emphasizing parallelism, symmetry, and comparison. Interestingly, with the ICE, *Two Merchants*, Chalmers threw a new light on Shakespeare's play by showing that *The Merchant of Venice* is not a play about anti-Semitism but a play about the complex relationship of two communities attacking themselves but also needing themselves—a paradox that becomes obvious in the scenes of racist insults.

A parallel can be drawn between Antonin Artaud's "Theatre of Cruelty" and Chalmers' theory of ICE. In both these theories, the director attempts to put forward symbolic gestures or inarticulate screams to stage the extremes of human nature. Both Artaud and Chalmers intend to give a certain responsibility to spectators to make them face reality as it is. Theatre is then introduced as a therapy against forms of radicalization such as racist insults. As Artaud put it himself: "[Theatre must] reveal a depth of latent cruelty by means of which all the perverse possibilities of the mind, whether of an individual or a people, are localized".[13] Chalmers shares such conception of drama insofar as she values the necessity to make the spectator aware of the violence and the futility of fundamentalism through performance. Eventually both Artaud and Chalmers developed a symbolic scenography to appeal to the spectator's inner voice and not to

[13] Antonin Artaud, *The Theater and its Double*, trans. Mary Caroline Richard (New-York: Grove Press, 1958) 30.

the voice conditioned by society that exists in every individual. The spectator may reach a state of real consciousness by breaking down the influence of social norms and ideologies. The audience is expected to break free from ideology by putting an end to the duality of the bicameral mind.

Conclusion

Chalmers' cultural appropriation *Yasser* and Benali's adaptation *Two Merchants* help us to change our perspective on the Israeli-Palestinian conflict and on Shakespeare's play itself. They analyse the dialectic of alterity and identity through the prism of racist insults. These are not introduced as the symptoms of an unethical relationship between abuser and abused—on the contrary, they are evidence of an unexpected ethical bond between abuser and abused. Insults are defined by their context—even racist insults are closely linked to the context in which they emerge. They may be the sign of a wall preventing communication between two individuals or two groups of people or they may be a bridge facilitating understanding and leading to acceptance. This very ambivalence is obvious in Shakespeare's play as well as in Chalmers and Benali's works. The racial slur is first introduced as a harmful, unethical act meant to humiliate the abused to the point of losing their face. However, on stage, they become more than signs of hostility—they become a bonding trigger making abuser and abused face each other in the ethical experience of empathy. There is a switch from the unethical, insulting effect to the ethical, bonding effect of racist insults. Paradoxically, racial slurs become ethical triggers leading antagonists to what Emmanuel Lévinas called "the epiphany of the face".[14] In Chalmers' and Benali's works, insults enable antagonists to transcend hostility and accept the other in an act of hospitality and empathy—in an "ethical relation" that Lévinas defines as the "face-to-face".[15] Through the performances of *Yasser* and *Two Merchant*s, the creative crew made up of directors, scenographers, and stage designers worked together to create a specific setting in which racist insults would mean something different from one might expect. The scenography created for both performances becomes a space in which racist insults do not draw people apart but precisely draw them closer. Chalmers and Benali's work is an act of political

[14] Emmanuel Lévinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Dordrecht, Boston, London: Kluwer Academic Publishers, 1991) 199.
[15] Lévinas 202.

resistance against sectarian ideologies—they "write back" against dominant discourse about *The Merchant of Venice* and about the Israeli-Palestinian conflict. *Yasser* and *Two Merchants* emphasise the dialectic between past and present, self and other, abuser and abused, Shakespeare's play and its adaptations—thus pointing to a back-and-forth motion capable of bringing down dogmatic ideologies. What is at stake here is to show the paradox between impervious political borders and the permeable ontological borders between the native and the stranger, the self and the other, the abuser and the abused.

We can only deplore the fact that President Donald Trump had not had the opportunity to attend these productions before officially recognising Jerusalem as the capital of Israel. Those two productions could have taught him that building walls will not help solve the Israeli-Palestinian crisis and that it is never too late to build bridges to make peace—even with racist insults.

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Edinburgh International Festival 2016 Shakespearean Repertoire, Shakespeare at 400 Celebrations and Crisis in Contemporary Britishness

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Although Shakespeare's body of work has been persistently in vogue, it is fair to say that 2016 marked a specifically heightened interest and engagement with Shakespeare's legacy not only across the UK but all over the world. With the celebrations of the 400th centenary of his death, Shakespeare pervaded the national and global cultural spheres not only as "the greatest English playwright", but also as a national treasure and a pillar of universal cultural heritage. While this elevated mood was largely disseminated and nurtured by global theatre festivals and art events dedicated to Shakespeare, this commemorative reflex extended beyond theatrical productions and found expressions in other representative forms and public celebrations, facilitated by the Shakespeare at 400 Consortium and the "official" framework of British Council's "Shakespeare Lives" initiative.[1] Perhaps not surprisingly, a number of international cultural events and European festivals' nod at the Shakespeare at 400 celebrations in 2016 was indexed within the larger framework of this government partnership.[2] With the British Council's mission to build and promote international collaboration and cultural exchange, such institutional endorsement of international Shakespeare festivals all around the world may strike one only as occupational. Still, this institutional collaboration belies an ideologically charged narrative about Shakespeare's status as the quintessential monument of English heritage: as much as celebrating and spreading the legacy of Shakespeare, the "Shakespeare Lives in 2016" project also constitutes a fundamental part of the Conservative UK government's nation-branding campaign "GREAT" that seeks to attract global financial capital to Britain.[3] GREAT Britain campaign's strategy indexes British cultural and popular landscape as part of its brand identity, thus using cultural,

[1] The list of exhibitions, plays, film screenings, talks and conferences and other celebrations carried out by Shakespeare Lives project could be found here: "About Shakespeare Lives". *Shakespeare Lives,* British Council, 2016. <https://www.shakespearelives.org/programme/> 15 January 2018.

[2] One major example that bore Shakespeare Lives affiliation is 20th Gdansk Shakespeare Festival: "20th Gdansk Shakespeare Festival" *British Council Poland*. British Council, 2016 <https://www.britishcouncil.pl/en/events/20th-gdansk-shakespeare-festival>. A comprehensive list of collaborations could be seen here: "Shakespeare400 Consortium" *Shakespeare400.org*, Shakespeare400, 2016 <http://www.shakespeare400.org/> 15 January 2018.

[3] Apart from financing Shakespeare Lives events in 2016, Shakespeare and his works regularly feature in GREAT campaign posters as part of the national heritage of Britain, which can be studied in detail here: "Welcome to the Great Britain Campaign" *Great Britain Campaign*, 2016 <http://www.greatbritaincampaign.com/> 15 January 2018.

artistic and literary productions, including Shakespeare, as "exports" in the global financial market it operates in. My point of entry into a consideration of Shakespeare's role in the Conservative UK government's larger trade, tourism and investment strategies is predictably informed by the neoliberal economic turn in Britain with Thatcherism from the 1980s on that facilitated the increasing encroachment of market reasoning into modes of dissemination and consumption of culture. As shall be seen shortly, Shakespeare's cult status in national imagination precedes any debate around cultural policy issues. However, my argument suggests that it is precisely this universal, transcendent standard associated with Shakespeare that also masks his double function. Being systematically co-opted as an incentive in the country's international economic, diplomatic and cultural impact program, Shakespeare and his legacy provides an anchorage in reinforcing an image of Englishness, or rather an English-salient Britishness in the global arenas that his cult status is celebrated.

This paper offers a critical eye to this special collaboration between government-sponsored Shakespeare Lives in 2016 project and international European arts and culture festivals' engagement with Shakespeare specifically in the post-war British context. As one of the earliest international arts festivals launched after the Second World War, the Edinburgh International Festival will be taken as a case in point to better illustrate the culturally charged locus that Shakespeare occupies in the British national imagination. Ever since its inaugural program in 1947, as well as negotiating the issues of high and popular culture, the Edinburgh International Festival provided a platform to facilitate dialogue with the international cultural world on a national setting. As Angela Bartie in her study on Edinburgh festivals states, starting with the inaugural festival program, "the Festival was a chance to create a new post-war identity […] as well as asserting both civic and national identity through its internationalism and the high standards promised",[4] an ethos that is carried out by the festival directors to this day.

However, questions of "Scottishness" or the "national" aspect of the festival were also not absent, not least because the locale of the Festival happens to be a European country that was not only struggling to calibrate a post-war consensus, but has also been still mediating its dual identities of Scottishness and Britishness. This was perhaps most apparent in the Festival's theatre repertoire that featured national dramatic resources. As Claire Cochrane

[4] Angela Bertie, *The Edinburgh Festivals: Culture and Society in Post-war Britain* (Edinburgh: Edinburgh University Press, 2013) 43.

remarks in her *Twentieth Century British Theatre: Industry, Art and Empire* (2012), a sense of confident and outward-looking Scottish cultural identity was especially emergent following the failed 1979 Scottish devolution referendum in Scottish drama companies like Glasgow Citizen's Theatre and Edinburgh's Traverse Theatre,[5] with whom the Edinburgh International Festival had already been collaborating. The Festival's ambition to showcase its national theatre landscape while fostering its international outlook could be said to reach a milestone with the cooperation with National Theatre of Scotland after its establishment in 2006, an unlikely "national" theatre that literally did not confine itself within four walls and aspired for as much international and local outreach as possible.[6] However, in this specific Scottish/British context, the question of "national" quality of the showcased works is often accompanied by larger questions to do with the British political climate, especially of the past half-decade. First with the Scottish Independence referendum, then the Brexit decision, and the current talks of a possible second referendum to settle down the European integration issues for Scotland, the questions as to whether the Edinburgh International Festival would assume a stance that would comment on the national political debates did not quite cease to arise.[7] Theatrical productions like Rona Munro's trilogy *The James Plays* (2014), a co-production with National Theatre of Scotland and National Theatre of Great Britain, and *Anything That Gives off Light* (2016), again a NTS production, probed related Scottish-specific questions like pre-Union Scottish history and post-Union Scottish diaspora. However, rather than favouring or propagating a national or cultural distinctiveness, contestations of Scottishness especially in the National Theatre of Scotland's productions appear as "difficult questions about figuring 'Scotland' to speculate about what can be meant by 'performance'" as Joanne Tompkins puts it.[8]

It is with this specific political-cultural positioning of the Edinburgh International Festival that this paper attempts to reconsider the Festival's Shakespearean productions

[5] Claire Cochraine, *Twentieth Century British Theatre: Industry, Art and Empire* (Cambridge: Cambridge University Press, 2012) 220.

[6] *NTS* was not based at a permanent location and used different locales across Glasgow from warehouses to community centres until very recently, when the *Rockvilla*, an industrial area in Glasgow was decided to be the new headquarters of the company in 2017. More can be read here: "Rockvilla". *National Theatre of Scotland, 2017* <https://www.nationaltheatrescotland.com/about/rockvilla/?page=s8_15> 15 January 2018.

[7] This video interview with the Festival director raises the question again as recently as 2016: Fergus Linehan, "Nationhood and the Edinburgh Festivals" *FT.com*, Financial Times, 5 August 2016 https://www.ft.com/video/0709bead-b2c4-35bb-b102-6db02804e769 15 January 2018.

[8] Joanne Tompkins, *Theatre's Heterotopias: Performance and the Cultural Politics of Space* (London: Palgrave Macmillan, 2014) 73.

during the heavily marketed and institutionalized quadricentennial Shakespeare celebrations. Although the Edinburgh International Festival was not an organic part of the official celebrations that took place globally throughout 2016, the Shakespearean repertoire Edinburgh International Festival included in the 2016 program was nevertheless an acknowledgement of the Shakespeare at 400 celebrations. I argue that the poetics and the politics of the international profile of the EIF 2016 Shakespearean productions like *Shake!* (Eat a Crocodile, France), *Richard III* (Schaubühne, Germany), and *Measure for Measure* (Pushkin Theatre and Cheek by Jowl, Russia) distinguish the Festival from the main trajectory of commodifying and nationalizing impulses of the official Shakespeare at 400 celebrations that are part of the British Council's partnership with the Conservative UK government's nation-branding campaign GREAT. Instead, EIF 2016's Shakespeare repertoire under the Festival director Fergus Linehan makes an indirect but solid statement that reaffirms the festival as a heterotopian platform that offers a space that refutes hegemonic representations by way of a resistance to the institutionalizing and nationalizing impulses around Shakespeare. The resulting impact, I propose, is that with its Shakespearean repertoire in 2016, the Edinburgh International Festival offers an alternative celebration of Shakespeare's legacy, one that can be read against recent revivals in Shakespeare's role as a pillar of English national imagination. Hence, the nuanced political debate in which Scotland finds itself with the British state allows us a reconsideration of the culturally charged legacy of Shakespeare and Scottish cultural institutions' engagement with it.

Resurrecting Shakespeare: Shakespeare Lives in 2016 and the Crisis of Englishness

As has been already pointed out above, the year-long series of events, festivals and programs launched to commemorate Shakespeare's legacy in his 400th death anniversary in 2016 at times co-existed with the established Shakespeare and theatre festivals across Europe. While this 400th centenary collaboration with the British Council and the Foreign and Commonwealth Office was obviously limited to the duration of 2016,[9] it still enabled the official sanctification of said festivals and the Shakespearean scholarship they fostered. Of course, this one-off affiliation on the sponsorship level on its own cannot be said to have any

[9] To this day, GREAT campaign has still been adamant about revisiting Shakespeare Lives events across its social media presence. This way, social media vernacular and rituals such as "throwbacks" enable revisiting an already revisited experience and keep the commemorative impulse alive. Most recent example is a celebration of the Twelfth Night, the Eve of Epiphany by the GREAT Britain account: GREATBritain. "It's Twelfth Night […]" 5 January 2018, 4:48 PM, <https://twitter.com/GREATBritain/status/949306556713263104>

bearing on the statement that European Shakespeare festivals are and have been making. Yet, the fact that the commemoration of Shakespeare's 400th death anniversary was managed by a government initiative meant that it symbolically invaded and organized the acknowledging nods at the Bard under the umbrella of the highly catchy "Shakespeare at 400" motto. By so doing, it also revealed an interesting strain of the discussions around the Bard: the role of Shakespeare in constructions of Englishness and the contestations of English/British identities. As scrutinized in the collection of essays *This England, That Shakespeare* (2010), edited by Willy Maley and Margaret Tudeau-Clayton, nationalizing Shakespeare not only in the form of theatrical performances but also as a narrative impulse that would metonymically stand for the imagined community of the nation constitutes a significant counterpart to the readily accepted universality of the Bard's genius.[10] Indeed, a brief look at the popular cultural scene in Britain shows us a peculiar preoccupation with the cultural/national coordinates of the country: from the unmistakably patriotic and mood-altering St. Crispin Day speech delivered by Laurence Olivier in a filmic adaptation of *Henry V* right during the Second World War, to the more ambiguous and chaotic celebration of "the isles of wonder" with Caliban's words by Kenneth Branagh in the London 2012 Olympics opening ceremony, Shakespeare's *œuvre* has been evoked so as to remind and reassure the nation who she exactly is. One thing that could be observed in this frequently exercised need to talk back to the nation about its self-image is the backward direction of this dialogue. As Tom Nairn forcefully argues in his notoriously titled *The Break-up of Britain* (1977), this past-oriented vision of England figured frequently in interwar literature in an attempt to search for England under the fading influence of the imperial state.[11] The loss of imperial power and its expediency in English identity certainly points towards an ensuing crisis experienced in Englishness as a category of identity. Nairn further argues that, for all the appearance of a backward England in post-war poetry (Nairn's analysis focuses on Enoch Powell and G.K. Chesterton), it failed to morph into "a new national-popular consciousness" and instead presented itself as cultural nationalism.[12] My argument that Shakespeare provides a reservoir for a sense of Englishness that is struggling within contemporary political and social anxieties in Britain also follows this contention. Invocations of "Shakespeare's world" in 2016 not only

[10] Willy Maley and Margaret Tudeau-Clayton, "Introduction. 'To England send him': Repatriating Shakespeare," *This England, That Shakespeare: New Angles on Englishness and the Bard*, ed. Willy Maley and Margaret Tudeau-Clayton (Farnham: Ashgate, 2010) 1-20.
[11] Tom Nairn, *The Break-up of Britain* (London:Verso, 1977) 261.
[12] Nairn 262.

seek to celebrate the literary world of the Bard, but also throw the country back to the Golden Age of Gloriana in the last throes of the New Elizabethan Age.

In his article "Shakespeare-land" Graham Holderness scrutinizes at length this organic relationship between crisis and the national/cultural mythologies Shakespeare has to offer and traces it back to a demise that stems from the loss of Britain's imperial power and the ensuing vacuum in Englishness as an identity category that was largely defined through the Empire.[13] According to Holderness, this was largely enabled by an active process of "artifice and imitation, reproduction and replica"[14] that took its cue from the catalogue of cultural markers that Shakespeare provided. Holderness takes two Shakespeare themed events from 1912 – a pictorial guidebook *Shakespeare-land* and "Beautiful England" exhibition in Earl's Court Road – to illustrate the highly nostalgic and constructed images of England and Englishness that are rooted in the Shakespearean legacy. In these representations of "Shakespeare's world", anachronisms, airbrushing and fantasy abound: images of Edwardian Stratford-upon-Avon, Shakespeare's alleged birthplace, strangely mute the traces of industrial, modern transformation and instead are nestled cosily in a rural, temporally frozen landscape.[15] In other words, as the imperial world England was secured in dismantled rapidly and the War loomed in, a backwards looking and melancholic idea of an England that is frozen temporally (as in heritage industry today) and spatially (as in rural configurations of the country) gained momentum.

The element of replica and artifice that Holderness locates in the instrumentalization of Shakespeare in English nationalism surely heralds the type of English heritage industry in which Shakespeare plays a dominant role to this day. Yet Shakespeare's world is not limited to "England as Shakespeare-land", but extends beyond the actual, or imagined, cultural borders of the nation. Holderness traces Shakespeare's international reach by revisiting another special occasion designed to appreciate and promote Shakespeare's legacy: the anniversary of his death in its three hundredth year in 1916 and the accompanying book to this special event: *A Book of Homage to Shakespeare*. According to Holderness, *A Book of Homage to Shakespeare* (1916) brought together international scholars and writers of differing backgrounds and featured multiple languages, but the linguistic and artistic virtuosity of the Bard were not the only cause of celebration. Rather, Shakespeare was made

[13] Graham Holderness, "Shakespeare-Land," *This England, That Shakespeare* 201-19.
[14] Holderness 202.
[15] Holderness 201.

use of as an export that was in communication with the imperial discourse by way of imperial pathways.[16] This simultaneous locality and universality associated with Shakespeare's world is one that is also echoed in 2016's Shakespeare Lives events. A hundred years on, what Shakespeare Lives events achieve comes from a similar concern to find economic and cultural remedies to a sense of loss and disempowerment by exercising global impact via Shakespeare. Although in today's post-imperial late-capitalist world order such claims do not assume an imperial undertone, they do, however, play out in convoluted and opaque rules of global capitalism and still aim for economic domination.

The Shakespeare Lives project is an off-shoot of the ongoing trade and tourism campaign called GREAT that the UK government has launched in 2012 after the London Olympics and Paralympics. Closely working with the British Council to collaborate on educational and cultural projects like Shakespeare Lives, the GREAT Britain campaign has been exerting the same replicating and reproducing practice Holderness identifies via its serial advertisement of visuals that are supposed to capture both Great Britain and the "greatness" of Britain. By co-opting Shakespeare, GREAT campaign transforms the literary canon into an economic and ideological asset by turning the monumental and universal status of Shakespeare into a resource for "economic gain and soft power influence".[17] Shakespeare becomes the binding principle of various global events of different media, whose overriding strategy is guided by the current financial and political policies that the UK government is following. This way, the national literary and cultural canon, especially Shakespeare, gets conveniently subsumed within the Conservative British government's global strategy as a force of influence in a world where Britain strives to be an influential political and economic player, a need that became more pronounced after the Brexit referendum results. Indeed, it is this mutually lucrative partnership between the country and Shakespeare through which the global reach of Shakespeare's legacy is secured. With the help of the year-long events of the Shakespeare Lives project, Shakespearean space goes global and global space takes on a hyperreal aspect, bringing audiences together around a concoction of staple Shakespearean institutions like the RSC, official tourism/marketing strategies, and celebrity culture – a case in point being the iconic Shakespeare actor Sir Ian McKellen's "Shakespeare tour" that is

[16] Holderness 205-6.
[17] Conrad Bird et al., "Shakespeare is GREAT," *Shakespeare's Cultural Capital*, ed. Dominic Shellard and Siobhan Keenan (London: Palgrave Macmillan, 2016) 148-62.

organized by the British Council.[18] The space-time compression that characterizes the postmodern world as David Harvey theorizes in *The Condition of Postmodernity*[19] enables a Russian metro station to provide a portal into the world of Shakespeare, or an RSC production happening in London manages to capture audiences simultaneously across the world via online screening technology.[20] Yet amongst these intricate corporate world – culture industry relations, Shakespeare and Shakespearean legacy today still remain to be an issue to negotiate and dissect, and not just on the national level.

Shakespeare in Scotland in 2016: EIF and De-nationalizing Shakespeare

The frenzy of the Shakespeare at 400 celebrations, supported by the GREAT campaign, was potent enough to make its imprint on major festivals as well as declaring collaborations with other arts and culture events of the year like BBC Proms and Hay Festival.[21] The Edinburgh International Festival is neither a Shakespeare-related nor specifically a theatre festival, but is equally focused on other forms of art like dance, music and opera. Still, if we regard Shakespeare Lives events as an officially sanctioned response to a contemporary crisis in Britishness both at home and abroad, Scotland's Edinburgh International Festival offers us another perspective towards internationalism and Shakespeare's legacy. Though "international" seems to be the operative word in both EIF's 2016 Shakespeare repertoire and Shakespeare Lives events, a closer look at how this is achieved foregrounds the ideological nuances between the two, if not in an explicit way that obscures the artistic statement of the productions themselves. As has been pointed out before, the Edinburgh International Festival in 2016 was never an organic part of the Shakespeare at 400 celebrations on the sponsorship level, despite having acknowledged the speciality of the year on their website. While this alone does not earn the festival a firm position that challenges the nationalized and

[18] Eminent Shakespeare actor Ian McKellen's Shakespeare tour in India and China in 2016 was followed by his visit to Turkey in 2017: "Ian McKellen casts a spell on India and China" *British Council India*. British Council, 2016. <http://film.britishcouncil.org/comment/2016/ian-mckellen-in-india> 15 January 2018. "Sir Ian McKellen in Turkey" *British Council Turkey*. British Council, 2017. <https://www.britishcouncil.org.tr/en/programmes/arts/sir-ian-mckellen>15 January 2018.

[19] David Harvey, *The Condition of Postmodernity* (Oxford: Blackwell, 1992) 240.

[20] "Shakespeare on the Moscow Metro" *British Council Russia*, British Council, 2016 <https://www.britishcouncil.ru/en/event/shakespeare-passions-train-in-moscow-metro> 15 January 2018. "Stars shine to celebrate Shakespeare" *BBC Shakespeare Lives Online Festival*, BBC, 2016 http://www.bbc.co.uk/programmes/articles/3gr3J7Pg9wHckbw5NWhBHFd/stars-shine-to-celebrate-shakespeare 15 January 2018.

[21] "About Shakespeare Lives" *Shakespeare 2016 Lives*. BBC, 2016. <http://www.bbc.co.uk/programmes/articles/1N0y70KJVt5f2ccfvSqZF2c/about-shakespeare-lives> 15 January 2018.

monumentalized status of Shakespeare, the curatorial choice for the Shakespearean program compliments this indirect commentary that EIF communicates. The Edinburgh International Festival in 2016 featured three Shakespearean productions, all international dramatic works: French theatre troupe Eat a Crocodile's *Shake!*, an adaptation of *Twelfth Night*; *Richard III* by Berlin's Schaubühne; and Pushkin Theatre's *Measure for Measure* from Russia. What is so significant about these productions is that all three of them dislocate the original setting of the respective plays and stage dynamic after-lives for the Shakespearean play-texts. *Shake!* transposes *Twelfth Night* to a 70's sea-front with beach huts banging open and shut, lending the comic elements of the play an economically imagined spatial dynamism. The action in the play is interrupted regularly by Feste playing American hits on a record player and telling the audience corny jokes in English, which adds to the pop quality of the play. Other performance forms like pantomime and vaudeville too benefit the play's mix-and-match cast. German director Thomas Ostermeier's *Richard III* achieves a similar performative effect with the stage shifting fluidly between a theatre for Richard's psychotic machinations and a concert hall with a live drum set banging in the background as Richard exercises his verbose charisma on the audience as a rock star. As for Pushkin Theatre and Cheek by Jowl's joint production, *Measure for Measure* is recreated against the canvas of modern-day institutional intrigues in a Russian setting, opening Shakespeare up not only for creative inventiveness but also non-patriotic political interpretations on an international level.

Modernizing, or experimenting with, Shakespeare as these three productions are doing is nothing new when it comes to adapting or interpreting Shakespeare. In fact, adaptability and reproduceability of Shakespeare could be said to contribute to the quality of "timelessness" that is often attributed to his works, tragedies and comedies alike. However, when considered from the specific context of the institutionalizing and homogenizing influence of the 400th centenary celebrations, EIF Shakespeare repertoire's moving away from the more traditional interpretations that subscribe to a "Shakespearean legacy" throws EIF's alternative self-positioning into sharp relief. While this emphasis on "legacy" that accompanies celebrations and promotions of Shakespeare's works and culture is ambiguous enough to suggest clashing interpretations of the concept (both a conventional and inventive adaptation could well qualify as contribution towards a legacy, for instance) on the merit of the preservation impulse that it clearly connotes, it can also be said to be part and parcel of the heritage industry that revolves around Shakespeare. As Holderness notes in his collection of

essays titled *Cultural Shakespeare* (2001), this preoccupation with inheritance from the past and with reproducing the past in the present is very much visible in conservative political thinking in Britain.[22] EIF 2016's aberrance from such concerns with historiographic authenticity clearly rejects this mainstream understanding and instead generates a narrative of alternative dramatic expressions. Eat a Crocodile's *Shake!*, as its title suggests, is not only meant to "shake" the festival and the audience with its breezy, pop rendering of *Twelfth Night*, but also shakes the canonicity of the Shakespearean products, a status which also generates the questioning of the degree of "inventiveness" of inventive adaptations. Likewise, by hosting a *Richard III* adaptation that decidedly strips the play from its Tudor history setting, EIF 2016 paves the way for a dialogue by way of contesting the solidified historical productions. *Richard III* in this regard is a curious example. In 2014, only two years before Schaubühne's performance in Edinburgh, the DNA testing of the bones found in a parking lot in Leicester confirmed that they belonged to the body of King Richard III. The discovery drew media attention largely on the basis of anecdotal sensation and scientific thrill. Nonetheless, it did help surface doubts around the legitimacy of the successive dynasties.[23] The intrigues Schaubühne's *Richard III* dramatizes downplay this particularly English anxiety around the sacrosanctity of Tudor succession; and instead plays to a demonic display of power politics. In this way, it could be claimed that the EIF's distance to Anglo-hegemonic interpretations of Shakespeare reinforces the festival's heterotopian quality as an alternative space where "international" as opposed to "global English" versions of Shakespearean productions cohabit. Michel Foucault's formulation of the heterotopian space in his essay "Of Other Spaces" refers to isolated but nevertheless penetrable spaces in which real sites are "simultaneously represented, contested and inverted."[24] These "openings" offer a slice of the larger order they belong to, and theatre and the festivals come across as prime examples to this spatial reordering of the political and cultural set-up of society. The festival compresses time and space for the duration of a period of time, exists outside the external real sites, bringing forth their own set of codes and rituals.

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[22] Graham Holderness, *Cultural Shakespeare: Essays in the Shakespeare Myth* (Hatfield: University of Hertfordshire Press, 2001) 107.

[23] This *Telegraph* article gives a succint summary of the royal conundrum that Richard III's DNA match brings out: Sarah Knapton. "Richard III DNA shows British Royal family may not have royal bloodline" *The Telegraph*, 2 December 2015. <http://www.telegraph.co.uk/science/2016/03/15/richard-iii-dna-shows-british-royal-family-may-not-have-royal-bl/> 15 January 2018.

[24] Michel Foucault, "Of Other Spaces" trans. Jay Miskowiec, *Diacritics*, 16.1 (Spring 1986): 22-7.

Indeed, with the Edinburgh International Festival and the Fringe, every year throughout August the city of Edinburgh is transformed into a stage itself, which the inhabitants of the city continuously penetrate in and out of, and the experience of time and space gets suspended by the invasion of this alternative space within the actual space of the city. The festival transforms the spatial and temporal experience of the mundane not only of the festival-goers, but also of the inhabitants of the city as peripheral to this suspended alternative order. In this context, heterotopia as a modality, as a way of thinking about spatial (re)emergences proves especially useful when read against the homogenizing impulses of globalisation and global experience. With its global reach and mission, Shakespeare Lives operates in this conflicting space that both the attributed universality of Shakespeare and the national value it is attached with occupy. While the global space Shakespeare's legacy is disseminated across certainly constitutes an alternative space outside academic and canonical codes, inherent to the same global processes that enable the creation of such alternative spaces is the operation of global capital and power flows. Thus, an interrogation of the macrocosm in which Shakespeare's legacy has survived becomes useful in our reconsideration of the ideological implications of Shakespeare's cult status. Viewed from this perspective, theatre's capacity to underline these tangents takes on an additional significance. Joanne Tompkins picks up on this in her *Theatre's Heterotopias: Performance and the Cultural Politics of Space*, and posits that theatre as an alternative place with its capacity to "intervene in its culture" can actualize its potential as a site for resistance:

> A heterotopia, then does more than simply mark politics or ethics or conscience: it is a technique for exploring theatrical space that enacts a 'laboratory' in which other spaces – and therefore other possibilities for socio-political alternatives to the existing order – can be performed in greater detail than Foucault's conventional definition of theatre as heterotopic.[25]

It is precisely via this principle that EIF 2016's Shakespeare repertoire "intervenes" in the mainstream British treatment of Shakespeare in favour of dramatically nuanced, de-Anglicized Shakespearean narrative orders. Again, this is not to suggest that *Shake!*, *Richard III,* or *Measure for Measure* introduce ground-breaking, iconoclastic interpretations, especially because they certainly do not. Yet when compared to the "internationalization" claims of Shakespeare Lives initiative, of which the internationalization focus depends on carefully conducted market research and current political alliances as GREAT campaign's

[25] Tompkins 6.

market objectives dictate, EIF's claim on staging an international Shakespeare selection acquires more political significance as a resistant force against homogenous and/or capital-driven renderings.

As French cultural critic Pierre Bourdieu posited in *The Field of Cultural Production* (1993), works of art and the art world do not exist transcendentally outside of the influence of and interaction with other economic and political forces, like capital and power structures.[26] The Edinburgh International Festival, like other cultural and art events, is no exception of being a party to this, as it is also testified by the long list of public and corporate sponsors and individual benefactors that bookends the festival program every year. However, the extent to which financial capital interests interact with the ideological course that artistic and cultural productions take becomes a matter that deserves further scrutiny, especially with a figure like Shakespeare whose name has had a significant purchase in the national imagination of England. 2016's both publicly and privately funded Shakespeare Lives events are an apt example to this relationship insofar as this also unravels a deep-seated instrumentalization of the Bard whose works offer a kaleidoscopic picture that not only locates the nation, but also "saves Britain in her hour of peril" in times of crisis as Holderness delineates in *Cultural Shakespeare*.[27] The Edinburgh International Festival's 2016 Shakespeare repertoire was rather a miniscule contribution to the celebratory Shakespearean projects that took place in 2016. However, considering the jarring political and national cultures of England and Scotland as the two constitutive nations of the same state – United Kingdom of Great Britain – the internationalized Scottish response to the ongoing national fetishizing of Shakespeare certainly poses a strong positive challenge to the way Shakespeare's legacy is currently managed and made visible by way of a branding impulse.

Although by no means does this paper suggest that there can only be one singular correct way of approaching Shakespeare, still a relational consideration between these two currents, so to say, may prove conducive to more politically engaged reconsiderations of Shakespeare's "universal", "global", and "international" area of influence. The Scottish context as in the Edinburgh International Festival's 2016 engagement with Shakespeare is useful, especially in light of a more civic, culturally and ethnically inclusive national ideal that Scotland espouses as opposed to a growing insularity and disenfranchisement from

[26] Pierre Bourdieu, *The Field of Cultural Production*, ed. Randal Johnson (New York: Columbia University Press, 1993) 30.
[27] Holderness 39.

continental Europe that Westminster politics are going towards. Reading the dramatic selection that EIF 2016 made with regards to its homage to Shakespeare, it is not difficult to see a correlation between Edinburgh's aspiration to bring international art to a national audience and national culture to international audiences alike, and its espousal of the dramatically diverse and expressive international Shakespeare productions. Correlation does not grant causation. Yet, taking the socio-political specificity of Scotland into account, a Scottish bid at presenting Shakespeare internationally can pave the way for reconsidering the catalysing role Shakespeare plays at the intersection of nationalism, identity and appropriation.

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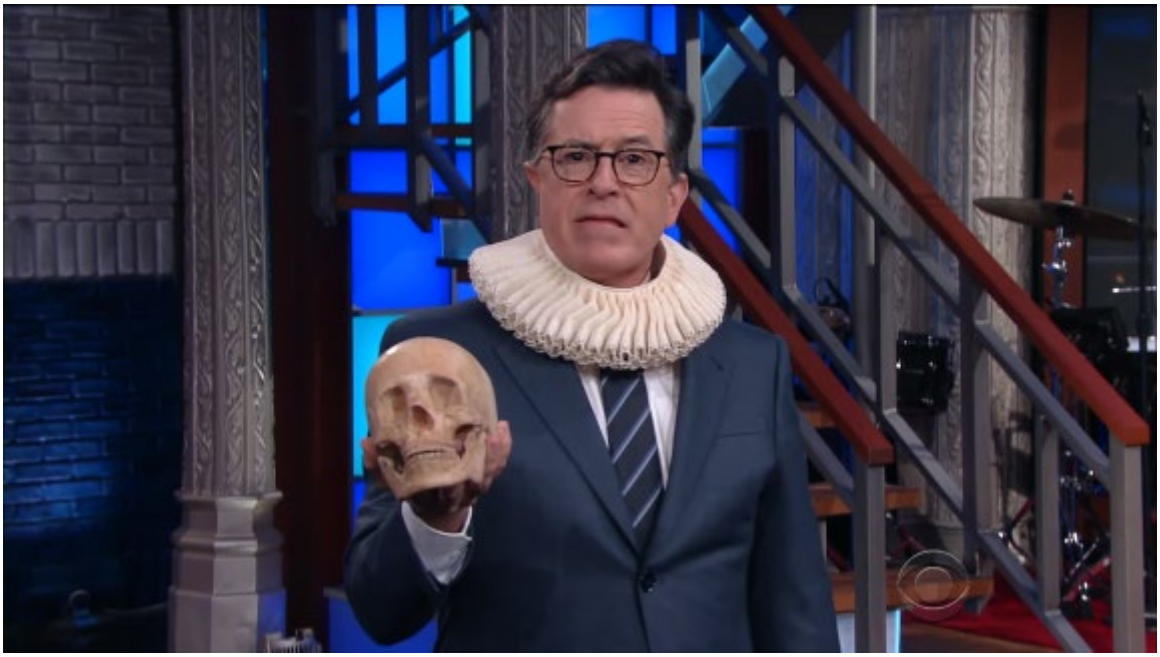
Students' best essays collection, Stan Reiner van Zon, Utrecht, March 2018 (Pre-print version)

The Effectiveness of Language in Speeches by Trump and Shakespeare

Stan Reiner van Zon, Utrecht University



Still from *The Late Show with Stephen Colbert*, Youtube video

Introduction

On July 19th, 2017, Stephen Colbert of *The Late Show with Stephen Colbert* donned a ruff, held aloft a skull and proceeded to read several lines of iambic pentameter. But the lines were not *Hamlet*, but Donald Trump's twitter message: "The Dems scream death as OCare dies!"[1] The intent was farcical, but is the comparison as farcical as Colbert's skit assumed? On the 16th of June 2015, Donald J. Trump descended the escalator in Trump Tower to announce his candidacy for president of the United States. A year later, on the speech's anniversary, journalist David Graham wrote for *The Atlantic*:

> Someone reading the morning news on June 17 would have known what the major themes of Trump's campaign would be, what his political persona would be, why he might be a major force, how he would bedevil the Republican Party, and just what his weaknesses would be.[2]

[1] Stephen Colbert, "Was That Tweet from Trump or Shakespeare?" *Youtube.com,* CBS, 20 July 2017, <https://www.youtube.com/watch?v=IWoSLf_samY> 15 Jan. 2018.

[2] David Graham, "What the Press Got Right About Trump's Candidacy," *The Atlantic.com.* Atlantic Monthly Group, 16 June 2016, <https://www.theatlantic.com/politics/archive/2016/06/what-the-press-got-right-about-trumps-announcement/487247/> 15 Jan. 2018.

In hindsight, the speech was an example of highly effective language. It set out the themes and idiosyncrasies of a campaign that would take its candidate all the way to the White House. Shakespeare, of course, is the uncontested master of effective language, as testified by the perennial deployment of Shakespearean language for all manner of political and cultural causes. This study posits that it would be both fruitful and salient to contemporary issues to take the comparison between Trump and Shakespeare's language seriously, and understand both as examples of highly effective language use. This study hopes to establish this by using the tools of Norman Fairclough's Critical Discourse Analysis to compare the aforementioned Trump speech to two famous Shakespearean speeches: The "This Sceptered Isle" speech from *Richard II*, and the "Evil May Day" speech from *Sir Thomas More*.

While Trump's road to the White House began two years ago, academic analysis of his rhetoric has only just begun to take off. When the first version of this paper was written in the summer of 2017, searches on the Google Scholar platform for "Trump rhetoric" and "Trump discourse" led to only one relevant result. As of January 2018, searches returned over two dozen relevant results. Including a search on citations of Trump's announcement speech, and narrowing results to published articles related to discourse and rhetoric left eleven relevant publications. Of these, three were inaccessible to the author of this study. These studies used the following approaches: Crines and Dolowitz: rhetorical analysis;[3] Lamont, et al.: qualitative content analysis; [4] Slaughter: cultural rhetoric; [5] Demata: Wodak's Discourse-Historical approach; [6] Levinger: rhetorical and discourse analysis, focusing on emotional appeals; [7] Johnson: Rhetorical analysis that "expands Roberts-Miller's understanding of demagoguery";[8] Al-Saeedi: "discourse analysis approach in light of Tannen's (2007) framework of repetition in

[3] Andrew Scott Crines and David P. Dolowitz, "The Oratory of Donald Trump," *Republican Orators from Eisenhower to Trump,* ed. Andrew Scott Crines and Sophia Hatzisavvidou (Palgrave Macmillan, 2018), 291–318. *Google Books,* <https://books.google.nl/books?id=jA5ADwAAQBAJ> 15 Jan. 2018.
[4] Michèle Lamont, et al., "Trump's Electoral Speeches and his Appeal to the American White Working Class," *The British Journal of Sociology*, 68 (2017): S153-S180.
[5] Stephany Slaughter, "#TrumpEffects: Creating Rhetorical Spaces for Latinx Political Engagement," *The Latin Americanist*, 60 (2016): 541-576.
[6] Massimiliano Demata, "A Great and Beautiful Wall," *Journal of Language Aggression and Conflict* 5 (2017): 274-94.
[7] Matthew Levinger, "Love, Fear, Anger: The Emotional Arc of Populist Rhetoric," *Narrative and Conflict: Explorations in Theory and Practice*, 6.1 (2017): 1-21.
[8] Paul Elliott Johnson, "The Art of Masculine Victimhood: Donald Trump's Demagoguery," *Women's Studies in Communication*, 40.3 (2017): 230.

discourse"[9]; and Sclafani, whose work is most extensive of all: a book-length sociolinguistic study devoted to Trump.[10] While there is some overlap between this study and those mentioned above, in particular those using some form of sociolinguistics or discourse analysis, the combination of Fairclough CDA and Shakespeare is unique to this study.

Shakespeare has, of course, been subjected to analyses beyond count, too much for a study of this scope to properly engage with. However, an extensive engagement, were it feasible, would still be outside the scope of this study. Notes from annotated editions, two for each play, will be used to enrich and strengthen the Shakespearean analysis, but this study's foundation is modern Discourse Analysis. In addition, this study considers its approach inherently meaningful because the speeches in question are still referred to and employed as if they were contemporary political speeches. Ahead of the Brexit vote the "This Sceptred Isle" speech was referenced repeatedly. Neal Ascherson in *The New York Times* wrote regarding leave voters: "There's still a providential feeling about Shakespeare's 'sceptred isle' as 'this fortress built by Nature.'"[11] A few months earlier Jonathan Jones in *The Guardian* made a similar invocation, writing that: "All the passion about the EU debate may seem to be on the Brexit side, with their enthusiasm for national sovereignty and visions of a sceptred isle."[12] The "Evil May Day" speech has a shorter history in the Shakespearean canon, but that has not deterred its deployment for contemporary causes. On September 16th, 2016, U.S. Ambassador to the U.N. Samantha Power gave a speech titled "Remarks on 'The Strangers' Case': The Power of Empathy in Art and Diplomacy."[13] In the middle of Ambassador Power's speech, actor Jay O. Sanders performed the "Evil May Day" speech for the audience.

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[9] Habeeb M. Areef Al-Saeedi, "The Function of Repetition in Trump's Inaugural Address: A discourse analysis study," *Journal of Education College*, Wasit University, 1.28 (2017): 714.

[10] Jennifer Sclafani, *Talking Donald Trump: a sociolinguistic study of style, metadiscourse, and political identity* (New York: Routledge, 2018). *Google Books,* <https://books.google.nl/books?id=uxIwDwAAQBAJ> 15 Jan. 2018.

[11] Neal Ascherson, "From Great Britain to Little England," *Nytimes.com*, The New York Times Company, 16 June 2016, <https://www.nytimes.com/2016/06/19/opinion/sunday/from-great-britain-to-little-england.html> 15 Jan. 2018.

[12] Jonathan Jones, "These anti-Brexit posters show just what we lose by leaving the EU," *The Guardian.co.uk,* Guardian News and Media Ltd, 26 Apr. 2016, <https://www.theguardian.com/artanddesign/jonathanjonesblog/2016/apr/26/anti-brexit-posters-wolfgang-tillmans-eu-referendum> 15 Jan. 2018.

[13] Samantha Power, "Remarks on "The Strangers' Case": The Power of Empathy in Art and Diplomacy, at the Lincoln Center Global Exchange," *2009-2017-usun.state.gov,* U.S. Mission to the United Nations in New York City, 16 Sept. 2016, <https://2009-2017-usun.state.gov/remarks/7434> 15 Jan. 2018.

To keep editorial influence similar between texts, the same source is used for both speeches: *The Oxford Shakespeare: The Complete Works*.[14] Differences between the Oxford Shakespeare text and the annotated editions used were kept in mind during, but not included in, the analyses. For the "Evil May Day" speech, the entire Shakespearean passage was used. For the "This Sceptred Isle" speech, the passage from the beginning of the scene to Gaunt's departure and the following two lines of Richard's immediate retort were used.

While this study is limited in scope, it intends to establish that this type of analysis has great potential: that an understanding of the language of a master such as Shakespeare can help deepen our understanding of how even a more linguistically challenged figure such as Trump also displays mastery of language, and that modern methods designed for modern discourse, such as Fairclough's, can still contribute to our understanding of Shakespearean language.

Methodology

This study's analysis will apply to the chosen texts the tools of Critical Discourse Analysis as presented by Norman Fairclough in *Discourse and Social Change*.[15] Fairclough's CDA provides a set of sociolinguistic features through which to engage in textual analysis that are both strongly linguistically grounded and primed to catch the political and social implications of the text being researched. The choice for this work over Fairclough's more recent works was made because the model presented in *Discourse and Social Change* is more linguistic in nature, making it particularly apt for a study narrowly focused on three small texts. With only minor modifications, this analysis will follow the structure for textual analysis provided by Fairclough in chapter eight and elaborated on in chapters five and six. This structure consists of highlighting the following language features (explanations are adapted and at times simplified, all page references here are to *Discourse and Social Change*):

Interactional Control: The extent to which participants control who speaks, when they speak, and what is spoken about. For brevity's sake, this study uses the term more narrowly than Fairclough, encompassing only: Turn-taking (152); Exchange Structure (153); Topic

[14] William Shakespeare, *The Oxford Shakespeare: The Complete Works*, ed. Stanley Wells and Gary Taylor (Oxford: Oxford U Press, 1998). All quotations from Shakespeare follow this text. Act, scene and line numbers are given in parentheses in the main text.
[15] Norman Fairclough, *Discourse and Social Change* (Cambridge: Polity, 2016). All page references to this work are in parentheses in the text.

Control (154); Setting and Policing Agenda (155); Formulation (157). This study considers politeness, modality, and ethos as separate headings, as below.

Politeness: The way participants use politeness strategies to establish and manage their relationship towards other participants (162).

Modality: A grammar element. How speakers express levels of affinity with certain statements (158).

Ethos: The construction of selves, identities, throughout the text (166).

Connectives and Argumentation: The meaning constructed by the explicit and implicit relations between the clauses and sentences of the text (169).

Transitivity: Another grammar element, regarding verb processes, their agents, and their goals. An important factor is how favoring certain types of processes can emphasize or deemphasize agents, goals, responsibility, and/or causality (177).

Word Meaning, Wording, and Metaphor: The meaning of words and/or the wording of meaning (185, 190). In the case of metaphor (194), the salient elements for Fairclough's method are a metaphor's ideational implications: how does it (mis)represent events or issues?

The feature of Theme (177) was included in the analyses but cut from this paper on account of space. In all three analyses, issues of theme almost wholly overlapped with those of other more salient features.

Even with the exclusion of theme, the above list still contains considerable overlap, while falling short of the complexity and nuance as established by Fairclough. A full analysis of the type Fairclough suggests would be beyond the scope of this study, as would an exhaustive analysis of the chosen texts. The method for this study was to use the above list as a reference to pin-point key movements and moments in the chosen texts displaying some or many of these features. Each text was read and subsequently analyzed according to the extent to which it deployed each of the concepts from the above list. The Shakespearean speeches were treated first, followed by that of Trump.

Analysis A: "This Sceptred Isle" Speech

Interactional Control

Interactional control is most noticeably salient in line 116 where, as Wells notes, "Richard interrupts Gaunt's sentence, and turns it back on him."[16] Yet this is only the climax of a struggle for interactional control that extends throughout. Gaunt's agenda is to "counsel" the king (II.i.2), and his strategy for policing that agenda is to rely on his sickness to "Enforce attention" (II.i.6). Both Wells and Forker note the proverbial power given to last words in Shakespeare's time, but there is more to it, as Forker writes:

> As Gurr (85) points out, Gaunt's sitting posture sets up a telling reversal of the usual decorum when the King enters at 68.1: in 1.1 the King presumably sat while the court stood [...]; but Gaunt, near death, can be accorded the symbolic status of a privileged elder statesman, who in terms of wisdom outranks his royal nephew.[17]

Using Fairclough's terminology, this can be phrased as: in the genre of "counsel to the king," the conventional hierarchy would grant Richard absolute control. However, Gaunt counters by invoking the genre of the "dying man's last words," which upends the hierarchy and affords him absolute control instead. This understanding helps add another layer to some of Richard's statements that question or minimize Gaunt's sickness, such as Richard's direct questioning in line 84: "Can sick men play so nicely with their names?" Or again, similarly, in line 88. When Richard admits that Gaunt is sick (II.i.90, 92), it prompts Gaunt's exhaustive criticism (II.i.93-115). However, Richard's acquiescence in Gaunt's genre does not last, and his interruption denies it when formulating it as: "Presuming on an ague's privilege" (II.i.117). Richard still continues to undercut Gaunt's justification for his alternative genre, as illuminated by Forker's note on the word "frozen" in line 118:

> The usual symptoms of *ague* are alternating fever and shivering, but this customarily non-fatal ailment seems too slight for Gaunt's mortal illness. Although Richard has already anticipated his uncle's death (see 1.4.64), he may subconsciously – or even callously – minimize the seriousness of his uncle's plight. (Forker 254)

[16] William Shakespeare, *Four Histories*, ed. Stanley Wells, et al. (London: Penguin Books, 2005), 103. All subsequent references to commentaries in this edition are in parentheses in the text. They include the editor's name and page number.
[17] William Shakespeare, *King Richard II*, ed. Charles R. Forker (London: Arden Shakespeare, 2002), 241. All subsequent references to commentaries in this edition are in parentheses in the text. They include the editor's name and page number.

Though Gaunt continues to give a final monologue, he loses the interactional control struggle as it is Gaunt who is forced to leave and Richard, who, in lines 140-141, takes the last word.

Politeness

Politeness strategies overlap and deepen our understanding of the interaction between Gaunt and Richard discussed above. Gaunt deploys genre to justify using impoliteness. Richard attempts to maintain politeness, but ultimately is unable to assert control without switching to impoliteness himself. Richard dominates the politeness exchange as his impoliteness is enforceable by social action (execution, pardon the pun). However, Gaunt is not cowed, which buys him a final paragraph.

Modality

The most common modality is plain declaratives. The most salient exceptions are when Gaunt is asserting his right to speak as a dying man. He uses "they say" (II.i.5), and "Methinks" (II.i.31). Forker notes: "**Methinks** literally, 'it seems to me'" (Forker 244). Gaunt strategically lessens his affinity to assert that he is not inventing a prerogative for himself, but invoking an established genre, that of the dying man's prophetic last words, that gives him the said prerogative.

Ethos

Ethos overlaps to a large degree with the issue of genre discussed above. However, the lens of ethos draws focus on one imbalance in that contest: Richard contests Gaunt's ethos as the "dying man," but Gaunt does not reciprocate. As Forker notes, the idea of "christological kingship [...] is also supported by Gaunt" (Forker 18), so Gaunt does not deny Richard's rights as king.

Of course, the most salient expression of ethos in this scene is Gaunt's description of England, the "Sceptred Isle" speech proper (II.i.31-68). Gaunt, as Wells notes, represents "values associated with the old order, and Richard is to be judged partly by them" (Wells 12), and this speech lays out those values. An exhaustive analysis of Gaunt's ethos is not possible here, so this study will focus on the most salient points. First, Gaunt's ethos involves blurring the distinctions between concepts: distinctions between a territorial, social, and royal concept

of "England," and distinctions between natural, Christian, and martial characteristics. This reflects that a core aspect of Gaunt's ethos is unity. Forker notes that: "Ure (51) points out that Daniel identifies civil war in both France and England with 'contagion'" (Forker 246). Forker is unsure here, but the same imagery features prominently in the "Evil May Day Speech." The notion of civil war is then again echoed in line 66, on which Forker notes: "The notion of England conquered by internal quarrels when foreign invasion would otherwise fail was common in Elizabethan propaganda" (Forker 248). The result is an ethos where England is a nation that is not just independent, strong, and respected, but also unified. Gaunt's grievance, then, can be read as not merely a legal complaint. It is that Richard's "signing away his rights to favourites" (Forker 253) marks his dependence on and weakness to those favourites which leaves England disrespected and ultimately divided.

On the basis of the above results, two key passages were taken as most fruitful for a closer linguistic analysis of the remaining language features: The "Sceptred Isle" Speech proper, lines 31-68, and Gaunt's exchange with Richard, lines 69-141, in particular the climax of lines 93-141.

Connectives and Argumentation

The issues of connectives and argumentation are most salient in the "Sceptred Isle" speech proper. A close look at clausal relations allows us to distinguish a pattern in the speech: "His rash […] itself" (II.i.31-39); "This royal […] war" (II.i.40-44); "This happy breed of men […] less happier lands" (II.i.45-49). All these segments adhere to a pattern that starts with a statement, followed by repeated elaboration, mostly rewording, and ending on an extension. What makes this pattern salient is that the final extension in each case can be read as a reference to war or civil strife. The first, "Consuming means, soon preys upon itself" (II.i.39), is, like "contagion" above, imagery that returns in the "Evil May Day" scene, where "men like ravenous fishes; Would feed on one another" (Add.II, d, 95-96). This makes a civil strife reference a plausible interpretation in the context of this study. The pattern is less clear in the following lines (II.i.50-64), and can be read as continuing or not, but the final lines, "That England […] of itself" (II.i.65-66), return to imagery of war and civil strife. As a whole, this pattern reflects the strong cohesion and tight structure of the speech, but it also reflects Gaunt's framing of himself as a "prophet" who "foretells" (II.i.31-32), as the end of each section on war and civil strife foretells how Richard's reign will end in war and civil strife. Though a bit

fanciful, the repeating of the pattern can even be read as referencing the extended period of war and civil strife that will continue through both tetralogies.

Transitivity

Issues of transitivity are most salient in the latter passage, the face-off between Gaunt and Richard. In the first half, Gaunt deploys passives and nominalizations in a manner that avoids putting himself in the agent position. In the second half, Gaunt uses similar techniques but now to consistently place Richard in the goal position, often indirectly as "they land," "they head," "they shame," etc. (II.i.95, 101, 106). Both cases reflect Gaunt's strategy in this exchange, as discussed above: to articulate his advice as objective, and to criticize Richard above all for weakness and dependence (put differently, for lacking agency). Ironically, when Richard interrupts Gaunt, he is still putting Gaunt in the agent position, not himself. This contributes to the sense that though Richard seizes control, Gaunt is the ideational victor in this exchange.

Word Meaning, Wording, and Metaphor

Amongst the concepts of word meaning, wording, and metaphor, most salient is Gaunt's combination of overwording (repetitious use of the same word or phrase), rewording, and metaphor. Forker describes Gaunt's technique from line 33 onward as: "[A] piling up of proverbial maxims or apothegms (*sententiae*), [...] [it is] meant to establish Gaunt as a figure of long experience and seasoned wisdom" (Forker 245). Salient here is how subtly the imagery shifts to follow the pattern established above. "Consuming means, soon preys upon itself" (II.i.39) includes implications of civil strife that the other metaphors do not. The transition between "imagery of fire, storms, riding and eating" (Forker 245) is so subtle, with overlapping meanings in each metaphor, that the change in meaning and implication feels so natural as to become almost imperceptible.

Another salient use of wording is the word "ill." Richard gives in on the issue of Gaunt's illness by calling Gaunt "ill" (II.i.92). Subsequently Gaunt echoes the word twice as he begins his rebuke (II.i.93-94), emphasizing that Richard gave Gaunt the right to speak when Richard declared him ill.

Analysis B: "Evil May Day" Speech

Interactional Control

Jowett, in one footnote, briefly discusses a key transition in this scene:

> [Lincoln] begins to change tune as soon as More enters; he calls for peace at 41-2, urges that More be heard at 49-50, and expresses frustration that the crowd cannot be ruled at 62-3. George Betts, in contrast, prefers to hear both Surrey and Shrewsbury at 39, and advances the rebels' case at 80-2.[18]

Fairclough's CDA allows us to see these changes as a struggle over interactional control between not only Lincoln, More, and Betts, but all participants. This study distinguishes three stages: Lincoln claiming and asserting control; a state of chaos; and More entering and gradually gaining full control.

In the first stage, relations are markedly symmetrical. Lincoln and the prentices take turns introducing and expanding topics. For example, Lincoln opens on the topic of food pricing, but it is Other who introduces the topic of the strangers, and so on. (Add.II, d, 1-15). The symmetry of alternating topic development prefigures that Lincoln's control is conditional. Lincoln is most fully in control when he incites the crowd to chant against the Serjeant.

However, when the prentices are unsure about which members of the noble delegation should speak, all control is lost. Both named and unnamed participants haphazardly select themselves to speak while contradicting each other. For example, the prentices turn on Surrey, but some still call for him a few lines later (Add.II, d, 42-55). Lincoln's control was conditional on him voicing the prentices' opinion, and thus on the prentices having a unified opinion to voice.

In the final stage, More at first seeks to be selected to speak. Subsequently, More's control is incomplete, as evidenced by Betts' interruption (Add.II, d, 78). Betts responds to: "a rhetorical question: [...] Betts misunderstands, or turns the question to his advantage, and spells out the very demand that More argued should be dropped" (Jowett 188). These lines can be understood as Betts seizing the turn and attempting to police the agenda. Throughout the speech More's use of questions and suppositions creates a sense of conversational turn-taking that involves the audience and invites their interjections even as More's control increases. As More wins over the prentices, their interjections change to short affirmations, before disappearing. In

[18] Anthony Munday, et al., *Sir Thomas More*, ed. John Jowett (London: Arden Shakespeare, 2011), 190. All subsequent references to commentaries in this edition are in parentheses in the text. They include the editor's name and page number.

the end More talks uninterrupted for 45 lines, while he was interrupted every 10 to 15 lines or so before. When the prentices agree to "be ruled by" More (Add.II, d, 158), they have already been ruled by More's interactional control for nearly a hundred lines.

Politeness

Politeness coincides with the interactional control features outlined above. The prentices are depicted as very sensitive to impoliteness. Crucial are lines 40-43 and 60-64. In the former, Lincoln is frustrated with the prentices, and Surrey repeats Lincoln's words as an insult, and the prentices turn on Surrey. In the latter, Lincoln curses the prentices, but More ignores the invective, repeats Lincoln's statement with low affinity through the word "then" (Add.II, d, 62) and addresses the prentices as "Good masters" (Add.II, d, 63).

Modality

When addressing the prentices, More adopts the lower affinity of suppositions and at key moments the rhetorical device of anacoluthon (Jowett 187, 191, also Gabrieli and Melchiori)[19]. This modality has four effects: it invites the prentices to postpone judgment and hear the arguments; it gives More's statement the sound of objective truths; it induces the prentices to use their imaginations, as they try to understand More's meanings; and it allows More to maintain politeness as he rebukes. The latter two are displayed in lines 100-110. More opens on a supposition for his "good friends," and afterwards the crowd, having entered More's "objective" perspective, answers with: "Marry, God forbid that!" In these ten lines, More turns the prentices against their own rebellion. This is where More gains full control and proceeds without interruption.

Ethos

Conflicting ethoses are at the core of the passage. This study distinguishes five different identities that collaborate and compete: a nationalist identity, a class identity, a subject identity, a religious identity, and a human identity. Lincoln's references to "eating country" (Add.II, d, 7) and parsnips (Add.II, d, 20) refer to a discourse of English identity: "The English knew [being

[19] Anthony Munday, et al., *Sir Thomas More*, ed. Vittorio Gabrieli and Giorgio Melchiori (Manchester: Manchester University Press, 1990), 99. All subsequent references to commentaries in this edition are in parentheses in the text. They include the editor's names and page number.

a great eating country] as their reputation" (Jowett 181). "Disdain for vegetables was part of English self-characterization" (Jowett 181). Lincoln here adopts a nationalist identity for himself and the prentices, one that excludes the foreigners. Additionally the prentices and Lincoln, in particular in the exchange with the Serjeant and Surrey, adopt a kind of class identity, one especially conscious of the condescension of supposed higher classes. The same identity is articulated by Betts when he uses "handicrafts" (Add.II, d, 79) to refer to the prentices: "as members of trade guilds that gave institutional identity to the citizens" (Jowett 188). More succeeds where the Serjeant and the Earls fail in large part because, aided by Doll's vouching, he side-steps class issues and makes himself accepted as a "man of the people" (Jowett 3). In his speech, More articulates three overlapping identities opposed to those articulated by Lincoln. First, More articulates an identity for all as subjects of order. The core of More's description is that all subjects are beneficiaries of the peaceful order, and all stand to lose if that order is usurped. Second, More articulates a religious identity, where all are subjects to God and must follow God's law, which forbids insurrection against authority. More articulates the "divine right" of kings (Jowett 191), but in a religious context where it is not the offense against the king but against God that is most dire (Add.II, d, 116-119). Thirdly, More articulates a human identity, when he asks the prentices to put themselves in the position of strangers. The strangers here are neither foreigners nor heretics, but human beings just like the prentices, an articulation topped by the phrase "mountainish inhumanity" (Add.II, d, 155). All three identities are joined in Doll's response to More's speech "Let's do as we may be done by" (Add.II, d, 156-157). This is a reference to the Sermon on the Mount (Jowett 196, Gabrieli and Melchiori 105), but also the core of More's argument: what they seek to be perpetrators of, they could become victims of. In addition to the interactional control explored above, More's success in this scene can be understood as his successful articulation of an ethos diametrically opposite to the one the prentices held before, where successful means that the prentices accept this identity as their own, and accordingly take the opposite social action from what they had been doing, and surrender.

On the basis of the above results, two key passages were taken as most fruitful for the closer linguistic analysis of the remaining language features: Lincoln's opening interaction with the prentices, lines 1-21, and More's speech proper, lines 69-155.

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Connectives and Argumentation

The most salient feature here is More's complex clausal relations. Two instances are what Jowett identifies as (potential) anacoluthon (Jowett 187, 191). These are part of a broader structure that engages the audience to activate their imaginations. For example, at the start of the speech, lines 69-70, More delays using the word "peace" till the very end. For one-and-a-half whole lines the listener is waiting to hear, left to wonder, what the object of the sentence is. The same effect is even stronger in the following anacoluthon. More never grammatically closes the construction, leaving the phrase "Not one of you here present" (Add.II, d, 70) as "stranded" (Jowett 187). The intended meaning still becomes clear at the end of the sequence (Add.II, d, 75): "not one of you here present... would have been brought to the state of men." This effect is repeated again in suppositions such as "grant them removed" (Add.II, d, 81). These force the listener to continually activate their (interpretive) imagination.

Transitivity

The most salient use of transitivity is in More's speech, namely the constant use of directed action. By far, the prentices (addressed as "you") are the most common agent, but when discussing God's laws, the "other ruffians" (Add.II, d, 93) or other countries, these are also cast as agents of directed action. The result is a speech that heavily emphasises responsibility and consequences. The prentices do things to strangers, other ruffians and countries do things to the prentices, God institutes laws, the king upholds them, and the prentices violate them. Combined with the above notes on invoking imagination, the result is that the speech is almost entirely geared towards getting the prentices to think about their actions and their consequences. By contrast Lincoln, as explained below, presents their insurrection as a disease, where the prentices have neither agency nor responsibility. Additionally, if "other ruffians" and "other countries" are taken as representing the same concept, then More possibly creates a sixth identity, that of the "rebellious xenophobe," or that of "those who would do to the prentices what they want to do to others." In this interpretation More makes the prentices both agent and target, both perpetrator and victim.

Word Meaning, Wording, and Metaphor

Regarding word meaning and wording, the primary keyword is "stranger". As established in the preceding segments, Lincoln articulates "strangers" as outsiders, a foreign infection, that

are both suffered by the prentices and make the prentices suffer. The prentices are "poor prentices" (Add.II, d, 12) while the strangers are "dung" (Add.II, d, 17). Metaphorically, salient is that by couching their rebellion in the metaphor of disease, Lincoln hides the prentices' responsibility for their insurrection. Through metaphor the prentices' rebellion is presented as a causal relation as natural as sickness resulting from poor eating.

Perhaps the most effective use of language in the whole scene is how More subverts the meaning of "stranger". Salient here is how More addresses the prentices as "poor things" (Add.II, d, 76), echoing Lincoln's words but in a very different meaning, and connecting it to "wretched strangers" (Add.II, d, 83). Equally salient is the function of the word "you": More deploys "you" as a neutral identifier to which, through a combination of wording and metaphor, he gives a variety of meanings from "rebel" to "victim of rebellion" to "stranger," most powerfully in the line: "you must needs be strangers" (Add.II, d, 144). In this More makes the prentices' acceptance of an address as "you" an acceptance of the identity More has articulated for them, one that can only lead to their surrender to More at the end of the scene.

Analysis C: Presidential Announcement Speech

Interactional Control

Interactional control works in Trump's speech on three levels: brief moments of full interaction, when Trump responds to the crowd; feigned interaction, when Trump addresses the crowd as if in an exchange; and represented interaction, when Trump presents a story of him and others talking. The audience responds to Trump at many moments during the speech, shouting phrases like "we want/need Trump,"[20] and roughly nine times Trump responds directly. Most often, it is to agree with the crowd, with a "Thank you" or "you're right" or at one point "thank you, darlin'."[21] These are platitudes, but they help invoke a lifeworld language, that is the informal language of casual social life, through which Trump creates an impression of interacting with the crowd socially, as equals, as opposed to talking at them as a distant (political) authority figure. Similarly to More, Trump's style includes feigned interaction that invokes the genre of conversation. For example, Trump uses conversational rhetorical questions such as: "They just

[20] Donald Trump, "Donald Trump Presidential Campaign Announcement Full Speech (C-SPAN)," *Youtube.com,* C-SPAN, 16 June 2015, <https://www.youtube.com/watch?v=apjNfkysjbM> 15 Jan. 2018.
[21] Donald Trump, "Here's Donald Trump's Presidential Announcement Speech," *Time.com,* Time Inc, 16 June 2015, <http://time.com/3923128/donald-trump-announcement-speech/> 15 Jan. 2018.

built a hotel in Syria. Can you believe this?" However, most salient is Trump's use of conversational quotations. Trump often does this in short form, for example: "But I said, 'Don't hit Iraq'," but twice Trump presents entire conversations. The first time it is the story of "a friend of mine, who's a great manufacturer" and his issues exporting to China. The second time it is a story of Ford moving a factory to Mexico. Both cases involve narrative, quoted speech, and tangents, and both take up a lot of space: tangents included they correspond to roughly 1,500 words in the 6,500 word speech. These stories are not tight dialogues from a novel or script. Trump adds in his asides, like responding to the manufacturer's "I make a great product" with: "I know that because I buy the product," or telling the head of Ford: "Congratulations." These give Trump's speech the sense that he is really having a conversation with you, at the water cooler, or at a party. A one-sided conversation, but the one you would have with a family member or a co-worker, not a politician.

Politeness

Trump's use of politeness is a combination of the strategies of More and Lincoln. Trump is strictly polite to his audience, but excessively rude to others, as in the now infamous lines:

> Thank you. It's true, and these are the best and the finest. When Mexico sends its people, they're not sending their best. They're not sending you. They're not sending you. They're sending people that have lots of problems, and they're bringing those problems with us. They're bringing drugs. They're bringing crime. They're rapists. And some, I assume, are good people.

The effect, however, is to create a connection between himself and the crowd, as opposed to those he is being rude to. "They're not sending you" of course also implies: "they're not sending me." It also creates a form of punishment: any audience member that might be tempted (for example by a speech such as that by More) to identify with Mexicans would in doing so put themselves in the firing line of Trump's condemnations. The use of selective politeness makes it so that the person listening to this speech, on some level wants to be "one of us" instead of "one of them." This reflects a combination of Lincoln's and More's strategies. Trump combines More's politeness with Lincoln's rudeness.

Modality

The modality is simple, Trump continually expresses his assertions and opinions as absolute facts. He even emphasizes his own trustworthiness with lines such as: "They will not bring us

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– believe me – to the promised land. They will not." As in many of the other examples, the simple language invokes the conversational genre and lifeworld language.

Ethos

The ethos is most prominent in the above-quoted lines on Mexican immigrants. Like in More's speech, it is one of the core elements of Trump's use of language: the construction of an identity for himself and his audience. However, Trump matches Lincoln more as the identity he articulates is a simple "us vs. them." The use of impoliteness, interactional control, all these elements join together to make these lines extremely explicit in forcing people to either identify with Trump's identity or put themselves in the subject position to Trump's invectives.

Connectives and Argumentation

One of the features of Trump's speech is the seeming lack of cohesion. As Fairclough explains in chapter five (177), this calls upon the audience to create the cohesion themselves. Similarly to how More evokes the audience's imagination to build connections, Trump's at times rambling speaking style draws the attentive audience closer into his mind. This enhances the conversational sense of Trump speaking not *at* but *with* the audience. For example, when Trump discusses how he acquired his wealth, he says:

> I made it the old-fashioned way. It's real estate. You know, it's real estate. It's labor, and it's unions good and some bad and lots of people that aren't in unions, and it's all over the place and building all over the world.

The part of "it's unions good and some bad" is very poor grammar, and not very cohesive or coherent. But this allows the audience to interpret for themselves Trump's modality, whether unions are more good than bad or the other way around. It forces the audience to actively interpret, but when they do they imagine Trump the businessman building and hiring workers, which is exactly the image Trump wants to invoke.

Transitivity

Another continual feature of Trump's language is the short and simple sentences. For transitivity this often means simple active sentences with clear agents. For example: "we have a disaster called the big lie: Obamacare. Obamacare." But at select moments Trump switches

to a passive voice. Most salient is the line following the above quote: "Yesterday, it came out that costs are going for people up 29, 39, 49, and even 55 percent, and deductibles are through the roof." Here Trump is trying to evoke an authority, that these are clear scientific facts, and deploys passives. Here Trump mimics Gaunt more than More. However, this is a rare example; when Trump explicitly calls upon an outside authority, it is primarily through stories and quotations. This is discussed above in detail, but is also relevant to transitivity. When Trump invokes an unnamed friend or doctor, it allows him to invoke outside authority while maintaining the direct action processes that mark his style as conversational.

Word Meaning, Wording, and Metaphor

When it comes to word meaning, a good example is the line immediately following those, discussed above, on Obamacare deductibles: "And remember the $5 billion website? $5 billion we spent on a website, and to this day it doesn't work. A $5 billion website." In itself, the figure of $5 billion is just a number, but in the context of Trump's speech it represents government waste and incompetence. Overwording is another technique Trump uses extensively. Focal point is a sense of wording international relations, especially economic relations, in terms of competition. Trump continually returns to losing and winning, to victory and defeat. In addition to establishing Trump's dichotomous worldview of winners and losers, this is also another technique through which Trump establishes his More-like connection with the crowd. The crowd is invited to become winners, by supporting Trump. Those who reject the invitation, those who don't support Trump, are ipso facto losers. Trump also uses the word "politician" as an insult, repeating the phrase "these politicians". This synergizes with Trump's conversational speaking style, to again put him and his audience on one side, and "these politicians" on the other.

Trump does not seem to use many metaphors, but indirectly he does. The clearest example is again the above lines regarding the $5 billion figure. The figure becomes a metaphor, or perhaps more accurately, a symbol. Another example is at the end of the speech when Trump declares: "Sadly, the American dream is dead." By itself this would be shocking, but after a speech denouncing the failures of the current government and aggrandizing himself as successful and capable. It becomes a symbol of an identity Trump rejects: an identity the audience is implicitly called upon to reject, too, and in doing so identify with Trump.

Conclusion

To conclude, there are various parallels to be discovered in the language use of Shakespeare and Trump. The most interesting result is that Trump's speech mimics More's language and style more than Gaunt's. More's attempt to build a connection with the crowd, to bring himself to the crowd's level is most comparable to how Trump deploys his language. In both cases the message is powerful largely because of this connection. Gaunt's style can perhaps be understood as a classical elitist speech, whereas More adopts a populist style. A future study might extend the comparison to Hillary Clinton's and Sanders' language, to see if one or both their speaking styles are closer to Gaunt's, thus establishing a distinction between a more populist style adopted by More and Trump, as opposed to a more 'elitist' style adopted by Gaunt and more traditional politicians. Another avenue would be to explore how identification between speaker and audience becomes a method of persuasion that eschews invocations of third party authorities. In addition, this study does not cover much of the societal context Fairclough considers essential, such as Trump's words connecting him to a specific cultural demographic in opposition to other demographics. Further research could tackle that side of CDA. However, this study hopes to have sufficiently established that the comparison between Trump and Shakespeare is not so farcical after all.

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The Gift of "The Shattering of the Self": Murder and Sacrifice as Aesthetic Eminence in Shakespeare's *Titus Andronicus*

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1. Introduction

William Shakespeare's tragedy *Titus Andronicus* carries a difficult history. The kind of dynamic present in the play is raw and the drives, the movement, the rituals are complicated and at times horrific. Painted on the surface as a revenge-play in the tradition of Thomas Kyd's *The Spanish Tragedy*, it nevertheless, and essentially because of its primitive nature, manages to delve into the deeper, more ambiguous, realm of the symbolic and the poetic, which for significance relies fundamentally on violence as catalyst for the greater existential feeling of pleasure in the face of the abominable. Perhaps the play belongs in a tradition of its own, separate from Shakespeare's other works, in a series of texts which dedicate themselves to the pleasurable study of perversion. Texts such as these make complicated the nature of established values and symbols, precisely because the narrative is inherently fragmented and torn, inconsistent, disruptive, even on a structural level. But the play's imperfections only empower the text to give way to a meaningful exploration of fundamental violence in relation to the pleasure principle, with the ensuing horror of such a connection in turn frightening and perplexing the spectators, just as much as it entertains them. John Dover Wilson in his introduction to the play in *The Cambridge Dover Wilson Shakespeare* edition, describes the narrative thus:

> Plethora, for example, is particularly conspicuous [in *Titus*].There are some fifteen murders and executions in *Titus*, more than half of which take place on the stage; the heroine is raped, a little 'off', her tongue cut out and her hands 'lopped' from her arms; her father agrees to sacrifice his right hand to purchase life for his sons, in return for which their decapitated heads and his sundered hand are flung in contempt at his feet; in revenge for all this he then slits the throats of his daughter's violators in full view of the audience, while she holds a basin between her stumps to catch the blood; […] In short the play offers the usual bill of fare: motiveless malignity, continual blood-letting, and a relentlessly sustained assault upon the tear-ducts of the spectators.[1]

[1] William Shakespeare, *Titus Andronicus*, ed. John Dover Wilson (New York: The Cambridge Dover Wilson Shakespeare, 2008) x.

It is this abundance, this abandonment of conventional taste in favour of dramatic spectacle, having in mind the enhancement of the representation of the Real[2] without any mercy, which makes of *Titus* a rich playground for the epistemological crisis of identity, pleasure and the self which this paper aims to discuss. As Antonin Artaud further explains, on the idea and vitality of a merciless stage:

> An idea of the theater has been lost. And as long as the theatre limits itself to showing us intimate scenes from the lives of a few puppets, transforming the public into Peeping Toms, it is no wonder the elite abandon it and the great public looks to the movies, the music hall or the circus for violent satisfactions, whose intentions do not deceive them.
>
> Our long habit of seeking diversion has made us forget the idea of a serious theater, which, overturning all our preconceptions inspires us with the fiery magnetism of its images and acts upon us like a spiritual therapeutics whose touch can never be forgotten.
>
> Everything that acts is a cruelty. It is upon this idea of extreme action, pushed beyond all limits, that theater must be rebuilt.[3]

It is my contention that these representational techniques of murder and sacrifice enact in the play an effect, aesthetic in nature, which, due to its exuberant and excessive quality, I have termed to be a sort of 'aesthetic eminence', by which parameters significance is measured in the pleasure which destruction brings, even as it disturbs. The complicated pleasures and the particular notion of taste found within the play, gratifying even to a modern palate (if taken to mean as they do that certain qualities are as attractive as they are repulsive), are representative of an epistemological crisis, whereupon we do not know who we are in relation to the sensations which this object awakes. However, whatever dark and complicated feelings emerge from such a pursuit are better handled through exposure, rather than repulsion by censure[4]. An aesthetic appreciation of the horrible reveals subtleties about the nature of reality and even about the beautiful itself – it reveals the shadow in the thing.

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[2] Adrian Johnston, "Jacques Lacan," *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), ed. Edward N. Zalta,
<https://plato.stanford.edu/archives/win2016/entries/lacan/> 29 July 2017.

[3] Antonin Artaud, *The Theater and Its Double*, trans. Mary Caroline Richards (New York: Grove Press, 1958) 84-85.

[4] After the transitory early modern period, these ambivalent and heterogeneous drives of the human subject will be severely censured and suppressed by the ideologies of the emergent new social order of modernity. Shakespeare himself anticipates and foreshadows this turn by gradually abandoning the representational techniques of abjection and horror for a more discursive, word-dominated drama. See: Attila Kiss, *Contrasting the Early Modern and the Postmodern Semiotics of Telling Stories* (Lewiston, Queenston, Lampeter: The Edwin Mellen Press, 2011) 94, 104.

2. The Conceptual Framework – The Shattering of the Self and More

Despite the brutality and callousness of the play, it was a considerable theatrical success in the early-modern period and in more modern adaptations, as Cynthia Marshall explains in *The Shattering of the Self*:

> After several centuries of critical condescension, *Titus Andronicus* has been reassessed in the last fifty years, mostly on the evidence of several successful theatrical productions. […]
>
> It is easy to assume […] that certain actions are inherently repellent – too easy, in fact, since *Titus* features most of the acts likely to appear on such a list (cannibalism, dismemberment, sexual violence), yet its early popularity has been well documented as well as recently repeated. So while it is an interesting sociological point that the Elizabethans had like us, a penchant for gory entertainment, the correspondence of tastes is merely tautological when it comes to explaining the problematic appeal of this play's violence. Moreover, to subordinate the intensity of theatrical effect to the play's narrative or thematic lessons may produce a structure of meaning but does so without fully acknowledging the theatrical dynamic. […] [W]hy would an audience, any audience, enjoy *Titus's* reiteration of violence against the human body? "Enjoy" may seem an odd verb to use here, since most viewers today will claim to appreciate the play *in spite of* its violence or alternatively to reject it *because* of the effects Palmer calls horrific. Yet enjoyment or pleasure of some form is the goal of any paying theatrical audience, as Shakespeare was well aware. The brilliance of *Titus Andronicus* lies in the way it allows viewers to be scandalized and morally outraged by events portrayed on stage but also and at the same time to identify with characters who suffer and commit acts of horrific violence.[5]

In this manner, the problematic of the play becomes clear: while something of an unsophisticated effort from a young Shakespeare, the materialization of the text, its potency when brought to the stage and the enjoyment and horror which ensue, effectively make complicated the very notion of pleasure and enjoyment itself. For while we may attempt to create a distance between the idea and the reality, it might very well be that at the stage there is no such division, and the disruption which comes from the incarnation of one's symbolic nature in the form of exquisite language and mirroring raises many a difficult emotion, and places in question who it is that we actually are – thus opening our sources for meaning to an existential search which is conducive to further, more complex, meaning and identification

[5] Cynthia Marshall, *The Shattering of the Self: Violence, Subjectivity, and Early Modern Texts* (Baltimore: The John Hopkins University Press, 2002) 106-7.

(perhaps the very point of language). As Russ McDonald in one of the introductions to the play explains:

> Tradition had declared *Titus* absurd, but theatregoers found themselves engaged and emotionally stirred. The Polish critic Jan Kott summarized this conflict in his response to the Brook production: "I have recently reread it, and found it ridiculous. I have seen it on the stage, and found it a moving experience. Why?"[6]

Perhaps the key to an understanding of the impetuous and grotesque[7] power of the play lies in the idea of sublimation – the expression of certain visceral, animal, realities which, in the face of a potent ritual, such as that which is staged in theatre, come to the fore. Victor Turner in *By Means of Performance* discourses on this notion, and feeling, of elusive yet meaningful emotions, by viewing them as the liminal, and the powerful exploration which the stage provides.

> All these […] ritual processes contain within themselves what I have in several writings called a liminal phase, which provides a stage (and I used this term advisedly when thinking about theatre) for unique structures of experience […], in milieus detached from mundane life and characterized by the presence of ambiguous ideas, monstrous images, sacred symbols, ordeals, humiliations, esoteric and paradoxical instructions, the emergence of "symbolic types" represented by maskers or clowns, gender reversals, anonymity, and many other phenomena and processes which I have elsewhere described as liminal. The limen, or threshold, […] is a no-man's-land betwixt-and-between the structural past and the structural future as anticipated by the society's normative control of biological development.[8]

These visceral realities are amply displayed in our taste for violence, or in the heightened sensation of pleasure which comes when enjoyment is entertained with pain. This in turn is transformed by our imaginations and converted into language in a manner so careful and even elegant, so enjoyed like a very fine wine, so as to become essentially an aesthetic experience, taking into consideration that extreme violence in literature and art follows something of a pattern. This will become obvious in Shakespeare's allusions to Ovid's *Metamorphoses* in the

[6] William Shakespeare, *Titus Andronicus*, ed. Russ McDonald (New York: Penguin Books, 2017) xxx. All future references to the play will be based on this edition.
[7] For more on the relation between the grotesque and humour see: John Morreall, "Philosophy of Humor," *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.), <https://plato.stanford.edu/archives/win2016/entries/humor/> 29 July 2017.
[8] Victor Turner, "Are there universals of performance in myth, ritual, and drama?" *By Means of Performance* (Cambridge: Cambridge University Press, 1990) 11.

play,[9] harkening to an idea of a tradition in regard to a certain taste for slaughter and disorder in the imagination.

> Ted Hughes, writing on Shakespeare's affinity with Ovid's *Metamorphoses*, notes the two writers' "common taste for a tortured subjectivity and catastrophic extremes of passion that border on the grotesque." Hughes does not emphasize the individual tastes of Ovid and Shakespeare but instead sees them as products of similar times to which they give vivid expression.[10]

These patterns carry meaning. Underlying these currents of negative and destructive, tragic emotions, there is also an unmistakable vein of humour which punctuates the difficult story, bringing something of a different and strange flavour to the text – which adds invariably to its literary, theatrical excellence. This connection is made explicit most poignantly by Thomas De Quincey in "On Murder," a satirical essay which, nonetheless, seeks to express (and sing the praises of) the nuanced pleasures which exist when one takes the time to admire the wonders of violence and of a decently performed murder. As Robert Morrison further explains in the introduction to the essay:

> 'On Murder' seizes on the satiric and artistic approach to murder De Quincey introduced in 'On The Knocking', pushing the logic of such a rationale in ways that are both disturbing and seductive, and submerging the ethical to the aesthetic. 'Everything in this world has two handles,' he argues with that deadpan aplomb that gives the essays such energy. 'Murder, for instance, may be laid hold of by its moral handle… and *that*, I confess, is its weak side; or it may also be treated *aesthetically*… that is, in relation to good taste. […] De Quincey's views on murder are also buttressed by a variety of philosophical sources, including Aristotle's notion of catharsis: 'the final purpose of murder, considered as fine art, is precisely the same as that of Tragedy, in Aristotle's account of it, viz. "to cleanse the heart by means of pity and terror". De Quincey also reworked and extended key eighteenth-century notions of the sublime. In *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757), Edmund Burke describes a theatre audience anxiously awaiting the performance of 'the most sublime and affecting tragedy' when it is 'reported that a state criminal of high rank is on the point of being executed in the adjoining square'. The theatre of course empties in a moment, demonstrating 'the comparative weakness of the imitative arts' and proclaiming 'the triumph of real sympathy'. Art and violence are again conjoined: Shakespeare is good, but the spectacle of public execution is better. […] De Quincey saw clearly the openings and opportunities that such positions allowed […]. For 'once natural violence was considered as a possible source of aesthetic experience,' Joel

[9] McDonald xli.
[10] Marshall 12.

> Black observes, 'what was to prevent human violence, which inspired perhaps even greater terror, from making aesthetic claims as well?'[11]

These passages are telling, for while the aesthetic appreciation of violence can be considerable, even conducive to personal wellbeing, such as is pointed out by its association with catharsis, it is violence's position as a conduit of meaning which is truly relevant here, because of the passions it inspires and the connection it establishes with the sublime. And while the fury of a storm or the dreadful devastation of a tsunami are certainly sublime experiences, filling us with a sense of wonder and tremendous horror, human violence acquires its true expression in the idea of ritual, in the remarkable outbursts of passion which theatre seeks to enact – and the more sincere and effective the illusion, the greater the emotional impact on its audience. This is to say that the text with little to no mercy, and which generously salts the wounds with moments of inappropriate humour, even gross in nature, establishes in its bluntness and primitive candour a sophisticated sublimation of the harsher aspects of reality which are not so easily ignored. But in regard to rituals, as I was before said, the stage may hold no candle to the scaffold.

René Girard, in *Violence and the Sacred*, discusses the connection that violence has with sacrifice, ritual sacrifice, and the role such things perform in more primitive societies, namely societies without a modern legal system. Ritual sacrifice, performed on animals or humans alike, served as prevention to the issue of violence, which resolution was very difficult once the grievous crime of murder was committed. His theory on the aspect of sacrifice rests on the idea that violence is absolutely unavoidable, and an unmistakable component of our identities as human beings. To prevent extraordinary violence, ancient peoples performed ritual sacrifices which goal was to "deflect upon a relatively indifferent victim, a [sacrificeable] victim, the violence that would otherwise be vented on its own members, the people it most desires to protect".[12]

> [T]here is a common denominator that determines the efficacy of all sacrifices and that becomes increasingly apparent as the institutions grow in vigor. This common denominator is internal violence – all the dissensions, rivalries, jealousies, and quarrels

[11] Thomas De Quincey, *On Murder*, ed. Robert Morrison (New York: Oxford University Press, 2006) xiv-xv.
[12] René Girard, *Violence and the Sacred*, trans. Patrick Gregory (Baltimore, MD: The John Hopkins University Press, 1977) 4.

> within the community that the sacrifices are designed to suppress. The purpose of the sacrifice is to restore harmony to the community, to reinforce the social fabric.[13]

The notion of ritual sacrifice, particularly human sacrifice, much as it may horrify and perplex us, seemed to have been an absolute necessity in a bygone age, and indeed a very positive element within the community, performed as it was to great effect. The victim would simply serve as a symbolic reminder of the brutality of existence and the spectators die by proxy. The release is supposed to have been considerable.

> Medea, like Ajax, reminds us of a fundamental truth about violence; if left unappeased, violence will accumulate until it overflows its confines and floods the surrounding area. The role of sacrifice is to stem this rising tide of indiscriminate substitutions and redirect violence into "proper" channels.[14]

Violence, undirected toward ritual sacrifice, often resulted in murder, which in turn created a nearly endless cycle of violence which served nothing but itself; an insatiable violence whose flow is very difficult to cull once sprung.

> To kill her would be to run the risk of one of the two groups interpreting her sacrifice as an act of murder committing it to a reciprocal act of revenge. The notion of vengeance casts a new light on the matter. […] [B]etween these [sacrificial] victims and the community a crucial social link is missing, so they can be exposed to violence without fear of reprisal. Their death does not automatically entail an act of vengeance.
>
> The considerable importance this freedom from reprisal has for the sacrificial process makes us understand that sacrifice is primarily an act of violence without risk of vengeance.[15]

Violence is wildly attractive, as Shakespeare's play reminds us. We cannot help but be drawn to it, whether it is the scaffold, the stage, or the sacrificial altar. There is a connection between our identity and the violent impulse itself – a truth which art often mirrors. There is meaning that is evoked by the violence, some fundamental importance in it which connects us as mortal beings with life itself, with essential reality. Sacrifice, then, is ritualized violence which is contained, and so fundamentally constructive, as opposed to murder which is often done for pleasure, or as revenge, and so destructive. It is the consistent act of inconsequential murder and even of emancipated evil (in the figure of the Moor) that will serve to drown the characters

[13] Girard 8.
[14] Girard 10.
[15] Girard 13.

and spectators of the play in blood, leading us to be shattered, relentlessly, by its force. In that essential destruction, as we fully appreciate the depths of the depravity concocted by Shakespeare in this most early, most visceral of his literary efforts, our pleasure will increase by the imaginative stimulation it provides. The analysis of these dichotomous forces of murder and sacrifice, of the existential quest which shatters and abjects, will serve to substantiate Shakespeare's play as a particular masterpiece in what regards the expression of essential human desire, for gratification and for destruction, at the cost of everything – the abandonment itself being the much sought-after reward. And as if by design, Shakespeare's play begins with a sacrifice.

3. Murder and Sacrifice in *Titus Andronicus*

Murder and sacrifice are both connected with violence, but whereas the second stands for harmony and order, the first stands for the breaking down of the social fabric, even to the point of societal extinction. Powerful negative emotions such as hatred, greed, lust, which translate into violence, must necessarily always find an outlet. If one is not constructed for the purpose, then the passions will follow their relentless course of their own accord.

It is the appeasement of violence, through ritual sacrifice, that the play begins with. Titus of the proud house of the Andronici returns from a gruesome war with the Goths victorious, holding considerable captives as tribute such as Tamora, the queen of the Goths, her lover, and her sons. Bearing the costs of war, Titus brings yet another son to be interred in the family vault, a son who died for the glory of Rome. Titus's character is implacable; he is absolutely loyal to Rome and was exceptional in warfare. As compensation for all the grievances suffered in bloodshed yet more blood must be spilt, but this time with the aim to restore harmony in an act of sacrifice. As Lucius, one of Titus's most honourable sons yet alive, proclaims: "Give us the proudest prisoner of the Goths, / That we may hew his limbs on a pile, / *Ad manes fratrum* sacrifice his flesh, / Before this earthy prison of their bones, / That so the shadows be not unappeased, / Nor we disturbed with prodigies on earth".[16] The idea of the mutilated body emerges here initially, as the "proudest prisoner of the Goths" will be hewn and his freshly severed limbs burned on a pile to appease the ghosts of violence past, namely that which was inflicted against the Roman army. A grotesque spectacle to be sure, yet one suited

[16] *Titus Andronicus* I.i.99-104 (hereby referred to as *Titus*).

to whet the appetite of both soldier and citizen of Rome. This sacrifice, however, is already a slight perversion of Girard's definition of ritual sacrifice, since this ritual is not meant to prevent further violence exactly, but to repay the crimes of the past which brings it dangerously close to revenge. Shakespeare's game of substitution, conscious or not, sets the stage markedly for the brutality which must follow.

It will be Tamora's eldest son who is to be sacrificed in this manner, despite her mournful pleas, and this too will be a source of grief, since Titus supports Saturninus for Emperor, out of his unflinching sense of tradition and loyalty, despite the fact that Saturninus is not suited for the task. This is made abundantly clear by his preference for Tamora, a wicked and powerless opponent, rather than Lavinia, who is the very image of a noble Roman woman. Bassianus, the other pretender to the throne who appeared more decent in his caste, happened to love Lavinia greatly and in the face of Titus's gifting of the imperial power to Saturninus, which came with the hand of Lavinia, he kidnaps her as he feels he must, for they are in love and thus feel their affections overcomes their political, legal and filial duties. Titus is outraged by this breach of tradition and candour and his sons, who were aware of their sister's desires, seek to protect her and whisk her away with Bassianus, with only Mutius standing behind to afford them time. Titus, in a fit of rage slays his own son, thus opening himself up for the misfortune and self-destruction which is to be his reward, for such an act, infanticide no less, is an inherently destabilizing choice, upsetting the well-being of the community. From Titus's point of view, his son was not sacrificed but executed for treason, and this ruthless logic will cost him immediately as the emperor he supported abandons him.

LUCIUS
My lord, you are unjust, and more than so,
In wrongful quarrel you have slain your son.
TITUS
Nor thou, nor he, are any sons of mine;
My sons would never so dishonour me.
Traitor, restore Lavinia to the Emperor.
[…]
SATURNINUS
No, Titus, no. The emperor needs her not,
Nor her, nor thee, nor any of thy stock.
I'll trust by leisure him that mocks me once;
Thee never, nor thy traitorous haughty sons,
Confederates all thus to dishonour me.
Was none in Rome to make a stale,

> But Saturnine? Full well, Andronicus,
> Agree these deeds with that proud brag of thine,
> That said'st I begged the empire at thy hands.[17]

His abandonment of Titus is short-sighted, an emotional decision roughly sketched for dramatic effect but which is consistent with Saturninus's character. This is seen by his evident unawareness of being cuckolded by his paramour, who was and still is, effectively, the enemy of Rome. The emperor is most certainly naked.

Saturninus eventually forgives Titus, instigated by Tamora, only so that she may exact her revenge – she swears to bring down the house of the Andronici. The agitation and unsettling start which this first act manifests serves well for the further destabilizing actions that, pillared as they are on baseless violence and gruesome mutilation, will violate those bodies upon which the action is centred. The violence in the play can assume such shattering force that it will veritably unsettle the reason and expression of the characters (and of the audience by proxy), transforming them in dizzying revolutions. And while the gore may seem gratuitous or overly blunt, it is that physicality of bodies turned corpses, or lumbering as they are mutilated, that creates the powerful effect of mirroring, cradled in fear and horror, which is a condition for the sublime, though it be dark. This encounter with the sublime essence of the end, of death and distortion of one's regular essence (by the mutilation), gives shape to the transformative, meditative cruelty which is the characters conditions of mortality, value and meaning. The negation brought about by death, the senselessness of murder, the fear of retribution, the disfigurement, both bodily and mental, of rape and torture – these are the basis upon which *Titus* establishes its aesthetic eminence, inelegant, crude, but effective in its shock value. The callous parading of horrors found within the narrative are conditional on our feeling repulsed by them. This horror aesthetic carries meaning which an otherwise more meditative and subtler design cannot hope to match, on the virtue that nature itself too lacks grace when it comes to its rough handling of its own constituting elements. That it is an integral part of existence does not make conflict fundamentally destructive:

> For conflict forces the antagonists to diagnose its source, and in so doing, to become fully aware of the principles that bond them beyond and above the issues that have temporarily divided them. As Durkheim said long ago, law needs crime, religion needs sin, to be fully dynamic systems, since without "doing," without the social

[17] *Titus* I.i.295-299/302-10.

> friction that fires consciousness and self-consciousness, social life would be passive, even inert.[18]

But whereas nature is based on pure mechanism, Aaron's wickedness is pure design. His indulgence on mischief and carnage are most disturbing, for unlike Tamora his sole motivation is violence for violence's sake: he chooses to enjoy it, he dwells in it for pleasure. His devotion to destruction mark him as a figure of evil. This figure certainly has an antecedent:

> In Hieronimo, Kyd created a passionate father driven to insanity by the injustice of the world, and Shakespeare borrowed details of that portrait in representing the experience of his suffering patriarch. In Barabas, the Jewish outsider who is the villain-hero of the *The Jew of Malta*, Marlowe adapted the popular figure of the Machiavel, the Italian villain loosely deriving from the political writings of Niccolò Machiavelli. He thus supplied an immediate model for Shakespeare's Aaron, the wicked Moor who becomes the principal agent in Titus's misery.[19]

It is Aaron who concocts the plan to have Lavinia raped and Bassianus murdered, while incriminating Titus's sons Quintus and Martius for the murder, with his dark light shining through most prominently when he manages to trick old Titus into forfeiting his proud hand for the lives of his sons only to have the heads and the hand returned and laid before him, helplessly – a father's plea, most noble and touching though it might have been, absolutely ignored and ridiculed, giving evidence to the state of affairs in Rome. The sheer injustice and tasteless cruelty is part of the aesthetic character of the play, which empowers it to feel oppressive, ultimately, and forbidding. For the expression of these raw emotions, considering the powerful use of language for the task, we must look to that chilling stage direction which precedes Chiron and Demetrius after their rape of Lavinia, as well as to the way they harass her relentlessly, senselessly, after the fact. Their callous disregard for the enormity which they have committed only heightens the feeling of disgust and so of pleasure.

> II.4 *Enter the Empress' sons [Demetrius and Chiron], with Lavinia, her hands cut off, and her tongue cut out, and ravished.*
>
> DEMETRIUS
> So, now go tell, and if thy tongue can speak,
> Who 'twas that cut thy tongue and ravished three.
> CHIRON
> Write down thy mind, bewray thy meaning so,

[18] Turner 9.
[19] McDonald xxxii.

An if thy stumps will let thee play the scribe.
DEMETRIUS
See how with signs and tokens she can scrawl.
CHIRON
Go home, call for sweet water, wash thy hands.
DEMETRIUS
She hath no tongue to call, nor hands to wash,
And so let's leave her to her silent walks.
CHIRON
An 'twere my cause, I should go hang myself.
DEMETRIUS
If thou hadst hands to help thee knit the cord.[20]

The play with words in reference to her hewn hands and tongue and her general predicament, fresh, as it were, from the act, is a particularly striking example of language as it is used to express the horrible which makes abject.[21] The anger and hatred which such a visceral moment inspires may very well be bottomless. Marcus's reception of Lavinia, though often considered outlandishly out of place, actually possesses very meaningful rhetorical moments which are effectively critical in translating Lavinia into the symbolical realm, which necessitates poetic language.

MARCUS
A craftier Tereus, cousin, hast thou met,
And he hath cut those pretty fingers off,
That could have better sewed than Philomel.
O, had the monster seen those lily hands,
Tremble like aspen leaves upon a lute,
And make the silken strings delight to kiss them,
He would not then have touched them for his life.
Or had he heard the heavenly harmony,
Which that sweet tongue hath made,
He would have dropped his knife, and fell asleep,
As Cerberus at the Thracian poet's feet.
Come, let us go and make thy father blind.[22]

The emotion which these words carry forward unto the audience creates the connection necessary for the effect of the shattering of the self to occur, as it requires both identification and horror.

But the children of Tamora are infant devils, whose cunning and wordplay cannot match that of Aaron. As McDonald affirms:

[20] *Titus* II.iv.1-10.
[21] On the "horrible which abjects," see: Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1984) 1-3.
[22] *Titus* II.iv.41-52.

> Aaron's talents as a wisecracker confound expectation. The glee with which he snookers Titus into giving up his hand, for example, complicates an audience's emotional reaction to one of the most ghastly events in the play. Humor lightens his malevolence for a time, but the jokes rapidly fade in light of his monstrous behavior. This includes, but is not limited to, adultery, forgery, planting evidence, incitement to rape, slander leading to decapitation of the innocent, dismemberment, promise-breaking, and outright murder. Late in the play Shakespeare introduces yet another turn, in the person of Aaron's infant son, over whom the killer smiles and coos. Moments later, he viciously stabs the child's nurse while mocking her dying cries. Such emotional oscillation in our response to character is part of Shakespeare's larger design in *Titus*. It is also, of course, the key to the complex power of the great tragedies.[23]

It is his use of language which truly marks him as a wicked character, whose amoral perspective allows for a more creative use of words as symbols.

> The puns in *Titus*, like the violence, are so abundant and conspicuous that they must be taken as part of Shakespeare's audacious bid for professional notice. […] Aaron's scoffing implies a kind of verbal energy that Shakespeare often confers upon his villains, notably Richard III and Iago. As with those psychopaths, Aaron's verbal facility connotes an imaginative amorality that extends to the manipulation of persons and events. […] When, for example, he taunts his captors with the narrative of his crimes, his language seems to explode with double and triple meanings.
>
> AARON
> They cut thy sister's tongue, and ravished her.
> And cut her hands, and *trimmed* her as thou *sawest*.
> LUCIUS
> O detestable villain! call'st thou that *trimming*?
> AARON
> Why, she was washed and cut and *trimmed*, and 'twas *Trim* sport for them which had the doing of it.
>
> (V.i.92-96, my italics)
>
> Changes in the verb "trim" have robbed this passage of some of its brutality: "to trim" meant not only to cut, but also to tidy, to put in good order, to decorate. According to Aaron, rape has improved Lavinia.[24]

Humour is a manner in which we may deal with the horrible, and the play with language evidenced here by Aaron is humorous, witty and whimsical, and effective in being both playful and fundamentally damnable. The character is making a joke, a cruel joke, but a joke

[23] McDonald xxxix.
[24] McDonald xliii-iv.

nonetheless. The grotesque idea of Lavinia having been improved by rape correctly places the sensational moment as an aesthetic effect with a symbolic meaning, namely that she has transcended, in a negative, monstrous way, the beauty and reason which belonged to her, but which made her too plain, too ordinary. The dramatist required tremendous violence to transform her into the "map of woe",[25] an agent which propels the narrative forward, and gives definition to the torturous pleasures contained within. Horror has a face and it is beautiful as it is daunting, for it is that sense of loss, so poignant because she was so wonderful, in her rhetoric and demeanour, which hurts the most. As a reward for her moral behaviour and general quality, she was made into an aesthetic object by having been martyred. "Decorated" in this manner, she now embodies the abject horror of loss, and the essential injustice of reality, inherently predatory and violent, based on conflict and opposition. The spectacle she presents is revolting and crushing, her grievous wounds too sharp a statement on the perishable nature of our bodies. As Cynthia Marshall explains:

> [B]odies on the stage do not exist as stable objects read by disengaged viewers. The phenomenology of theatre structures an interaction through which viewers are aware of their own physical existence in the presence of other highly marked bodies on the stage. […] The spectatorial crises recurring in productions of *Titus Andronicus* register the impact of images of bodily disintegration. The handless, headless, tongueless bodies represented on stage offer a mirror stage gone tragically amuck. […] Here, the truth one reads in performance involves a challenge to fundamental ideas of bodily presence and totality.[26]

In Lavinia's sight, transformed, we are at a loss (for she is this loss), and cannot make sense of the cruelty – except as to think of her as the forceful reminder of the violence in the heart of man. This concept is not strange to Titus, who has thrived in an environment of violent schemes.

One of the greatest shifts in the play occurs in Titus, who once might have committed this extreme violence in the name of Rome, making it palatable because it had a ritual, a formula, a procedure – there was the weight of language behind it to make it permissible. But Rome has failed him and turned against him. Now that he feels powerless, the aim of his violence has changed, from ritual sacrifice to personal vengeance, for once having lost his hand, along with his sense of agency, he acquires it anew with rhetorical, theatrical vigour.[27]

[25] *Titus* III.ii.12.
[26] Marshall 108.
[27] McDonald xlvi.

> The most unsettling puns are delivered by Titus himself, and the word that he reiterates most obsessively is "hands." […] When Marcus seeks to protect Lavinia from self-inflicted injury – "teach her not thus to lay / Such violent hands upon her tender life" (III.2.21-22) – Titus objects to his brother's figurative usage, literalizing the phrase ("lay hands upon") in a passage that critics have usually found embarrassing.
>
> What violent hands can she lay on her life?
> Ah, wherefore dost thou urge the name of
> hands…
> O, handle not the theme, to talk of hands,
> Lest we remember still that we have none.
> (III.2.25-30)
>
> The quibble on "handle" is not an aberration but typical in its obviousness and indecorum. Titus plays with words in a way that seems indecent or grotesque. […] [T]he slippery language here indicates a kind of obsessive distraction, as if only a madman could jest about such painful occurrences. […]
>
> The concentrated equivocation in the two scenes that constitute Act Three focuses the audience's gaze on the play's central images of powerlessness, Lavinia's bleeding stumps, and Titus's own severed limb. And the double entendre on "handle," perhaps the most outrageous of the many puns having to do with dismemberment, punctuates the dramatist's concern with the fundamental problems of cruelty, suffering, and self-destruction.[28]

Cruelty, suffering, and self-destruction; harsh themes we are capable of exploring, much as it unsettles us, because of the power of imagination and art. Even in a mere act of mirroring, of play, we are able to obtain a sense of control in the face of the inexorable. We confer some dignity back to an existence otherwise spotted with bloodshed and loss. With the power of art and that of rhetoric, we stay, for a moment, the crisis of meaning which is the basis for a lot of our grief. Indeed, we respond to grief with exuberance and ritual. We do away with the sometime senselessness of existence and the barbarism of death with great art. Similarly, Titus's final act of feeding Tamora her own sons in a cannibal feast is most expressive of the sort of shattering of bodies which only sincere drama can provide and it is up to Titus's newly acquired theatrical and dramatic vision to express in a sublime and horrible manner that evidence of reality which is most gruesome and inescapable, that violence, and a terrible fascination for it, despite the consequences (and sometimes even because of them), which resides within us all. In that final horrid feast, Tamora eats her own sons, Titus slays her, the

[28] McDonald xliv-v.

blade fresh from having slain his own daughter, releasing her from her shackles as grotesque mirror of our horrors, is slain himself by Saturninus who is then slain by Lucius who claims, finally, his rightful place as emperor and upholder of proper roman conduct. Lucius's ascension, however, feels like a small aftertaste, bearing in mind that our palates were already so gorged with dramatic spectacle and sensation – with aesthetic eminence.

4. Conclusion

Language, then, enables the shattering of the self to occur just as it becomes a tool for the aesthetic effect, while also allowing for the contemplation of the issue of violence as it translates into murder and/or sacrifice. Language, inherently complex and belonging to the realm of the symbolic, engenders the discourse on the self which is critical and existential. Pleasure is at the root of our embracing of violence, even as it disgusts us or frightens us, and this is an essential element to comprehend. This is part of who we are. This is the reality and complexity of personal identity. We sublimate that violence through ritual and art, as we must.

> [T]he anthropology of experience (abolishing the sharp distinction between the classical study of culture and socio-biology) finds in certain recurrent forms of social experience (notably social dramas) sources of aesthetic form, including stage drama and dance. But ritual and its progeny, the performance art among them, derive from the subjunctive, liminal, reflexive, exploratory heart of the social drama […]. True theatre "at its height signifies complete interpenetration of self and the world of objects and events." When this happens in performance, there may be produced in audience and actors alike what D'Aquili and Laughlin (1979: 177) call in reference both to ritual and meditation a "brief ecstatic state and sense of union (often lasting only a few seconds) and may often be described as no more than a shiver running down the back at a certain point." A sense of harmony with the universe is made evident, and the whole planet is felt to be communitas. This shiver has to be won, achieved, though, to be a consummation, after working through a tangle of conflicts. Theatre best of all exemplifies Thomas Hardy's dictum: "If a way to the better there be, it exacts a full look at the worst."[29]

We require that sublimation. The only other alternative is the return to a purer state of being where our will translates into violent conflict, a state where discussion and debate, as we understand it from a modern sense, is impossible. Without an outlet, and an exceptional one which accurately portrays the horrors we know to be real, it seems inevitable that our selves, drawn to conflict and opposition and contradiction as we are, will seek to embody that violence

[29] Turner 13.

which is nourishment for our imagination. At the core of the conflict resides a complex sense of subjectivity and being which, caught between order and chaos, finds itself at a loss for the proper words to express its own condition. In the early modern period, Shakespeare's theatre functioned as a social laboratory to experiment with the crisis caused by the epistemological dilemmas of a nascent modern subjectivity. In this time of identity crisis, *Titus Andronicus*, with its techniques and themes of horror and ambiguity, offered for the audience "a temporary respite from the accumulating pressures of individual selfhood"[30]. The efficacy of this kind of aesthetic pleasure was later gradually repressed by the new, Cartesian ideologies of modernity. And yet its significance, on an intuitive level, has not been completely forgotten.

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[30] Marshall 4.

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