



24 – 27 MAY 2023
SPIER, WESTERN CAPE, SOUTH AFRICA

SHAKESPEARE TOWARDS AN END

Conference Programme

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UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG  **SLLM**
SCHOOL OF LITERATURE LANGUAGE AND MEDIA

The Tsikinya-Chaka Centre

Shakespeare | Transnationalism | Multilingualism

Schedule of events

Wednesday 24 May

- 9h00** Open rehearsal of *Olórógun Caesar!* with the Drama Factory Ensemble / Tour of the winelands and False Bay
- 14h30** Registration (Hotel lobby)
- 16h00** Spier art and history walking tour: Jessica van Rensburg (Meet outside hotel)
- 17h00** Cocktail function and convenors' opening remarks: Chris Thurman and Sandra Young (The Cowshed)
- 18h30** *Speak Me a Speech* screening and panel discussion: Anelisa Phewa, Buhle Ngaba, Victor van Aswegen (The Cowshed)

Thursday 25 May

All sessions are plenary (The Riverhouse)

- 09h00** Keynote 1: Ruben Espinosa
- 10h15** Tea/coffee break
- 10h45** Panel 1: African Shakespeares: History, justice and identity
- 12h45** Lunch
- 13h45** Panel 2: Fair is Foul: The racialisation of enslavement, family, and lineage in Shakespeare's drama
- 15h15** Tea/coffee break
- 15h30** Panel 3: Facilitating student engagements with Shakespeare
- 19h00** Conference dinner (Hotel Restaurant)



Friday 26 May

All sessions are plenary (The Riverhouse)

- 09h00 Keynote 2: Jyotsna Singh
 10h15 Tea/coffee break
 10h30 Panel 4: Imagining radical justice with Shakespeare
 12h30 Lunch
 13h15 Panel 5: Travelling (with) Shakespeare
 15h15 Tea/coffee break
 15h30 Panel 6: Teaching Shakespeare in South African schools
 17h00 SSOSA AGM
 18h15 “Shakespeare Sip”: Carel Nolte (Tasting Room)

Sponsored by  **EasyEquities**

Saturday 27 May

All sessions are plenary (The Riverhouse)

- 08h30 Panel 7: Translation, appropriation and allusion – versions of Shakespeare in SA
 10h30 Tea/coffee break
 10h45 Panel 8: Against an end?
 12h15 Lunch
 13h00 Panel 9: Ageing, death and the life hereafter
 14h30 Tea/coffee break
 14h45 Rehearsed reading of scenes from *Olórógun Caesar!* by the Drama Factory Ensemble, followed by Q&A (Courtyard)
 16h00 Close



Keynotes, panels and abstracts

Keynote 1

Ruben Espinosa

Arizona State University / Arizona Center for Medieval and Renaissance Studies

The Way to Dusty Death: Shakespeare and Tomorrow

Keynote 2

Jyotsna Singh

Michigan State University

Lyric Voices, Cultural Translations, and Dialogues across Time and Space: William Shakespeare and Faiz Ahmed Faiz (1911-1984)



Panel 1

African Shakespeares: history, justice and identity

Ifeoluwa Aboluwade

Playing with the Un/Dead: Translation, Memory and the Politics of Identity in Femi Osofisan's *Wesoo Hamlet*

The phenomenon of translation/adaptation has been one of the significant ways through which African authors renegotiate contemporary Africa's relations to the ambivalent legacy of the colonial canon that Shakespeare represents. This paper draws on the notions of mnemonic relationality (Astrid Erll 2018) and spectrality (Derrida 1994) as well as the trickster figure in Yoruba mythology to explore the correlation between translation, memory and identity in Femi Osofisan's *Wesoo Hamlet* (2012). It seeks to elucidate how the complicit genealogies of (neo)colonial marginalization are made legible and ventriloquized through the anachronistic dislocation of the Shakespearean antecedent, enabling a bi-directional, multi-layered critique of both the colonial past and the neo-colonial present. Rather than substituting the main characters of his version of *Hamlet* with Nigerian equivalents, Osofisan resurrects Hamlet, Ophelia and Claudius as Black revenants to perform alongside their Nigerian counterparts. Through the cultural-ritualistic symbolism of the ancestral mask, the uncanny corporeal liminality of the un/dead becomes a mnemonic relational mode through which Shakespeare's *Hamlet* is re/membered and through which a transgressive form of kinship to the Shakespearean past is performatively configured.

Stephen Collins (with Nii Kwaterlai Quartey)

'Tongo is a Prison': Revisiting *Hamile*, the Tongo *Hamlet*

In 1964, The Ghana Film Industry Corporation recorded a version of Shakespeare's *Hamlet* with staff and students from the University of Ghana's School of Performing Arts. Transposed to the far north of Ghana, *Hamile* is described at the start of the film as a straight adaptation with very little alteration: 'The text is unaltered, except where it would not make sense in a frafra community, or where an archaic word obscures the meaning'. However, in this article we explore how the repositioning of *Hamlet* to Ghana's Northern Region speaks to a brief window of radical post-colonial politics and culture. (Wiggins and Nketia) 1964 was also the year in which Nkrumah declared a one-party state and himself president for life before his government was toppled in a coup in 1966. (Rooney, 2002) Through an examination of contemporary Ghanaian post-colonial policy and Nkrumah's own political writings, we argue that not only is *Hamile* a profound reinterpretation of Shakespeare's text but that the combination of the iconography of northern Ghana together with the ambition of Ghana's nascent creative institutions encapsulate the essence of Nkrumahist cultural and national policy.



Marguerite de Waal

The End(s) of *The Tempest* in post-apartheid South Africa

Following the sea-change that led South Africa into the democratic era in 1994, theatre makers have explored the resonances and limitations of *The Tempest* as an expression of local politics. In this paper, I provide a partial performance history of the play in this period, tracing the ends (and endings) towards which it has been staged. The critical history of the text has focussed, by turns, on its concern with reconciliation and its post-colonial valences. A combination of these interpretive lenses has inspired an association of the play with the historical end of the apartheid era and the beginnings of a new national narrative. The 2009 Baxter-RSC production of *The Tempest* expressed this overtly when Antony Sher's Prospero requested John Kani's Caliban for absolution from John Kani's Caliban, invoking the central dynamics of the Truth and Reconciliation Commission (TRC). While scholars and critics have commented on the 2009 *Tempest*'s attempts to make Shakespeare serve political discourses of forgiveness, or vice versa (Young, 2010; Bosman, 2010), they typically consider it in isolation from other productions of the text. Some of these have received little critical attention: the paper highlights productions of *The Tempest* in 1994 at Maynardville and Rhodes University, at Durban University of Technology in 2001, and at the University of the Witwatersrand in 2004. None of these productions stepped fully into the post-colonial, post-apartheid allegory embraced by the 2009 *Tempest*. Nevertheless, the possibility of such allegory exerted a consistent influence, whether it was consciously ignored, inverted, or sidestepped and subtly challenged. I argue that such varying creative responses suggest a double bind in performing the text: the network of associations attached to the play are both inescapable and frequently inadequate for expressing complex and variable post-apartheid experiences. Theatre makers have contended with this problem through interventions in text, concept, casting and direction, attempting to find a coherent end to the play and (re)olution to the relationship between Prospero and Caliban. These movements beyond the usual boundaries of the text in performance have, at times, suggested a need for something more or other than *The Tempest* to express contemporary concerns. This was most fully demonstrated by two productions from the 2010s: *Miranda's Tale* (2016), devised during the Fallist movements, and *Kunene and the King* (2019), an original play that referenced *King Lear* while also, with Antony Sher and John Kani in the main roles, recalling the dynamics of the relationship between Prospero and Caliban in the 2009 *Tempest*. Considered in relation to productions of *The Tempest* that preceded them, these two plays demonstrate significant departures from the text and the politics it has come to represent.

Lekan Balogun

Beyond and Now: Shakespeare, Dysphoria and National Catharsis

Some similarity of purpose unites four of the six Shakespeare-inspired Nigerian plays that I have termed "Violent-Bard" based on their theme and purpose. "Inspired" rather than "adaptation of" because of the ways in which the traces of recognition between the Shakespeare canon and these works are occluded, "Violent-Bard" products of "transcreation" exemplify how works echoing Shakespeare assert their own identity and, fashioned from new thoughts and aspiration, work to respond to the same historical mutations and moments. Whereas Greek tragedy has become something of a staple in the Nigerian literary and theatrical circle, the same cannot be said of Shakespeare, the foreigner in search of a home in the country whose political and canonical privileges are often side-stepped in order to address local concerns. For one, the "Violent Bard" represents this "foreign Shakespeare" who is finally domiciled through a strategy of (re)creation and its subject matter. In this paper I will introduce the "Violent Bard" and the manner in which they engage with the ascendancy of violence in postcolonial Nigeria, that dangerously skirts the brink of total disintegration. The presentation will show how the works contribute to national catharsis in their aim to save the country from self-immolation.



Panel 2

The Racialisation of Enslavement, Family, and Lineage in Shakespeare's Drama

Hassana Moosa

'Have we not Hiren here?': Racial Slavery and Narrative Tradition in Shakespeare's *2 Henry IV* and *Othello*

This paper considers two of Shakespeare's plays as a starting point for examining early modern English literary engagements with discourses of racialised slavery through the Mahomet and Hiren narrative tradition. This was a literary tradition that developed from the European circulation and reproductions of the tale of 'Mahomet and Hiren', in which an Ottoman Emperor called Mahomet, based on the historical figure of the Ottoman Sultan Mehmet II, becomes infatuated with, but later violently kills, his white, Greek, enslaved concubine, Hiren. This story emerged from Europe in the aftermath of the Ottoman conquest of Constantinople in the fifteenth century, and became an ur-narrative, throughout the continent, for stories of interracial desire, especially between Muslim men and white women. English engagements with the narrative reveal the prevalence of ideologies of racially organised slavery in England at what was, for the English, a very early colonial moment. This paper will examine Shakespeare's engagement with this narrative tradition in *2 Henry IV* and *Othello*, and consider how critical understandings of these plays and their cultural implications might be expanded by considering them in the context of a wider early modern literary tradition of exogamous desire.

Lydia Valentine

'Our flesh and blood, my lord, is grown so vile': Race, Kinship and Degeneration in *King Lear*

This paper argues that degeneration, as a concept with its own pre-existing racial vocabulary, offered a way of articulating the racial consequences of the breakdown of parent-child relationships in *King Lear*. I argue that the language which Shakespeare uses to describe children during familial conflict is clearly engaging with the images and language of degeneration – including animality, sub-humanity, disease, and corruption - and in ways which clearly connect genealogical degeneration with racial degeneration. I explore how white characters are negatively racialised through reference to the dehumanising language used to oppress people of colour both in the lived reality of early modern England and in the literature produced by this society. Though scholars have treated the language of degeneration as a clear racialising trope when applied to Black characters, it has not been treated as such in the context of all-white plays such as *King Lear*. What happens when this racialising discourse is used in relation to white characters? Do they too degenerate – becoming less-white and less-human? Applying these questions to *King Lear* allows us to attend to the power and privilege attached to white bodies, even as they are subjected to the same racialising tropes which caused, and continue to cause, suffering for people of colour.



Hanh Bui

'Send the midwife': The Birth of Blackness in *Titus Andronicus*

This essay examines a neglected context for understanding epistemologies of race in Shakespeare's drama: the role of the midwife. In early modern England, midwives performed an important cultural function by not only assisting women in labour, but also by pronouncing the health, sex, and – most critically – paternity of a newborn baby. As Caroline Bicks has noted, this was a time when a midwife had significant influence over how a body was interpreted at the moment of its birth, thereby determining its reception in the community. Nowhere in Shakespeare's canon is the midwife's privileged authority more manifest – and threatening – than in *Titus Andronicus*, where the midwife's role includes bearing witness to an infant's race. After Tamora, Empress of Rome, delivers a baby fathered by her lover Aaron the Moor, he asks: 'How many saw the child?' By subsequently killing the birth attendants, Aaron calls attention to how controlling the destiny of his black-hued child depends upon silencing the midwife's knowledge. I address the question: what rhetorical and material practices can be said to inscribe blackness on an infant's body? Or to put it another way, how are newly born bodies *midwived* into black subjects? I further explore how narratives of foreign midwives helped to construct racial and ethnic stereotypes of non-Europeans in the period's writings.

Panel 3

Facilitating student engagements with Shakespeare

Colette Gordon

Levelling the Playing Field: Reading Shakespeare with Others

This paper outlines a pedagogy of expectant reading, created to counter primary dependence on supplementary texts (an adverse effect of commodified literary education), and describes the transformative effects of this practice applied and observed over 6 years introducing students to early modern drama. A continuous writing practice of documenting expectations while reading (replacing essay writing) activates narrative multimodal literacies. Delaying and decentering interpretation focuses students on moment to moment effects and allows the experience of a play to be understood as central to its meaning. When annotations are shared through OWA (online web based annotation) 'noting expectations' grounds a powerful form of *social reading*. More than constituting a community of readers, students discover in their annotations, the impression(s) of an audience. Shakespeare is *not* their contemporary. Tracking expectations and emergent understandings discloses confusion and misreadings. However, these can be framed as equally worthy of discussion as 'correct' interpretations and equally requiring understanding – both of the play *and* of other readers with different cultural, linguistic, and narrative backgrounds. Essential to this more inclusive reading, is a shift from focus on the reader's fallibility to the playwright's fallibility. Conventional reader response, and invitations to critique the playwright from the point of view of the present have a generally facile effect. Expectant readers understand that they are not the intended audience. Inviting students to read Shakespeare alongside his contemporaries, as playwrights *competing* for an audience's attention, however, appears to unseat Shakespeare while also leveling the playing field for students.



Marta Fossati

Re-appropriating *Romeo and Juliet* in a juvenile detention centre in Italy: A postcolonial approach

The University of Milan, Italy, and the theatre company Puntozero, based at the juvenile detention centre “Cesare Beccaria” in Milan, have been collaborating in the realisation of yearly theatre workshops revolving around the re-writing and re-conceptualisation of some of Shakespeare’s works since 2016. The workshops and the resulting final plays see the diverse and exceptional participation of university students (for whom the workshop is part of their university curriculum), young inmates, and youth on parole. Starting from these considerations, my paper aims to discuss the 2022 workshop and final play at Puntozero theatre as part of the project TYPUS – Transforming Young People Using Shakespeare. I intend to examine the theatre workshop, based on a re-appropriation of *Romeo and Juliet*, under the critical lens of postcolonialism – or what Jyotsna G. Singh has termed the “*Legacy of postcoloniality*” (2019: 129). Even though located in the so-called ‘global North’, Puntozero theatre in Milan can indeed be considered a liminal and marginal space, at both a metaphorical and geographical level: situated inside a juvenile detention centre, it is also located on the extreme outskirts of Milan. My paper intends to show how the young participants (of different ethnicities and social backgrounds) re-appropriate and re-contextualise the main thematic concerns of *Romeo and Juliet* using their “local, non-metropolitan knowledges” (Orkin 2005: 3-4). These contribute to discard the single, monolithic, and problematic authority of a ‘universal’ – but quintessentially British – Bard, pointing instead to the protean variety of contemporary Shakespeare(s). Ultimately, my paper attempts to problematise, and partially answer, the following question: can, and *should*, Shakespeare be the vehicle of such border-breaking projects?

Naomi Nkealah (with John Simango)

Exploring gender relations in Shakespeare: Students’ perspectives on Shakespeare’s life

The conversation on decolonising Shakespeare has gained momentum over the last two decades in South Africa as critics have questioned Shakespeare’s colonial legacy in the form of the literature that is taught in higher education. Little attention has however been paid to Shakespeare’s life itself as an instructive point for dialogic engagements with students. Yet, Shakespeare’s personal and professional life holds possibilities for critical reflection on gender relations in the Elizabethan world and their implications for contemporary South African society. Shakespeare’s life can therefore be appropriated in the English lecture room to engage students on socio-historical realities around male-female relationships in South Africa. In this paper, we present findings on an analysis of students’ responses to a short YouTube video about Shakespeare’s life. The video was part of teaching content in a second-year English course for pre-service teachers at a South African university. The design and implementation of the course was informed by Critical Feminist Pedagogy which challenges systems of domination, stimulates students’ social consciousness, and enforces pathways to social transformation. In a discussion forum set up on the university’s Learning Management System, we asked students to watch the video and post their responses on what they found impressive or repulsive about Shakespeare’s life. A total of 109 responses were recorded. These were analysed thematically through a decolonial lens that utilizes Critical Feminist Pedagogy as a conceptual framework. The findings point to students’ intellectual transformation in which they were not only rethinking the value of Shakespeare in the higher education curriculum but also problematising the role of colonial history in defining gender relations in South Africa today.



Dyese Elliott-Newton

We Grieve for the Dead, We Grieve for the Living: Reflections on Legacy and Loss in Shakespeare and Shakur

Describing her birthplace and the island that she calls home, Jamaica Kinkaid writes, “Antigua is a very small place. In Antigua, not only is the event turned into everyday but the everyday is turned into an event” (*A Small Place, 1989*). These words prove useful beyond the space of the ‘small place’ and may additionally assist in thinking of the changing social landscape of the last few years, as many of us have been faced with the daunting task of truly connecting with and maintaining the engagement of our students against the backdrop of a global pandemic. This statement, of course, is not meant to center any difficulties in the classroom or undermine the reality of sickness, death, loss, and grief. Rather, this paper serves as a reflection of the ways that Shakespeare has offered us (my students and myself) a chance to think openly about grief in the space of the classroom and may enable us (scholars and global citizens) to do so more broadly. Among other things, the pandemic certainly emphasized class differences, and in the stillness induced by quarantines and social restriction, we were forced to sit and reckon with racial tensions that once again became ‘unignorable’ with the murder of George Floyd. It is both the pandemic and the murder of George Floyd that once again turned the everyday – police brutality, racial violence, and class disparities – into events – moments that sparked global conversations. While sitting with the ‘event’ I asked my students to think about the ‘everyday.’ Through creative assignments and class discussions, Shakespeare alongside Black poets, most notably Tupac Shakur, helped us to process and question everyday (collective) grief, particularly in the context of Black life: How is it that we think about our own illness and grief? How much of our illness(es) can we see and how much of our grief can we acknowledge, and how much do we actively ignore as a means of survival? Why is it that the grief of the individual feels so large, and yet seems as though it is so difficult to actually see? When is grief valid? When is it inconvenient? Who *can* see it? Who *wants* to hear it? Who is willing to listen to it? How does the persistence of grief shape one’s outlook and the building of one’s legacy? And finally, how does grief shape how one is remembered? In continuing to reflect on these questions (alongside my students), I offer that, even now, Shakespeare can help us to understand, sit with, and move through the grief while dismantling the injustices of the everyday.

Panel 4

Imagining radical justice with Shakespeare

Lisa Barksdale-Shaw

‘[A]ll the treasons for these eighteen years / Complotted and contrived in this land’: Making Justice in Shakespeare’s *Richard II*

The paper examines, particularly in this contemporary moment, the nature of power through the movement of economic assets for meaningful progress in this project called “justice,” as a lens through which to study “this dear dear land” (2.1.57) in Shakespeare’s *Richard II*. For instance, the analysis of the law functions, in some analyses, as a foundational attribute that contributes to conversations about justice in this drama. Yet, in even a more pronounced way, there evolves the play’s use of land to remove and



grant power. In his foreword to Frantz Fanon's *The Wretch of the Earth*, Homi Bhabha wrote: "...it was the primary purpose of decolonization to repossess land and territoriality in order to ensure the security of national polity and global equity..." (xi). Said another way, perhaps more provocatively, "the tyranny of property" established who owned land in Kenya and what relationship Kenyans would have to said land (Ogot and Ochieng' 27). This essay investigates how actors use a legal framework to seek economic equity to achieve justice; in so doing, this paper makes comparisons between Kenya's claims against Britain for the reclamation of land and Bolingbroke's contentious relationship to "the fresh green lap of fair King Richard's land" (3.3.47). This project is part of a larger project to consider land reform on the continent of Africa, as a quest for justice.

Frances Ringwood

Paulina's inspiration for radical change in *The Winter's Tale*

Towards the end of *The Winter's Tale*, Hermione appears as a statue and the audience wonders at her apparently coming to life. Critics have demonstrated that Shakespeare's portrayal of Hermione's transformation from a static sculpture to a living woman is a reimagining of the story of Pygmalion in Ovid's *Metamorphoses*. In that version, Pygmalion is disgusted by the sexual depravity of the women in his city, and so he carves himself a statue of a perfect virgin, with which he falls in love. After the statue is brought to life, she weds her creator. Ovid's original tale relies on the idea that a woman who fulfils a man's fantasies without having any sexual desires of her own is an ideal wife. Hermione's character reverses the genders in terms of wish fulfilment so that Leontes must adapt his behaviour to be a better husband before the two can be reconciled. The established feminist foundation of this scene lends itself to further investigation of Paulina's role as the voice in the static Hermione's ear. Her care for her companion recalls another influential source for dialogues that prompt the mental freedom of a physically confined interlocutor, Boethius's *Consolation of Philosophy* (523). Lady Philosophy's ministrations to the imprisoned Boethius can be read as source for Paulina's relationship with Hermione. Considering that Paulina embodies a form of intercession which had previously only been attached to a woman indirectly through personification, her role lends weight to the feminist interpretations of the scene. In this paper I will show how Paulina's radically transformative friendship inspires the harmonious end of the play, in which a family and its wider circle can begin to heal after being broken up by the sexist jealousies of a tyrannical man.

Lucy Wylde

Shakespeare in the Trans/Sphere

Given the performative nature of both sex and gender (Butler, 1990), the dramatic use of gendered play in the theatrical traditions of the Elizabethan age, and the richness and nuance of representations of sex and gender in the Shakespearean canon, the interpretation and performance of these plays has been a productive source of queer and trans exploration and innovation for contemporary theatre-makers. Responding to Will Tosh's (2017) playful interrogation of sex and gender in his analysis of *Twelfth Night* at the London Globe, for example, Sawyer Kemp (2019) observes that while theatrical transvestitism might suggest the salience of transgender identities to Shakespeare, self-identifying trans people "have both a privileged and completely disposable relationship" to the canon. These tensions between text, interpretation, and performance raise the following question: in the context of his time, can we consider Shakespeare a trans activist, or read trans activism into his writing? And in our perennial return to Shakespeare as a source of inspiration for contemporary projects, does his work have a role to play in activism in today's world? Using performance-based experiential research, I analyse my own work with



my students over six years of the third-year 'Shakespeare For Performance' course at AFDA School for the Creative Economy in Johannesburg, where a number of trans-identifying performers have participated. I argue that a South Africa-specific youth performing arts perspective offers a wider and more inclusive terminology and usage for us than anatomy, or chromosomes, for gender identity, socialisation, and beyond. I also show that the diverse cultural backgrounds of young South Africans play an important part in explorations of sex and gender that move beyond received categories. I engage with Sawyer, who argues that moving beyond the simple cross-dressing examples of gender fluidity towards the understanding of the self-context for trans people is where Shakespeare is a rich cultural wellspring for queer and trans activism. I show how in the South African context, postcolonial pedagogical approaches to Shakespeare allow for trans activism in experience and not just in abstraction.

Anthony Guy Patricia

Forced Religious Conversion, LGBTQ+ Reparative Therapy, and *The Merchant of Venice*

By the time the trial occurs in 4.1 of *The Merchant of Venice*, Shylock is vehemently determined to have a pound of Antonio's flesh since Antonio's fortunes have taken a turn for the worst and he cannot afford to repay the loan he had from Shylock to finance his lover/friend Bassanio's efforts to find a rich wife in Belmont. He "crave[s] the law, / The penalty and forfeit of my bond" (4.1.201-202). After Portia disguised as Balthasar skillfully – many would say, sadistically – manipulates both Antonio and Shylock with dazzling rhetorical legalese, she corners Shylock using the exact letter of the law to expose him as a criminal, an alien who threatened the life of a Venetian citizen by insisting on having his pound of flesh from Antonio (4.1.342-358). Escaping almost certain death at the end of Shylock's knife leaving him shell-shocked, Antonio is asked what mercy he can offer Shylock. The most significant thing Antonio demands is that Shylock must "presently become a Christian" (4.1.381-382). Robbed of his pound of flesh, his bond and his fortune forsaken, and utterly humiliated, Portia/Balthasar cruelly asks Shylock: "Art thou contented Jew? What dost thou say?," to which the beaten man responds: "I am content" (4.1.388-389). There is sufficient reason to doubt whether or not Shylock is truly content. Alas, Shylock is not seen or heard from again in *Merchant*, and the "mercy" Antonio has extended to him is in reality no "mercy" at all. It is a violent imposition – a forced conversion of faith – of the supposedly one true religion, Christianity, on someone whose very identity, whose entire sense of self, is grounded in Judaism. This is a horrific thing for any human being to do to another human being that has an uncanny correlation with one of the most insidious practices of the twenty-first century: LGBTQ+ conversion, or reparative, therapy. This kind of forced conversion has been described as a "discredited practice that aims to convert a person's sexual orientation or gender identity to heterosexual or cisgender. It is often religious in nature, with groups claiming sexual orientation and gender identity can be changed through prayer" ("Former 'Ex-Gay' Leaders Denounce Conversion Therapy In A New Documentary," *NPR.org*). LGBTQ+ conversion therapy is also just as punitive, violent, and potentially deadly as the forced religious faith conversion Jews like Shylock were subjected to throughout history. To concretize these similarities in a productive way, Shylock's character and story in *Merchant* are considered in relation to the character and story of Garrard Conley who, in a profoundly disturbing and affecting memoir called *Boy Erased*, tells of his harrowing, compulsory experiences with a "church-supported conversion therapy program that promised to 'cure' him of [his] homosexuality." Analyzing the stories and experiences of Shylock and Conley in tandem like this shows one powerful way that Shakespeare can function as a locus for activism and advocacy. Forced conversions or religious faith and sexual identity are true evils in the sense that they expose the complete lack of imagination and empathy some people have toward those they think of as "others" because they are "not like them." They are practices that must be stopped once and for all. And maybe, Shakespeare can help us with effecting such a necessary objective.



Panel 5

Travelling (with) Shakespeare

Peter Holland

'Is this the promised end?': Travels with/in *King Lear*

There are three types of journeys: journeys away from (like Lear's from Goneril to Regan); journeys towards (like almost everyone's towards Dover); and journeys without destination (Gloucester's 'I have no way'). From the chaotic, imprecise, unmappable travels within the play, there is the possibility of charting the ways in which the play itself travels and what the ends (as aims) as well as end (as terminal) are that those charts might show, whether it be to Hull (Ben Benison's *Jack Lear*) or to Namibia (Levring's *The King Is Alive*), to Russia (Turgenev) or to Kashmir (Taneja), or by tracking the journeys into our awareness of characters Shakespeare excluded but whose rethought inclusion serves to show what the play resists and how we might – even must – resist it.

Henry Bell

The phenomenology of space and place in relation to the digital aspect of #lockdownshakespeare

In her introduction to her speculative fiction collection, *Intruders* (2018), South African writer Mohale Mashigo asserts: 'What I want for Africans living in Africa is to imagine a future in their storytelling that deals with issues that are unique to us.' This paper will argue that Shakespeare ZA's #lockdownshakespeare initiative spoke to this concept, within the field of Shakespeare, by self-recording Shakespeare's plays in the apartments, cars, cities and dwellings of Southern Africa. A perceptive framework will be applied to explore how the phenomenal field of these digital captures of Shakespeare served to de-centre the texts and, moreover, how the experience of viewing these performances brought new meanings and readings, beyond the familiar, to the execution of the plays in practice. This will be enabled through the application of the philosophy of Maurice Merleau-Ponty, a re-consideration of Bert States' view of the interpenetration of images and Susan Bennett's theory of frames within Audience Studies. Finally, the legacy of #lockdownshakespeare will be considered in relation to teaching and practice inspired by this project by the Decentred Shakespeares Network in Brazil, Ghana, India, Scotland and South Africa.

José Manuel González

Cervantes and Shakespeare: A Case in Transnational Literary Relations

In this paper, I will be concerned with the common interests and literary traces that Cervantes and Shakespeare have left us, in their lives and works, to create a new comparative framework of the two authors. There are parallels in their lives that can help us explain their being set apart as writers, on the



one hand, and being closely related in what they experienced and sought as human beings, on the other. Besides, as the question of Shakespeare's indebtedness to Spanish sources has not been sufficiently explored, I will show the extent to which Shakespeare and early modern English writers turned to Cervantes for inspiration, even at the times of greatest rivalry between the two nations. Spain's position as the dominant European power of the period, as well as the huge explosion of Spanish originals, in the sixteenth and early seventeenth centuries, particularly of *Don Quixote*, made it irresistible, revealing the complexity of transnational literary relations. It was not only that after 1611 when Shakespeare and Fletcher worked together in collaboration and came to use plot material from Spanish sources in plays like *Cardenio*, *Henry VIII*, and *The Two Noble Kinsmen*, but also that Cervantes's narratives and themes might have anticipated those dramatized by Shakespeare in his final plays, where contradictions are finally resolved at the cost of terrible losses and betrayals set in magic islands and exotic locations.

Peter Merrington

Sovereign States: Byatt, Bard and Coronations

This paper is written from the perspective of an Anglophone South African in the ongoing aftermath of 'state capture' in this land. It draws on Shakespeare's preoccupation with monarchy or sovereignty, in the context of this present time of transition (in the UK and the Commonwealth of which South Africa is a member) from the reign of Elizabeth II to that of Charles III. It is grounded for that reason in a novel by A.S. Byatt, *The Virgin in the Garden*, which deals with the coronation (the first to be televised) of the late queen in 1953. That novel is also about a large-scale outdoor verse drama on the life of Elizabeth I, the 'Virgin Queen'. Byatt shows us how the press spoke, in high earnest, of the new dispensation. She is earnest herself, and also ironic, and at times satirical. So is this paper. Images on the internet of our South African state president, Cyril Ramaphosa, invested in November 2022 by King Charles III (by customary consent the head of the Commonwealth) with the chivalric Order of the Bath, are a coincidental marker of ironic dissonance or consonance.

Panel 6

Teaching Shakespeare in South African schools

Linda Ritchie

Translanguaging Pedagogy: Teaching and Learning Shakespeare in South African Secondary Schools

In opposition to the commonly held perception of Shakespeare as anathema to decolonising education, this paper proposes that Shakespeare may, in fact, provide a gateway for addressing the monolingualism that dominates most South African classrooms and discriminates against learners who are not proficient in the medium of instruction. Studies of translanguaging pedagogy reveal numerous benefits of this approach, which include the facilitation of a deeper understanding of subject content. However, most studies of translanguaging have been conducted in educational settings where teachers and learners



speak the same languages. For translanguaging pedagogy to meaningfully address monolingual practices, it must be implementable in all South African contexts. This study focuses on a particular sector of the educational landscape that is characterised by teachers who only communicate in the medium of instruction and multilingual learners who speak unrelated languages. My experience of teachers in this setting has shown their overt resistance to incorporating other languages in the classroom. This is where Shakespeare may provide an educationally sound reason for using multiple languages in the classroom. As the comprehension difficulties associated with Shakespeare necessitate the translation of Early Modern English into another language to aid comprehension, Shakespeare provides an educationally sound reason for translating the text into not only the medium of instruction but also the other languages in which learners are proficient.

Lauren Bates

Activating Shakespeare across the English Curriculum to grapple with violence in the South African context

In South Africa, teaching Shakespeare takes up a large part of Home Language English teachers' contact time with pupils, yet in the end it only counts for 7% of the final Matric English mark. Therefore it is essential that teachers activate the Shakespeare text to teach knowledge, skills and values that support the entire English Curriculum. Skills such as comprehension and listening, knowledge such as grammar and writing styles, and values such as empathy and integrity are all within the scope of the English Curriculum. Activating the Shakespeare plays to deliberately tackle these elements, whilst simultaneously reinforcing the content of the plays, is a helpful way to get the most out of the time used to teach the plays. In addition to this, most of the Shakespeare plays taught in South Africa contain high levels of violence that match the violent contexts that affect young people as they learn. Using the plays to creatively confront, explore and process the violence in our midst can lead to higher levels of well-being and resilience, which assists learning. Moreover, these explorations can preclude violent impulses within young people, giving them tools to manage these impulses in order to protect the lives of others and their own. I present a set of original assessment tasks that support the full English Home Language Curriculum as well as engage robustly with real examples of violence in South Africa, linking these effectively with scenes from the Shakespeare plays they are studying. Through unpacking these tasks, I reveal a way to bring about a fruitful engagement with Shakespeare in the classroom that can have constructive consequences far beyond the classroom.

Kirsten Dey

Making Space for Shakespeare in a Decolonised Curriculum: *Macbeth* as a Means to Discerning Duality

Whether or not we should teach Shakespeare's texts in South African schools has become an increasingly controversial topic. The ever-louder call to decolonise the curriculum has catalysed the scrutiny of these foundational English texts and their relevance to a modern South Africa – a South Africa which is still in the process of removing the shackles of its colonial past and grappling with the consequent generational trauma engendered by its history. Factually, Shakespeare's presence in South Africa is a direct consequence of colonisation; so we need to ask ourselves whether teaching Shakespeare at schools is a subtle way of accepting the violent imposition of western culture on South Africans. That being said, it is also valid to consider whether Shakespeare has a place in and relevance to South African curricula precisely because we live in a South Africa that has rebuilt itself on a past defined by material tensions: in this regard, engaging with Shakespeare's texts which explore ideas such as power, possession, land, and



rulership – which were relevant to Shakespeare’s own context – may be a means to navigating the multiplicities of the lived realities of post-colonial, post-Apartheid South Africans and thus encountering a people’s Shakespeare. Whatever the questions may be, as an English teacher at a diverse, private high school in Johannesburg at which over half of the students are second or additional language English speakers, I have come to realise that there is indeed space for Shakespeare’s texts in a decolonised curriculum. In fact, I urge us to make space, which can occur in a variety of ways. My paper will present this thesis in two parts: first, I will consider why it is necessary for us to incorporate Shakespearean texts in a decolonised English syllabus and demonstrate the ways in which we can reconcile the notion of decolonisation with Shakespeare. Second, I will provide examples of how a healthy and decolonised relationship can occur between students and a Shakespearean text in our classrooms; I will do so by sharing my development and implementation of a decolonised Grade 10 English curriculum which incorporated Shakespeare, amongst other local and global texts, at Beaulieu College, where I teach. Specifically, I will discuss Shakespeare’s *Macbeth*, focusing broadly on the notion of identity and self-definition. The content, experiences and activities will be used as a case study to illustrate the ways in which reading, watching and discussing *Macbeth* became a means to understanding the duality of our identities as human beings and as South Africans, which points towards the potential of teaching Shakespeare in South African schools today.

Panel 7

Translation, appropriation and allusion – versions of Shakespeare in South Africa

Giuliana Iannaccaro

Shakespeare and Mission Literature in Early Twentieth-Century South Africa

The South African reception, production, and adaptation of Shakespeare’s plays have primarily been considered a deliberate political response to European domination; for this reason, the majority of contributions in the field focus on apartheid and post-apartheid periods. During the first decades of the twentieth century, though, the relationship between European and African intellectuals appeared less overtly and radically antagonistic than in later years. Mission-educated African writers developed an ambivalent attitude towards the role of European missionary institutions as promoters of ‘native’ education and literary output. In the case of anglophone missions, the British canon (with Shakespeare at the top) was taught at all school levels and was considered the highest aesthetic model for African would-be writers; for the same reason, it was sometimes used by black artists and intellectuals to question the political and cultural role of Europeans in their land. The specific case in point I would like to deal with is the dramatic production of the Zulu writer and journalist Herbert Isaac Ernest Dhlomo (1903-56). In his extant historical plays – *The Girl Who Killed to Save*, *Ntsikana*, *Dingane*, *Cetshwayo*, *Moshoeshoe* – he made reference to several dramatic works by Shakespeare: *Richard III*, *The Merchant of Venice*, *Julius Caesar*, *Hamlet*, *Othello*, *Macbeth*, and *The Tempest* are present in his plays either as unattributed quotations – thus implying an ideal readership sharing a common literary background – or, even more conspicuously, as structural models, albeit thoroughly recontextualised. Rarely known among non-specialists of South African literature, Dhlomo occupies a delicate position within the literary and cultural history of South Africa, torn as he is between the paradigms of tradition and modernity, tutelage and



protest. Because of the profoundly controversial political and cultural situation in which he wrote, European literary sources in Dhlomo's historical plays are both evidence of a highly esteemed foreign literary tradition and the means to reflect on the cultural imposition it represented.

Zwelakhe Mtsaka

The Certainty of Ambiguity: Revisiting the Witches' Equivocation in *Macbeth* via B.B. Mdledle's isiXhosa translation

Three witches are dancing on a blasted heath. They call themselves 'weird' (fatal) sisters and start prophesying to Macbeth and Banquo equivocally. Already seeds of impending evil are planted since equivocation as a form of deception was severely condemned in Shakespeare's England. The isiXhosa translator, B.B. Mdledle, introduces the play as *intlekele* (tragedy), and goes on to discuss characteristics of the genre based on Shakespeare's definition; in addition, Mdledle cites Fate and Fortune as two forces which are known to be vital ingredients of tragedy. Macbeth and Lady Macbeth manifest the character of what the translator calls, in the case of Lady Macbeth, *unomagugwana* (very ambitious to succeed). As to whether Mdledle's isiXhosa readers will find any value in the work whose historical and cultural milieu was and still is different to that of South Africans, Mdledle and I take comfort in Hans-Georg Gadamer's argument that "all interpretations of past literature arise from a dialogue between past and present. Our attempts to understand a work will depend on the questions which our cultural environment allows us to raise". Coming from the Eastern Cape as he did, the translator would have taken the issue of prophesying seriously – it was here that three prophets operated, two of whom (Makhanda alias Nxele and Nongqawuse) plunged the region into untold disaster in the eighteenth century.

John Simango

Julius Caesar in Xitsonga

In South Africa, the existence of Shakespeare's works in the national school curriculum is constantly questioned. This paper will investigate an attempt to decolonise Shakespeare through the translation of one of his plays, *Julius Caesar*, into one of the South African indigenous languages: Xitsonga. Shakespeare's works represent a culture, an early modern English culture which migrated to the whole world, including South Africa. With this in mind, the paper will also explore the migration and immigration of the era represented in the play's ancient setting, and its value toward a contemporary South African reality plagued by a plethora of challenges that seem to manifest from a political system which is in turn riddled with betrayal and killings – just as in Shakespeare's play. The outcome may hopefully add to the adjudication of whether Shakespeare stays or eventually vanishes into an unpredictable future.

Anelisa Phewa

The Art of Translation: The Sonnet, isiZulu and a Marriage of True Minds

This paper introduces a broader study that explores Shakespeare's sonnets and the ways in which his poetry travels across languages into isiZulu. It is my interest to create and share new poems that are characterised by idiomatic expression and rhythm whilst keeping to the sonnet's well-known form and structure. While I am invested in sonnetry from an academic and literary critical point of view, as well as



in contributing to the isiZulu canon, I am also of the view that unspoken poetry collects dust. With this in mind, and in my capacity as a professional actor, I will present a taste of this translation project by reading/performing some of the material.

Panel 8

Against an end?

David Schalkwyk

Endless Shakespeare

This paper attempts to show that using Shakespeare towards an end ends up producing endless Shakespeare.

Catherine Addison

‘The Play’s the Thing’: Shakespearean Drama as an End in Itself

Drama, more obviously than other genres of art, is a form of play. And play, according to Johan Huizinga, is essentially autotelic, or *not* a means to an end. Shakespeare’s plays are trivialized if they are seen essentially as means to other ends. Science conceives the material world as an endless chain of causes, and for the utilitarian, all human artefacts and endeavours are, or should be, likewise links in an eternal chain of purposes. This model reduces the value of all its elements, for, within it, nothing has value in and for itself but only insofar as it points onwards along the chain, upon which everything is relativized and subordinated to use. But this is not how we conceive our world; we value things, people and experiences differently from one another. Some items give us more pause than others. A few do not seem to point onward at all, but invite us to lose ourselves, as a child becomes lost in a game that she is playing. Drama asks an audience to play along with its playing actors, pointlessly. There may of course be a point – moral or utilitarian – but that is a side effect. A play, like Cleopatra’s hopping, is a digression from the straight journey of our lives toward death; and, as Freud suggests in *Beyond the Pleasure Principle*, detours are the only places in which the life drive makes inroads into the death instincts’ relentless progress towards their end. Shakespeare’s dramatic works not only demonstrate play, and hook their audiences into the delightful, terrifying and all-absorbing world of (the) play, but they also provide a kind of metanarrative *about* play, playing with the idea of playing. This paper will resist the title of the conference and show, with examples from some of them, how Shakespeare’s dramatic works refuse to be means towards other ends, but ‘play till doomsday’, throwing reflective aspects up to their audiences and defying the puritans to stop them as they do so.



Laurence Wright

Travelling Shakespeare Revisited

Has Shakespeare *ever* travelled? This paper will revisit the notion of ‘travelling Shakespeare’ to argue that Shakespeare only travels in the loosest, most ill-defined sense. A *commodity* travels, and proponents of travelling Shakespeare rely on what they call ‘Shakespeare’ behaving in exactly this way. I will argue, using examples from the theatre and from text-to-image AI, that Shakespeare has never travelled – not even his text has.

Panel 9

Ageing, death and the life hereafter

Geoffrey Haresnape

‘Old Money’

Arguably, one of the many ‘ends’ of Shakespearean text is the generation of new creative work. A ‘slip’ or ‘slips’ may be taken from a play to generate new growth. Robert Browning’s “Caliban upon Setebos” is a fine illustration of the process. This paper presents “Old Money”, a narrative poem deriving from *King Lear*. The ways in which one text has been ‘grown’ from another are discussed.

Fiona Ramsay

Dying with Shakespeare

... *the readiness is all.*

Shakespeare’s attitude towards death suggests that in the final moment before death, one could determine one’s salvation or damnation. For the dying person [*moriens*], resisting last-minute temptations and maintaining a moral attitude until the end was critical. This was only achievable having had a lifetime of preparation, and iconography around death assists with a process of ‘readiness’ by constantly reminding us of our mortality. Shakespeare teaches the art of dying in his *ars moriendi* literature. The deathbed scene serves as a liminal space and threshold between the world of the living and that of the dead, opening windows to supernatural, transcendental spaces. Dying is a rite of passage: comprising the separation from the former state, a transition from the previous identity to the incorporation into a new state. The traumatic events of the twentieth century form a context for the profound intellectual crisis of contemplating and dealing with death. The crisis is visible in Shakespeare’s work that questions the literary soul of modernity’s ambiguous progress but transcends the contemporary by being aware of the fluidity of history as an ultimate source of meaning. Because death is performed in Shakespeare’s plays, moments of passing through the stages of death become a participatory process in which the actor-as-



character, the character, other characters on stage, and the audience all play a role in enacting them. Hamlet says of dying, 'If it be now, 'tis not to come: If it be not to come, it will be now: If it be not now, yet it will come: The readiness is all.'

Marc Maufort

'To the elements be free': The Legacy of Shakespeare in Margaret Atwood's *Hag-Seed*

As critics have made abundantly clear, freedom and imprisonment are two resonant and deeply interconnected motifs in *The Tempest*. In her rewriting of Shakespeare's masterpiece, Margaret Atwood further amplifies this nexus, as her equivalent of Prospero, Felix, the Makeshiweg festival artistic director, utters the line quoted in the title of this essay when freeing his lost child, Miranda, from the prison of his traumatized memory. Through her recent addition to the 20th century tradition of rewritings of *The Tempest*, Atwood makes the bard travel through time, well beyond the confines of his desert island. Indeed, *Hag-Seed* takes place in landlocked Ontario, Canada, thus prompting us to ponder how the Shakespearean text can yield new meanings for the contemporary postcolonial world. *Hag-Seed* can be regarded as what Linda Hutcheon would call a "parody" of *The Tempest*, as the novel's intertextual economy indeed complicates the original. One may even argue, echoing Bakhtin, that it carnivalizes Shakespeare's play. Atwood also foregrounds performance as a means of enabling harmony in a multicultural postcolonial world. The novel thus posits the importance of theatre as an educational and therapeutic tool, which may alleviate social woes and inequities as well as discourage delinquent behaviour. Further, Atwood enlists the help of popular culture in order to carnivalize the character of Caliban. Atwood amplifies Shakespeare's metatheatricality by emphasizing the role of *The Tempest* as a metaphorical ninth prison paradoxically enabling freedom. This introduces a radically different view of the master/slave relationship between Caliban and Prospero, one that seems to foreground the intrexicable, mutually productive bond between colonizer/colonized. Moreover, Atwood envisions a different type of liberation for Felix/Prospero: she does not simply grant him applause, she also frees him from the burden of his memory. *Hag-Seed* can be seen as a long process of atonement and mourning. Atwood thus endows metatheatricality with healing overtones. From an aesthetic point of view, *Hag-Seed* offers an example of Margaret Atwood's use of magical realism as a mode of writing, enabling her to reinforce Shakespeare's motif of the blurred boundary between illusion and reality as well as of the power of magic. Like Beethoven's Diabelli variations, which remarkably illustrate the transition between musical classicism and romanticism, *Hag-Seed*, being a set of variations of sorts, can be construed as a novel at the crossroads between modernism and postmodernism: if it relies on a postmodern parodic gesture, it nevertheless foregrounds the modernist agenda of achieving social justice and spiritual regeneration through art. In doing so, it reasserts the relevance of Shakespeare in today's postcolonial world.



Bios and contacts

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Catherine Addison (addisonc@unizulu.ac.za) is a Research Fellow of the University of Zululand, having recently retired from her post as a Professor of English there. She started her career as a specialist on Romantic poetry, but has diversified. In 2017 she published a book on the history of the verse novel with Cambridge Scholars Publishing. Her literary interests include prosody and stanza form, Romantic and Renaissance women warriors, the prose novel, colonial and postcolonial writing, radical feminism, and African women’s fiction. She has also written about Byron, Shelley, Spenser, Mitford, Crane, Southey and other poets, as well as formal aspects of literature such as versification, narrative, simile, and irony.

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Lauren Bates (educasions@gmail.com) has been captivated by Shakespeare since childhood. She began directing Shakespeare plays as a teenager and continued that passion into her work as an English and Drama teacher. She completed a Masters Degree on “The Role of Prayer in Shakespeare’s Plays” through the University of Cape Town and then went on to do a second Masters Degree in Shakespeare and Creativity at The Shakespeare Institute in Stratford-upon-Avon. She is deeply invested in the transformative power of Shakespeare, both in terms of the powerful ethical convictions it contains as well as the personal growth young people experience when performing it. She runs an educational theatre initiative called Educasions that creates meaningful, memorable and magical learning occasions through live performance.

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Anelisa Phewa (anelisaphewadramatec@gmail.com) is an actor, a writer and an educator. In addition to numerous roles in TV series and movies, he has performed in various Shakespearean productions on stage and screen. Phewa was the Tsikinya-Chaka Centre's Artist in Residence in 2022, played Hamlet in the live-online-reading of *Hamlet* directed by Neil Coppen in 2021 and has also appeared in Abrahamse & Meyer's three-man *Richard III* and *A Midsummer Night's Dream*. His other Shakespearean stage credits include *Twelfth Night* and *A Comedy of Errors* at the Maynardville Open Air Theatre in Cape Town. Through his company, Dramatec, Phewa is a consultant for both professional and aspiring actors, as well as production companies and others working in the film and television industry. He is pursuing an MA at the University of the Witwatersrand in 2022, focusing on the translation of Shakespeare into isiZulu with a particular emphasis on the sonnets in/as performance.

Fiona Ramsay (fiona.ramsay@wits.ac.za) is the Head of the Theatre and Performance Department and a Senior Lecturer at Wits University. She is one of South Africa's leading actresses working locally and internationally with extensive experience in theatre, film and television as an actress, performance, vocal and dialogue coach, with accent and dialect vocal pedagogy as her core interest. Fiona has played many of Shakespeare's female roles and conducts masterclasses and research projects on his work. She will submit her PhD through creative research on the archive of her work spanning forty years, examining cultural appropriation and territorial culture in performance choices and pedagogy, in June 2023.

Frances Ringwood (RingwoodF@unizulu.ac.za) is a lecturer at the University of Zululand. While she awaits the examination of her PhD on 'The Body as a Prison in Medieval and Renaissance English Literature', she gardens and curses the local fauna for eating her vegetables. Her article, 'Shakespeare's Mavericks and the Machiavellian Moment', appeared in *Shakespeare in Southern Africa* 32 (2019). Her recent conference papers cover Shakespeare, Solomon Plaatje and *Sir Gawain and the Green Knight*.

Linda Ritchie (Linda.Ritchie@christchurchprep.co.za) has been teaching English at a high school in Johannesburg since 2013. She has a passion for seeing learners engage with Shakespeare's works from the perspectives of South African, 21st-century teenagers. To this end, she employs a multi-modal approach to the teaching of Shakespeare that encourages learners to use modes such as dance, drama, mime, rap and art to depict the meaning of Shakespeare's plays. Linda is awaiting examination of her PhD through the University of the Witwatersrand. Her research investigates the efficacy of translanguaging pedagogy when implemented by a 'monolingual' teacher in a class with multilingual speakers, many of whom speak unrelated languages, which



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David Schalkwyk (dschalkwyk1@gmail.com) is currently Professor of Shakespeare Studies in the English department and Director of the Centre for Global Shakespeare at Queen Mary University of London. He was formerly Director of Research at the Folger Shakespeare Library in Washington D.C. and editor of the *Shakespeare Quarterly*. Before that he was Professor of English at the University of Cape Town, where he held the positions of Head of Department and Deputy Dean in the faculty of the Humanities. He has published some 200 essays in book collections and academic journals. His books include *Speech and Performance in Shakespeare's Sonnets and Plays* (Cambridge, 2002), *Literature and the Touch of the Real* (Delaware, 2004), *Shakespeare, Love and Service* (Cambridge, 2008), *Hamlet's Dreams: The Robben Island Shakespeare* (Arden Shakespeare, 2013), *The Word Against the World: The Bakhtin Circle* (Skene, 2016) and *Shakespeare, Love and Language* (Cambridge, 2018). He's currently working on a book on the sonnets called “The Articulation of Shakespeare's Sonnets” and is co-editor of a collection on Shakespeare and rape culture.

John Simango (j.k.simango@gmail.com) completed a PhD from the University of the Witwatersrand after obtaining a BA at the University of Limpopo, a Post Graduate Certificate in Education and a Masters Degree in Education with Concordia University-Portland. He is in his second year as a National Institute for the Humanities and Social Sciences Postdoctoral Fellow at the Wits School of Education. He also teaches English Home Language Grade 12 at a community learning centre in Soweto. He has published articles on critical pedagogy in English education (with Naomi Nkealah) and on the work of Athol Fugard.

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Fellow of the English Academy of Southern Africa. He has published widely on Shakespeare, on the future of the humanities, and on South Africa's educational crisis. Some relevant Shakespearean publications include 'South African Shakespeare in the Twentieth Century', *Shakespearean International Yearbook 9*, Ashgate 2009: 3-28; 'Three Decades of the Shakespeare Society of Southern Africa: 1986-2016', *Shakespeare in Southern Africa* 31, 2018: 47-59; 'Interrogating the Spread of Shakespeare: Australia and New Zealand', *Multicultural Shakespeare 8*, Lodz University Press; and 'Global Live: Shakespeare's Future in the Global Village', *Shakespeare in Southern Africa* 26, 2014:123-129.

Lucy Wylde (ninalucy@gmail.com) trained at Rhodes University in Grahamstown (BA HONS), the Royal Central School of Speech and Drama in London (MA University of London). She has worked in performing arts ever since, as well as in arts education. She has extensive experience with performing Shakespeare, having worked with Rob Clare (RSC), Giles Block (Globe Theatre), and Tim Carroll (Globe Theatre, RSC). Her Shakespeare theatre performance includes *Hamlet*, *Macbeth*, *Much Ado About Nothing*, *The Tempest*, *Winter's Tale* and *Measure for Measure*. Her Shakespeare directing credits include *Hamlet*, *Much Ado About Nothing*, *As You Like It*, *Cymbeline*, *A Midsummer Night's Dream* and *The Tempest*. She has taught at Rhodes University and Wits University, and has been Academic Head of Undergraduate Studies at AFDA Johannesburg as well as Head of Theatre Studies at d'Overbroeck's College in Oxford.

Sandra Young (sandra.young@uct.ac.za) is Professor of English Literary Studies at the University of Cape Town. Her scholarship pursues questions of social justice in works imaginative and historical. She is author of *Shakespeare in the Global South: Stories of Oceans Crossed in Contemporary Adaptation* (2019) and *The Early Modern Global South in Print: Textual Form and the Production of Human Difference as Knowledge* (2015), which traces the emergence of a racialised 'South' in early modernity. She co-edited *Global Shakespeare and Social Injustice: Towards a Transformative Encounter* (2023) and a special issue of *Shakespeare Bulletin* on 'Shakespeare and Social Justice in Contemporary Performance' (2021). Her research also explores contemporary cultures of memory in the aftermath of injustice across a range of genres, including testimony, life narrative, visual art, and museum practice.





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