

**Exploring new ways of creating Shakespeare performance for the
21st century, with reference to cultural opportunities and
challenges in a globally interconnected world and application and
adaptation of verse theory in practice.**

A thesis submitted in partial fulfilment of the requirements of Staffordshire University for
the award of the degree of Doctor of Philosophy Based upon Published Work

February 2023
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Acknowledgements

I would like to thank all the many actors and other artistic collaborators who have been an essential part of my practice as a theatre director; there are too many to mention. I especially thank my ever-vigilant PhD supervisor from Staffordshire University, Dr Robert Marsden, and his colleague Professor David Webb, the staff and students at East 15 Acting school and the University of Essex. In addition, this thesis could not have been completed without the support of Jum Rubin.

Collaboration Statement

All theatre practice revolves around collaboration with teams of artist collaborators, actors and technicians among others. Specifically, for the two filmed theatre productions presented in this thesis, there are too many collaborators to mention. However, there is a letter of collaboration from my main partner for *Handan Dream* (Appendix H) and another for the co-written book *Performance in Bali* (Appendix I).

Abstract

This thesis gives an overview of a number of book publications and two filmed international theatre performances submitted as part of this PhD by publication. They are all linked by two major themes: (a) the application to professional theatre production and practice of verse and language theory where a Shakespeare text is deconstructed, analysed and then reconstructed as a vehicle for an actor and director; and (b) intercultural/interwoven theatre productions involving Shakespeare production across and between cultures. The bridge between them is the original use of translation and adaptation. In order to achieve these two areas of work as a director/adaptor, I have developed original rehearsal practice processes through uniquely created exercises designed to support work with spoken Shakespearian verse and prose; developed a new framework of intercultural related practice I term parallel 'cultural production'; developed and adapted contemporary translation theory into theatre practice; created new Shakespeare performances appropriate for the contemporary stage, and developed methodology for collaboration across cultures with scholars and practitioners from many cultural roots.

Chapter 1: Overview

1.1 Introduction

As a theatre director of over thirty-five years, my work has two strong roots that are a core part of this PhD thesis: working within the area of Shakespeare production that connects across cultures and developing and applying language and verse theory into practice. During the 1980's, work by directors such as Peter Brook with, for example, *The Mahabharata* (1985),¹ *Orghast* (1971)² and *The Conference of the Birds* (1979)³ and Ariane Mnouchkine with, for example, *Sihanook* (Théâtre du Soleil, 1985) and *Les Shakespeare* (Théâtre du Soleil, 1981-84) fired the starting pistol of critical debate about interculturalism in Western performance based on Asian subjects or practices – see Lee, Sim. (2018),⁴ Bharucha R. (1988) and Pavis Patrice (1996).⁵

It is those seminal productions that influenced my own development as a director through a realisation that cultural borders could be crossed, and that performance could be enhanced by the cultural influences of other worlds outside my own education in the Western canon. Through my work as both a practitioner and a scholar, I am aware of the post-colonial critiques of Western dominance within intercultural performances and will discuss them below. I have always aimed, through deep research and creative collaboration with practitioners from other cultures, to go beyond this. For example, through a large-scale production of *Phuket Fantasea* (1988) in Phuket, Thailand, I was commissioned to create and direct a project involving highly telescoped and adapted sequences of traditional Thai cultural performance set in a high-tech, show environment for an international audience. I agreed on the condition that each separate sequence, each drawn from a particular

¹ *The Mahabharata* by Carrière, J-C. (1985) Directed by Peter Brook. [39th Avignon Festival, Avignon, First performance: 7 July 1985].

² *Orghast* by Brook, P. and Hughes, T. (1971) Directed by Peter Brook. [Festival of Arts of Shiraz-Persepolis, Persepolis, First performance: 28 August 1971].

³ *Conference of the Birds*, by Carrière, J-C and Brook (1979) Directed by Peter Brook. Spectacle du Centre International de Créations théâtrales-Bouffes du Nord, Paris.

⁴ Lee, Sim. (2018). Translation, adaptation, and appropriation in Brook's Mahabharata. *New Theatre Quarterly*. 34. 74-90. 10.1017/30266464X17000690

⁵ Pavis, P. ed. (1996). *The Intercultural Performance Reader*. New York: Routledge

performance form, could only be directed by me in collaboration with a local master performer/trainer. This was a prototype for my later productions involving the interweaving of cultures, working with specialists within the cultural environments involved with the production. The approach created a production that was well received by audiences and it became the longest, continually running production ever staged in the region⁶. Interestingly, both Brook and Mnouchkine have an intimate connection to Shakespeare in their work and often use his plays as a trigger for their explorations and cultural journeys. Brook started his directorial explorations at the Royal Shakespeare Company and has produced a series of Shakespeare productions over the past sixty years. He even opened his theatre, Théâtre des Bouffes du Nord, in 1974 with a production of *Timon of Athens*, costumed with African fabrics from the nearby market. Mnouchkine directed *Twelfth Night*, *Richard II* and *Henry V* (Théâtre du Soleil 1981-84), interweaving techniques from Asia. Both directors received negative critical analysis by academic commentators and were accused of colonial attitudes and cultural appropriation and both created work consciously using performance techniques and material drawn from a wide array of cultural heritage and tradition. Indian critic Rustom Bharucha declared:

Peter Brook's *Mahabharata* exemplifies one of the most blatant (and accomplished) appropriations of Indian culture in recent years. Very different in tone from the Raj revivals, it nonetheless suggests the bad old days of the British Raj, not in its direct allusions to colonial history, but in its appropriation of non-western material within an orientalist framework of thought and action, which has been specifically designed for the international market. (1988, p. 1641)⁷

Mnouchkine responded dismissively to similar criticism of her Asian-influenced Shakespeare in an interview in *The Guardian*:

"It took some time to digest everything, to make it ours, not what we call *Japonaiserie*." There was, however, criticism that this was exactly what the productions were - well-meaning but naïve attempts to borrow ideas from the east and attach them to western forms. "In *Richard II* there was still a little bit of *Japonaiserie*," she admits. "We use what we need. We're like a bunch of *mécaniciens*

⁶ *Phuket Fantasea* by Rubin, L. (1998) Directed by Leon Rubin. Kingdom of the Elephants, Kamala beach. First performance: 20 December 1998]. Only halted due to the COVID-19 pandemic.

⁷ Bharucha R. (1988) 'Peter Brook's *Mahabharata*: A View from India', *Economic and Political Weekly*, 23 (32), pp. 1642-1647.

foux, mad mechanics, who pick up this tool, then that other one, use it in strange places.” (2012, p .1)⁸

Although there are indeed some probable elements of truth in the critiques, as a whole, I believe there is a gulf between the understanding of an academic critic and the creative processes of the practitioner. Besides, interculturalism in practice long predates this new debate and cultures have borrowed, adapted from each other, and merged over centuries. I build new insights into this debate through careful research into the cultures I work with and collaboration with artists and performers living and working within those cultural environments. A recent example is writing by British-Nigerian artist, Yinka Shonibare, who believes that the birth of Western modern art in Picasso’s Paris began after Matisse showed him African art for the first time.⁹ There are countless other borrowings/imports of culture and rituals from one environment to another, from the Roman adaptation of Greek gods and mythologies to the Thai rewriting and localising of the *Ramayana* (*Ramakien*). In later times, we see Antonin Artaud’s well-known use of Balinese dance and ritual,¹⁰ and Bertolt Brecht’s influence from Chinese theatre,¹¹ among many, many others. Culture is not static.

Throughout the work cited in this thesis, the questions for the practitioner concern how to balance having respect for all the cultures explored within a performance, the need to give equal status to all such elements and awareness of hierarchy between cultures. This is part of a more recent attempt at post-colonial practice, by UK companies such as New Earth, Tara and Talawa,¹² designed to understand how our own education and understanding have been formed without challenge to the existing status quo in relation to creating cultural

⁸ Mnouchkine, A. (2012) 'Ariane Mnouchkine and the Théâtre du Soleil: a life in theatre'. Interview with Ariane Mnouchkine. Interviewed by Andrew Dickson for *The Guardian*, 10 August. [Online] Available at: <https://www.theguardian.com/culture/2012/aug/10/ariane-mnouchkine-life-in-theatre> (Accessed: 12 April 2021).

⁹ Shonibare, Y. (2021) “‘Cultural appropriation is a two-way thing’: Yinka Shonibare on Picasso, masks and the fashion for black artists”. Interview with Yinka Shonibare. Interviewed by Jonathan Jones for *The Guardian*, 14 June. Available at: <https://www.theguardian.com/artanddesign/2021/jun/14/masks-monsters-masterpieces-yinka-shonibare-picasso-africa> (Accessed: 12 April 2021).

¹⁰ See Artaud, A. (1994). *Theatre and Its Double*. Originally published 1938. Trans Richards, M.C. New York: Grove Press.

¹¹ See Brecht, B. (1936). *Alienation Effects in Chinese Acting in Brecht on Theatre*, ed. trans. Willett, J. (1964). New York: Hill and Wang.

¹² Significantly, all these companies focus on areas of productions involving predominantly British Asian practitioners. Tara produced *The Tempest* (2007) and *Macbeth* (2015), New Earth (formerly known as Yellow

artefacts without recognition of other cultural sensitivities. Although the source material in the case of a production of a play by Shakespeare is of course Western, specifically British, the production may draw from various other cultures and traditions. In my text *Rehearsing Shakespeare* (2021), that is drawn upon throughout this thesis, I posit how several non-Western cultures have produced Shakespeare on the stage and on film in radical departures from our own starting points and this in turn has influenced and changed how we stage Shakespeare today. These productions are immersed within another cultural setting and tradition, yet the many directors around the world heading these productions, including Akira Kurosawa, have rarely been criticised for appropriating Shakespeare. Perhaps, Shakespeare has been so widely adapted globally that it is considered as belonging to the global community, whereas other texts such as *Mahabharata*, for example, are considered as sacred, religious material and therefore untouchable. Shakespeare himself, of course, recycled narratives from other sources and drew upon various elements found in the travel stories of adventurers sailing across the world and discovering new worlds. *The Tempest* could not have existed without such references. *Pericles* could not have described exotic locations without such knowledge and the travels of the Prince of Tyre, the titular character, would arguably have been theatrically dull without local colour.¹³ A number of Shakespeare productions have relocated plays to different settings, for example, in the directing work of the young Orson Welles and his producer John Houseman who produced his 'negro cast version' of what was known as '*Voodoo Macbeth*' in 1936 complete with "... its native witch doctor and primitive negro masks. Five black goats were sacrificed in the theatre and skinned for the drums which reiterated the black magic of the play" (1972, p. 43).¹⁴

Of course, a contemporary critique of the language of description and the marketing approaches that stressed exotic elements would be critical as it sees through a modern lens

Earth) produced *King Lear* (2006) and a predominantly Black British company Talawa produced *King Lear* (2016) and *Antony and Cleopatra* (1991)

¹³ See for a fuller description of the fast-changing Elizabethan world, influenced by trade and rapid import of objects and ideas from around the world, Shapiro, J. (2005). *1599: A Year in the Life of William Shakespeare*. London: Faber and Faber.

¹⁴ Houseman, J. (1972). *Run-Through*. 1st ed. New York: Simon and Shuster.

of critical race theory.¹⁵ However, in its time, this was seen as a radical experiment by critics such as Brooks Atkinson:

But ship the witches down into the rank and fever-stricken jungles of Haiti, dress them in fantastic costumes, crowd the stage with mad and gabbling throngs of evil worshipers, beat the voodoo drums, raise the voices until the jungle echoes, stuff a gleaming naked witch doctor into the cauldron, hold up Negro masks in the baleful light-and there you have a witches' scene that is logical and stunning and a triumph of theatre art. (1985, p. 10)¹⁶

In many ways, the questions surrounding such productions are not only about the material that is used, but the context of how and why it is used. It matters also where the production is rehearsed, created, and performed, who both the creative team and actors are and who the audiences are that will witness it. All of this aligns with the critical framework of cultural materialism. Rik Knowles in *Reading the Material Theatre* (2004) discusses that the conditions of production are influenced by training backgrounds and cultures, rehearsal times, directorial methodologies and economic factors, among others.

With respect for diverse cultures comes an in-depth understanding of the target cultures. Brook's landmark *A Midsummer Night's Dream* (1970) famously used costume designs inspired by the Chinese circuses. This revolutionary production with its exotic look and movement away from traditional staging (as examined in my *Rehearsing Shakespeare* (pp. 125-26) made a significant impact on how Shakespeare has been staged since. It may well have encouraged Brook to explore other cultures, but it was not in any way an attempt at interculturalism as we understand it today. The use of those costumes was not a journey into Chinese culture and performance tradition, but a colourful means to help us see the play in a fresh light, without the clutter of past productions. It was a form of visual shock tactics and a way of exorcising 'ghosts' from previous productions, as described by Carlson (2003, p. 8).¹⁷ Carlson examines how there are numerous elements, or ghosts, from the past

¹⁵ Critical Race Theory (CRT) suggests that race is a social construct embedded within systems and practices and not just individual prejudice.

¹⁶ Brooks Atkinson, " 'Macbeth' or Harlem Boy Goes Wrong," New York Times, 15 April 1936, as cited by McCloskey, Susan. "Shakespeare, Orson Welles, And the 'Voodoo' Macbeth." *Shakespeare Quarterly* 36, no. 4 (1985): 406–416. <https://doi.org/10.2307/2870304>.

¹⁷ Carlson, M. (2003). *The Haunted Stage*. Michigan: University of Michigan Press.

and our own cultural education that influence our reception when we witness a performance. In addition to past productions, this includes identifiable scenic elements, textual references, specific actors and roles we might have seen them perform in in the past, memories of the performance space, mythical allusions and many others. As Erika Fischer-Lichte writes as part of her explanation of reception of intercultural theatre: “perceptions are always determined by pre-existing systems of meaning” (2014, p. 7). This is vastly different from Brook’s production of *Mahabharata* (1985) that took its source work from Indian culture, tradition and religion and staged it, in effect, within a Western performance approach. He was accused, as noted by Ric Knowles, particularly from non-Western scholars, of cultural appropriation, although the work followed intensive research of the source material and “a cast from 19 nations” (Ibid p. 23). Brook is deeply serious about the material he uses for his work as a director and adaptor. I have learnt from the debates surrounding his production about the need for sensitivity to cultural heritage and the need for collaboration with artists and performers from the target cultures in order to respond to the charges of cultural appropriation.

For my production of *Cymbeline* in Bali, in order for the immersion of this Shakespeare text to sit within Balinese culture, performance and religious and philosophical sensibilities,¹⁸ the research preparation dates back to many years prior to 2007. In the 2019 paper “Directing Cymbeline: How the Director Activated God’s Attributes for the 38th Bali Arts Festival 2016” by Balinese Professor Nyoman Sedana (Appendix D), there is a detailed examination of the Balinese religious/philosophical way of approaching artistic creation and how my production fitted into that framework. He also noted the impact of the work locally:

Surprising, yet greatly entertaining to local audiences with its several uncommon features, the Cymbeline production was seen as the best collaborative production among the nearly 350 performances presented in the one-month long festival. It was later broadcast on Bali TV. (Sedana, 2019, p. 12)

¹⁸ See Appendix D. Sedana, I. N. (2019) ‘Directing *Cymbeline*: How the Director Activated God’s Attributes for the 38th Bali Arts Festival 2016’, *Lekasan Interdisciplinary Journal of Asia Pacific Arts*. 2 (1), pp. 12-33.

In chapter 5, I include the first chapter of my co-written book, *Performance in Bali*¹⁹ that critiques both the religious and philosophical background to any Balinese performance and the issues that may arise. Throughout my practice and the research I have undertaken around this, it has been and continues to be essential to understand in detail, in this case through several years of preliminary research, the cultural needs and sensibilities of the key culture that would be interwoven with my own performance background. Interweaving of production can best be explained by creating a work that brings together two or more culture traditions and heritages and connecting them so closely that it is difficult to ascertain which moments in the production come from which particular source culture. This is radically different from cultural appropriation where a dominant (usually Western) tradition borrows from another for a specific effect or intended meaning. There is a fuller definition of interweaving in this thesis (1.4.2).

The work presented in this thesis through both written form and by creative performance work, explores both of these key areas. These involve journeys into both original text and verse structure, and translation and application of methods into the creation of original performance. It is my contention that the most valuable research process for Shakespeare that involves crossing cultural borders can only begin in depth with a detailed understanding of the original text and how it might indicate and open up performance choices and possibilities. My work in this field focuses not on looking at verse and language through the lens of literature, but how it can be adapted and applied in performance. My concern throughout my written and performed work, is how it can work in supporting acting processes and not as an end in itself. The linguistic translation directly impacts all aspects of a production as explored in chapter 9 of this thesis (exemplified from chapter 4 of *Rehearsing Shakespeare*). The linguistic translation, based on details gleaned from analysis of verse and language, dominates rehearsal and production decisions that follow when other cultures are integrated/interwoven within the work. I track in the book the shoulders of other practitioners that I stand on, before developing my own approach detailed in chapters 6, 7 and 11 of this thesis.

¹⁹ Rubin, L. and Sedana, I. N. (2007). *Performance in Bali*. London: Routledge.

In all the work I undertake as a director, I create rehearsal processes and preparation for rehearsals that support and help to develop acting. From the more theoretical understanding of the text, I derive information and ideas that can be applied in practice to a company of actors working on Shakespeare. This is an alternative to the work of conceptual directors who begin with an overall idea rather than work outwards from the specific details in the text. As a key element of Practice as Research (PaR), I create unique and original exercises that can further acting methods and skills of the actors, as described in chapters 2 and 3 of *Rehearsing Shakespeare*. In a large part, these resulting unique exercises are at the heart of the findings of the PaR.

1.2 Main Aims and Research Imperatives

The key research question underpinning the work contained in this thesis concerns how to implement, in practice, productions of Shakespeare between and within different cultural environments while respecting (through detailed attention) the original text. I believe this is an original response to the work by other directors that do not fully deal with this issue, such as Declan Donnellan, for example, in spite of otherwise bold productions. His productions slyly use elements of a target culture to connect an event in a Shakespeare play, for example, to the audience's own cultural history or references. In his production of *The Tempest* (2011)²⁰, first staged in Russia, the cast were all Russian. At certain moments, specific Russian elements were indicated, as described in Michael Billington's review of the production on tour in London:

. . . Ariel's arraignment of the play's villains is turned into a Soviet show trial. The often faintly embarrassing rustic masque also becomes a Slavic peasant ritual plausibly filled with 'sunburned sicklemen, of August weary' (2011, p. 1)²¹

This is entertaining theatre, but it is only in part intercultural, and not at all interwoven as discussed in 1.4.2 below.

²⁰ First performances of *The Tempest* at Les Gameaux, Sceaux, Paris in January 2011.

²¹ Billington, M. *The Guardian*. 11th April 2011

My driving research imperative has been exploration of finding methods of staging Shakespeare for contemporary audiences while drawing on detailed textual analysis, creative ways to deal with language and the incorporation of global influences and approaches. Directing and acting methodologies and process are examined and original exercises have been created and disseminated through my published works to enhance those skills and approaches while interweaving cultural traditions as outlined above. The detailed textual reading provides the basis for “performance choices” that different cultures and performers can then take up in their own way. The choices can be diverse and move in many directions, but the impetus is led by the text itself, rather than a more generalised cultural immersion.

1.3 Methodologies and Methods

As a whole, there is a significant new contribution to knowledge in this work. In essence, following on in the spirit of the observations by social scientist Donald Schön,²² I have explained the results of what he terms “reflection-in-action”. Understanding rehearsal processes is complex and involves analysing work in the rehearsal room that uses instinct, knowledge, dialogue with other participants and indeed chance. Many directors and actors believe that the rehearsal room should be a safe place and thus, observers are rarely allowed in. As critic David Jays states, “the rehearsal room is a mysterious space: a crucible, sealed off to the public, from which a production will eventually emerge” (Jays, 2011).²³ In the same spirit of reflection-in-action, this thesis marks the progression of thinking and process over the span of my published and directed work as ideas have changed and grown.

1.3.1 Practice as Research (PaR)

The work also draws on other methodologies, including, primarily: PaR as a working rehearsal and production process, centred within the sphere of professional practice that is

²² Schön, D. (1983). *The Reflective Practitioner: How Professionals Think in Action*. London: Temple Smith.

²³ Jays, D. (2011) ‘What really goes on in the rehearsal room?’, *The Guardian*, 14 January [Online] Available at: <https://www.theguardian.com/stage/theatreblog/2011/jan/14/rehearsal-room-actor-dancer-theatre> (Accessed: 12 April 2021).

drawn from iterative performance, as practice evolved processes while I was directing seventeen Shakespeare productions in many countries and cultures. PaR is methodology that is still evolving and has many variations of practice. For the purpose of this thesis, I am working within the understanding described as practice-based research, “the results of which cannot be fully comprehended without direct access to the creative projects and processes of its incorporated practices” (Candy, 2006, p. 3).²⁴ In essence PaR asks a key question or questions and then the practitioner proceeds to use the rehearsal room as a laboratory to explore these questions and test out any hypothesis. As Hazel Smith explains: “Creative work in itself is a form of research and generates detectable research outputs” (2009, p. 5).²⁵ The second phase is to create an artefact (in this example, a theatre production) and then test out the responses to the questions with an audience. The reception to the work is an ongoing part of the investigation and often leads to follow-up practice. This lens applies primarily to two case study productions, listed in the section on the structure of the PhD. The related methodology known as practice-led research: “the results of which can be fully communicated through written documentation” (Candy, 2006, p. 3) is a way to understand the written analysis in this PhD, concerning *Rehearsing Shakespeare* (2021) and *Measure for Measure* (2006). The latter was my first published work specifically applying theory to practice for a complete Shakespeare play and a springboard for the later development of techniques and practices to expand the ideas explored in that work.

1.3.2 Auto-ethnography

I also draw on the spirit of ethnography, although not the scientific method used mainly for the social sciences, as a methodology applied to performance creation. Much of the literature on this understanding of process relates to social sciences and anthropology but has in recent years also been applied to explaining the role of the participant/observer

²⁴ Candy, L. (2006) ‘Practice-based Research: A Guide. Creativity and Cognitions Studio Report’, V1.0, November [Online] Available at: <https://www.creativityandcognition.com/resources/PBR%20guide-1.1-2006.pdf> (Accessed: 12 April 2021). Quoted in Barton, B. (2018) ‘Wherefore PAR?: Discussions on “a line of flight”’, In A. Arlander, B. Barton, M. Dreyer-Lude, and B. Spatz. (eds.) (2018) *Performance as Research: Knowledge, Methods, Impact*. London: Routledge. pp. 1-19.

²⁵ Smith, H. (2009) *Practice-led research, research-led practice in the creative arts*. Edinburgh: Edinburgh University Press.

within a creative process. In effect, auto-ethnography, when applied to a creative process, acknowledges that the observer/critic who is also involved in the creation of a work needs to understand their own impact on that work and their analysis of what is happening. When I direct a play by Shakespeare, I lead the exploration of text and performance, but I am also aware that I influence the work, consciously and sub-consciously. The autoethnographic approach means in-depth questioning of myself as a director, before my relationship to the creative process can be best understood, as expressed by anthropologist Deborah E. Reed-Danahay:

Several key concerns emerge. These are questions of identity and selfhood, of voice and authenticity, and of cultural displacement and exile. One of the main characteristics of an autoethnographic perspective is that the autoethnographer is a boundary-crosser. . . (1997, p. 3)²⁶

Similarly, the specific actors engaged with the project bring their own personal and cultural prejudices into the rehearsal and performances. This is linked to “reflection-in-action”, as mentioned above (p. 9). Within *Rehearsing Shakespeare*, (chapter 7 of this thesis), I explain original exercises I have developed to bring some of the cultural prejudices and attitudes we are carrying to the surface. I also examine my own background, training and education in relation to Shakespeare, in order to understand my own bias in interpreting the material. This can be considered a novel use of this method when it is applied to our responses to work that is part of our inherited cultural landscape. My work over the thirty-five years has demonstrated that nearly all actors and other artistic partners I engage with have pre-conceived notions and images of individual Shakespeare plays. Auto-ethnography refers to this as the process of recognising and then coming to terms with our responses and to some extent exorcising them. The concept of “ghosting” as developed by Marvin Carlson (2003) supports this approach as it describes how past associations with a text, performers or performance space all impact on our reception.²⁷ My reflexive processes, engaged with the exercises developed, are designed to confront these ghosts in relation to Shakespeare.

1.4 Critical Frameworks

²⁶ Reed-Danmahay, D.E. ed. (1997). *Auto/Ethnography Rewriting the self and the social*. Oxford: Berg

²⁷ Carlson, M. (2003). *The Haunted Stage*. Michigan: University of Michigan Press.

1.4.1 Intercultural/interweaving

A critical framework for this overall understanding of my work can be viewed through an intercultural and interwoven context of seeing and analysing performance. Intercultural performance theory has a rich history dating back to the 1970's, but, as described by Patrice Pavis (1996) in the pre-cursor to his *The Intercultural Performance Reader*,²⁸ "intercultural performance has often been seen from the Western point of view". In other words, there has been an imbalance between Western and non-Western elements of productions described as intercultural. When applied to Shakespeare this is perhaps obvious, as the original text is usually the springboard for whatever happens in production, regardless of translated language or cultural circumstance. More recent approaches tend to look toward an attempt at post-colonial production explorations and more globally understood expressions of performance. My own work falls within a post-colonial approach, explores a range of diverse cultures around the world and brings them into the world of Shakespeare. Many of the political, social, and human issues explored by Shakespeare within his plays are more richly understood in this way, within the context of the interconnected world we live in today. Ric Knowles sums up the key changes succinctly in his preface to *Theatre and Interculturalism*:

Theatre has been around for thousands of years, and the ways we have studied it have changed decisively. It's no longer enough to limit our attention to the canon of Western dramatic literature. Theatre has taken its place within a broad spectrum of performance, connecting it with the wider forces of ritual and revolt that thread through so many spheres of human culture (Knowles, 2010, p. vii).²⁹

In much of my work as a director, I have connected these concepts as I have directed plays, especially those by Shakespeare. My first professional production of a Shakespeare production, *Julius Caesar* (1981)³⁰ took place soon after the assassination of Anwar Sadat. With the Troubles raging in the city of Belfast and the civil conflicts erupting around this

²⁸ Pavis, P. (1996) 'Introduction: Towards a Theory of Interculturalism in Theatre?', In Pavis P. (ed.) *The Intercultural Performance Reader*. London: Routledge. pp. 1-21.

²⁹ Knowles, R. (2010). *Theatre & Interculturalism*. London: Palgrave Macmillan.

³⁰ First performance of my production of *Julius Caesar*, Lyric Theatre, Belfast, November 1st 1981.

event in Egypt, it was impossible not to make connections with a play about assassination and violence as a means to an end. The design in particular reflected this.³¹ In my production of *Pericles* (2003) at the Stratford Festival in Canada, I conceived the production as one within the genre of an Elizabethan travel play and as one with a Prince searching many lands to understand the nature of good kingship. During his journeys Pericles arrives in each country that is drawn from a specific distinct culture, such as ancient China, Bali, India and Greece. Each environment is a contrasting socio-political and cultural landscape, and each is ruled in a strikingly different way.³² My production of *Twelfth Night* (2005),³³ also at the Stratford Shakespeare Festival, Canada, was set during the British Raj and highlighted cultural/racial/social issues. The two production case studies included within this thesis, *Cymbeline* (2016) chapter 12 and *A Handan Midsummer Night's Dream* (2016) chapter 13, are both entwined with ritual and culture in Bali and China respectively.

When producing a Shakespeare play today, I am intrigued by global connections between cultures and events that impact all artistic decisions, although interculturalism might be better understood now through the more nuanced lens of 'interwoven performance' as articulated by Erica Fischer-Lichte (2008, 2014). The term "intercultural" needs interrogating as it contains elements of post-colonial thinking that indicates that Western and non-Western work are brought together, but generally omits the possibilities of various non-Western cultures coming together without Western elements.³⁴

Although one could argue that all theatre is in a sense cross-cultural in that performance work necessitates the negotiation of cultural differences both temporally (across history) and spatially (across geographical and social categories), what dominates critical and institutional interest in cross-cultural experimentations has been the encounters between the West and "the rest." (2002, p. 32)

The term itself links back to resistance against colonial domination. In many ways, intercultural performance criticism uses the premise that cultures are fixed. In reality, they

³¹ There is a fuller description of this production in the text from *Rehearsing Shakespeare*, thesis chapter 8

³² There is a fuller description of this production in the text from *Rehearsing Shakespeare*, thesis chapter 5

³³ First production of my production of *Twelfth Night* at Stratford Festival Theatre, Canada, 10th July 2006.

³⁴ There is a good examination of the concepts and definitions of cross-cultural practices and in particular intercultural approaches, in Lo, Jaqueline and Gilbert, Helen. *The Drama Review* 46, 3 (T175), Fall 2002. *New York University and the Massachusetts Institute of Technology*.

adapt and change.³⁵ In a globally connected world, this is now truer than ever before as cultures adapt rapidly and grow and change with multiple cross-influences from around the world. The term “interweaving performance cultures” is better suited to understanding how I create a Shakespearian production when working between, across and through different cultural environments. Erica Fischer-Lichte (2018) describes metaphorically how this might work in her introduction to *The Politics of Interweaving Performance Cultures*:

Interweaving functions on several levels: Many strands are plied into a thread; many such threads are then woven into a piece of cloth, which thus consists of divers strands and threads — as in Suzuki’s latest version of the *Bacchae* — without necessarily remaining recognizable individually. They are dyed, plied and interwoven, forming particular patterns without allowing the viewer to trace each strand back to its origin. (2018, p. 11)³⁶

This key critical lens is one through which my work with Shakespeare can be contextualised, although other more recent criticism and practice has elaborated on the original understandings about interculturalism and reflects some of the collaborative processes in more recent work. There has in the last twenty years been different perspectives on what is termed by some as “new interculturalism”. Marcus Cheng Chye Tan sums up the emergence of a reclaiming of the idea of interculturalism by practitioners from around the world:

“Intercultural theatre as a Western performance discourse defined by Western theoretical frameworks is experiencing an evolution” (2012, p. 10).³⁷

He is following on from a debate sparked mainly by Jaqueline Lo and Helen Gilbert ten years earlier, in which they argued that now was a possible time for different forms of intercultural performance to emerge that moved beyond the earlier forms that used a Western starting point and structure into which ideas and techniques from other cultures were inserted.³⁸

In an age where cultural boundaries are continually traversed and identities are

³⁵ A good example is the main argument behind Bharucha R. (1988) ‘Peter Brook’s *Mahabharata*: A View from India’, *Economic and Political Weekly*, 23 (32), pp. 1642-1647.

³⁶ Fischer-Lichte, E. (2014) ‘Interweaving Performance Cultures – Re-thinking “Intercultural Theatre”’: Towards an Experience and Theory of Performance beyond Postcolonialism’. In Fischer-Lichte, E., Jost, T. and Iris Jain, S. (eds.) *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism*. London: Routledge. pp 1-21.

³⁷ Tan, M.C. C. T. (2012) *Interculturalism: Listening to Performance*. Houndsmill/Basingstoke/Hampshire: Palgrave MacMillan

³⁸ Lo, J and Gilbert, H. *The Drama Review* 46, 3 (T175), Fall 2002. New York University and the Massachusetts Institute of Technology.

becoming increasingly hybridized, an intercultural theatre practice informed by postcolonial theory can potentially function as a site where this intersecting of cultures is both reflected and critiqued. (Lo and Gilbert, 2002, p. 49)

During the last twenty years in many parts of the world, directors and actors have created work that brings together narratives and techniques drawn from cultures that do not owe origins to a dominant Western starting point. As expressed by Ryona Mitra, this new interculturalism “changes the power dynamics at play by dismantling historical us-them hierarchies, by simultaneously embodying us, them and phases in-between” (2015, p. 15).³⁹

Without the hierarchies and without Western dominance, new interculturalism offers a more optimistic vision of creating new work between cultures. A good example of interculturalism in practice is the work of Singaporean theatre director, Ong Ken Sen, of Singaporean Chinese heritage. His production of *King Lear*⁴⁰ in 1997, perhaps ahead of its time, used multiple languages and performance styles from different traditions. It was performed in Indonesian, Thai, Japanese and Mandarin, with performers from those traditions. In 2012, however, he revisited the project in a completely new way that is an example of new interculturalism.⁴¹ In this production, entitled *Lear Dreaming*, he worked in deep collaboration with musicians, artists, performers and writers from the Asian region, using improvisation and devising processes to create a culturally fused production that stepped much further away from the Shakespearian source text. Instead of a full cast, this time there was only one actor, an additional language, Korean, and a single major theme of power and death. As described by Lisa Porter with Samantha Watson:

With *Lear Dreaming*, Ong changed the fundamental premise of *Lear* by focusing the piece around musicians and a minimal text. This continued exploration of how contemporary performance traditions is now Ong Keng Sen’s legacy. (2013, p. 81)⁴²

My own work, as described in this dissertation, owes much to these debates and productions.

³⁹ Mitra, R. (2015) *Akram Khan: Dancing New Interculturalism*. Houndsmill/ Basingstoke/Hampshire: Palgrave Macmillan.

⁴⁰ *Lear*, Directed by Ong Keng Sen, Asian tour commencing in Japan, 9 – 15 September 1997 *Bunkamura Theatre Cocoon*, Tokyo, Japan

⁴¹ *Lear Dreaming*. Conceived and directed by Ong Keng Sen. A theatre Works (Singapore) production, commissioned by the Singapore Arts Festival, May-June 2012

⁴² Porter, L. (2013) Ong Keng Sen’s *Lear Dreaming*: Humanity and Power in Process in *Theatre Forum*: La Jolla iss 43: 80-90.

1.4.2 Contemporary translation theory

In the section in *Rehearsing Shakespeare* concerning the translation of Shakespeare's plays, I refer to elements of contemporary translation theory. The key element of translation theory can be summarised succinctly as by Mildred Larson:

. . . the translator discovers the meaning behind the forms in the source language and does his best to produce the same meaning in the target language, using the forms and structures of the target language. Consequently, what is supposed to change is the form and the code and what should remain unchanged is the meaning and the message. (1984, p. 24)⁴³

In effect this theory recognises that translation should seek an equivalent in the target language by including culture and other driving factors, rather than attempt a literal translation. I take my starting point from the linguist Eugene Nida who first coined the phrase "dynamic translation" to describe the needed cultural and circumstantial adjustments in translation.

In such a translation one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship (mentioned in Chapter 7) that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message.
(Nida, 1964, p. 159)⁴⁴

Contemporary translation theory is a generic term that covers a number of different approaches, but the focus for my use is mainly on discussions concerning equivalence and performability, common to most of those theories. Recent theorising on translation has considerably stretched the meaning of equivalence to include translation of ideas into the target language instead of the precise words. This itself crosses over from translation to adaptation concerning Shakespeare in particular, as the endgame of communication goes beyond being aimed at a reader and is instead for an audience to understand and enjoy a

⁴³ Larson, M.L. (1984) *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. University Press of America, Lanham, MD.

⁴⁴ Nida, E. (1964) *Towards a Science of Translating. With Special reference to Principle and Procedures involved in Bible Translation*. Leiden: Brill.

performance. This means equivalence can deal with narrative, character, concepts, verse, spoken rhythms of speech as well as complex language. Translating a text into a target language involves decisions about the two cultures at play. A literal translation of a specific term may in fact be completely misunderstood by the reader of the translation due to multiple cultural differences. Anthony Pym explains the differences between what he terms “natural equivalence” and “directional equivalence” well (Pym, 2014, pp. 24-30).⁴⁵ In a translation working with “natural equivalence”, the translation could itself be translated back into the start language and it would look the same as it was originally. With “directional equivalence”, this is not possible as the result would be a very different translation to the source material. A good example with my work on *Cymbeline* is how to translate the names of and references to the gods often referred to in the original text. The names could be left the same but would have no meaning to the audience. The Balinese religious frame of reference contains many Hindu gods, so one form of equivalence could be to find a god with similar attributes to that named in the original text. The dangers are that there is no exact set of qualities, powers or associations that would match and confusing messages might be received. An alternative, used finally in my production after lengthy discussion with the local cast, was to replace specific references with the term god or gods, without a name. Culturally, the Balinese performers were comfortable with this. The exception was the specific reference to *Jupiter* who physically appears on the stage. In performance, a puppetry technique was used to show his presence; the Balinese could accept this one named god as an exotic presence that did not need explanation beyond the dialogue. This form of “directional equivalence” was my guiding approach throughout my productions in other languages. I also extend this concept into specific factors for a production of any play, including demands of spoken speech and specific cultural environments for actors and audience. Names of characters, for example, are not localised, but sometimes simplified for spoken ease. There is limited translation theory applied to theatre plays for performance before the 1980’s, but one interesting essay by Eva Espasa raises, among other issues, the question of tension between textual complexity and ease of oral delivery and reception by an audience and the balance that must be struck (Espasa,

⁴⁵ Pym, A. (2014) *Exploring Translation Theories*. New York: Routledge

2013, pp. 317-327).⁴⁶ However, her focus is on texts that she terms as “more or less realistic” (Ibid, p. 322), whereas Shakespearian text with all the layers of verse and period expression add numerous challenges. She also comments on the overall difficulties of theatre translation within a globalised world that involves translation of ideas as well as language. These are issues I grapple with for any translation for performance where the cultural environment of reception is key to the language decisions made. Most of the theory on theatre translation focuses on the concept of the single translator or the translator’s work later adapted and modified by a playwright. Manuela Perteghella, for example, analyses at length collaborative approaches to translation for the stage, but assumes models that usually involve a playwright:

- Collaborative translation, with exchanges between translator and playwright, often mediated by the playwright’s literary agent.
- Patchwork or collage theatre. Deliberate use of different, juxtaposed translations in a mise en scene, a practice that is currently often associated with postmodernist productions.

Adaptation, by a well-known playwright, from a literal translation. (Perteghella, 2004, pp 11-16)⁴⁷

My own approach takes on board the challenges raised by such commentators, in particular concerning choices between textual exactness and issues concerning cultural translation. However, the process begins with the first literal translation, sometimes termed philological translation, and that is itself modified by myself as director working with the translator through constant references back to the original script and my suggested alternative choices. The next process is more collaborative as the acting company becomes engaged with the translation and debates how the text works within character analysis. The translation is then modified further for rhythms of spoken language and finally discussions

⁴⁶ Espasa, E. (2013) ‘Stage translation’ in *The Routledge Handbook of Translation Studies* (eds) Carmen Millan and Francesca Bartina. New York: Routledge

⁴⁷ Perteghella, M. (2004) ‘A Descriptive-Anthropological Model of Theatre translation’ in *Drama Translation and Theatre Practice*, S. Coelsch and H. Klein (eds), 1-23. Frankfurt am Main et al.

about how the audience might understand the text. This develops contemporary translation theory that in recent years has added “performability” to the list of issues concerning the translation of drama texts.⁴⁸

In addition, my work employs elements of literary review, verse theory and reception, and this will be indicated in the introductions to each chapter.

In summary, this thesis has two key interconnected strands concerning (a) the performance of Shakespeare within and between cultures and detailed use of language and verse from the original text and (b) how to apply the knowledge to performance in English or translation. The translation itself is part of the sharing of cultural approaches, although the original text itself dominates the balancing of cultures in the early stages. The concepts of equivalence and performability are the main concerns. Anticipating probable audience response to any performance is a director’s key task and with translation this takes on additional challenges.

1.5 Contribution to Knowledge

I will now take each publication and performance and explicitly argue for its contribution to original knowledge.

1.5.1 *Measure for Measure*

Alongside these areas of performance of Shakespeare within and between cultures, there is specific reference to verse theory and analysis of language and how this can be applied in practice. In chapter 2 of this thesis, I use my first foray into this territory: a full text commentary publication on *Measure for Measure* (Rubin, 2001) that turns analysis of

⁴⁸ A number of academic commentators on translation have in recent years used this term to indicate considerations of practical performance challenges, for example, an article by Josep Marco: Teaching Drama translation, *Perspectives*, 10:1, 55-68 DOI: 10. 1080/0907676X. 2002.9961433 and Ekaterini Nikolarea (2002): Performability versus Readability: A Historical Overview of a Theoretical Polarization in Theater translation, *Translation Journal* 6(4), (Online journal). Available at: <http://www.translationjournal.net/journal/22index.html> (Accessed: 17 February 2023).

language and verse into suggestions of how this information indicates stage processes for actors and directors. The focus is on practical application of implicit stage directions in the text with detailed staging/acting outcomes. It was many years later, in a production at Stratford Festival in 2005, Canada, that much of this was tested in practice in performances and was well-received by the public and critics.⁴⁹ The overarching aim of all my written and performance work is to develop and create performances of Shakespearian production appropriate for the world we live in today, but with specific focus on detail of text and language and awareness of the specific cultural environs. In many ways, this work was a springboard for much of my processes that followed, as the details of text as a basis for rehearsal is at the heart of the later work in English and translation. Without detailed and careful choices within a translation, the production becomes, in effect, an adaptation that focuses on character and narrative and misses much rich material buried in the original. A detailed cultural transposition of a play relies on a detailed literary translation that considers multiple factors, as explored in chapter 7 of this thesis. The commentary was, at the time of publication, an original contribution to knowledge and moved away from the standard editions of *Measure for Measure* that focused on editorial information concerning textual meaning through a lens of literature. My approach opened up extrapolated information from the text to indicate possible/probable staging indications and acting choices.

1.5.2 *Performance in Bali*

Chapter 5 is formed of the first solo-authored chapter of the co-written text *Performance in Bali* (Rubin and Sedana, 2007),⁵⁰ which sets out the aesthetic, philosophical and religious roots on which all Balinese performance rests. The chapter gives a brief sweep of Balinese theatre history and then focuses in on the key elements underlying Balinese performance practice. This writing marks the beginning of my research concerning how to work between cultures with an understanding of the cultures involved in order to balance cultural impact

⁴⁹ For sample press reviews see: www.leonrubin.co.uk/media (Accessed: 12 April 2021).

⁵⁰ Rubin, L. and Sedana, I. N. (2007). *Performance in Bali*. London: Routledge. The first chapter was my sole authorship and the second chapter written by my co-writer. Other chapters were jointly written as explained in the book.

and minimise Western domination of the creative processes, which supports the notion of interwoven theatrical practices which I draw upon in practice. The book as a whole looks at Balinese performance through the eyes of a practitioner, a Balinese *dalang* (master shadow puppeteer), and my own perception as an observer/participant. When I was originally approached by the editor to write the book, I insisted I could only do this in partnership with a Balinese specialist and this decision influenced all the observations and conclusions in the book. This is directly parallel to my professional directing practice of working with collaborators from the target cultures involved with the work. This underlines both authenticity and fuller understanding of the cultural and socio-political issues at work. Understanding many aspects of the artistic and religious thought process supported the creation of *Cymbeline* (2016), the basis of chapter 10 of this thesis. There are very few publications that deal with these areas and I believe this first chapter from the book evidences an original way of understanding Balinese creativity due to the unique partnership between me and Professor Sedana. At all times during the writing of the book that follows this chapter, we explored Balinese notions of creativity and the processes involved, but through the lens of the outside observer. This form of analysis had not been dealt with before in published materials. The dialogue between us, underlying the book as a whole, offers clarity to practitioners outside of Bali and this represents an original contribution to knowledge. This first chapter set out the territory to be explored and was a springboard for the detailed look at various performance forms that followed.

1.5.3 *Rehearsing Shakespeare*

Chapters 6 to 11 belong to the book *Rehearsing Shakespeare* (2021) and map out a series of ideas and methods of translating and directing Shakespeare in a culturally plural landscape. Within the chapters are a number of approaches that have contributed to new methods of rehearsing and staging Shakespeare. The two main streams of focus are analysis and practical approaches to verse and language and strategies for embracing multiple cultural environments for Shakespearian production. This book publication is the culmination of over thirty-five years of research and public direction of Shakespearian productions and ensures findings are disseminated to academics and practitioners alike to influence and shape future working practices:

While analysing processes of directing and acting Shakespeare on the modern stage, *Rehearsing Shakespeare* offers, as outcomes from research in the field, original practical exercises drawn from the work. These original and unique exercises, designed by myself for actors, draw on the theoretical and other observations within the book. They represent a new contribution to knowledge and are a direct response to the challenges encountered during the search for new methods of creating performance lying at the heart of the main research questions. There is particular emphasis on the analysis of use of language and verse theory when used in practice. Other sections of the text *Rehearsing Shakespeare*, focus on working with translation in specific cultural contexts, systems and methods of artistic collaboration, editing and cutting text and acting preparation/directorial decision-making. Another original contribution to knowledge is my application and development of contemporary translation theory to performance. There is also a brief literature review of relevant published works and concise history of the evolution of contemporary approaches to speaking Shakespearian verse and producing Shakespeare. (2021, pp. 3-8)

The work's efficacy has also been tested in practice in theatre companies and training institutions in many countries. In particular, informed by the analysis and processes described in the book, I directed seven seasons of Shakespeare productions for Stratford Festival Canada, generally accepted by critics and commentators as the leading classical theatre company in North America. The success of the approach, at least as far as critical reception is concerned, is evidenced in reviews. Some samples of critics' reviews specifically indicate an interest in the main themes of this dissertation.

Maclean's Magazine, Canada on Pericles

Rubin, . . . an Englishman based in London, is remarkable not just for his directorial skills, but also for the ideas that inform them. His roots are in traditional British theatre, with its emphasis on language. But he has spent much of the past two decades staging and studying theatre around the world, and particularly in the Far East. These influences show up, usually much transformed, in *Pericles*. For example, the slow, hypnotic movements of the show's narrator, Gower (Thom Marriott), are based on Japanese Butoh dance. And the way Rubin has Gower first appear, amid a river of flowing white silk, mirrors Eastern theatrical traditions, with their emphasis on fusing set and actor in a single organic vision.

So is Rubin hoping to contribute to a new kind of world theatre? "Yes," enthuses the director, who teaches at London's Middlesex University. "I'm very consciously trying to be part of it. Just now I feel is the time I'm doing my best work, bringing together the two strands of my career – my roots in text-based English theatre, and the highly

visual and physical techniques of the East. The merger, the totality, the symbiosis of these is for me very exciting.” Rubin has little patience, though, with directors who borrow elements from the East, and “stick them on like decorations, without understanding what they’re about. I find that profoundly irritating.” (Bemrose, 2003)⁵¹

Time Magazine on Henry VI parts 1,2 and 3

“But here Stratford offers a surprising amuse gueule. The task of wrestling Henry into a manageable form for Stratford fell to British director Leon Rubin, whose previous stops have included London’s Old Vic and Belfast’s Lyric Theatre. He has also spent considerable time in the theatres of Thailand and Japan, absorbing visual traditions that he puts to masterful use here. . . With the disagreements over what Shakespeare wrote and didn’t write, and which version from what folio is the one he intended to be performed, Rubin’s *Henry VI* is one more splash of fuel on the ever-burning fires. But even if you don’t agree with his speeded-up approach, this is visually stunning theatre and likely a much more enjoyable production than Shakespeare himself ever had the pleasure of seeing in his own day.” (Redhill, 2002)⁵²

1.5.4 *Cymbeline*

Chapter 10 is the first case study of my production of *Cymbeline* (2016) in Bali, as discussed above. In my production of *Cymbeline* in Bali, I address these issues in what I term an “interwoven production”, an original contribution to knowledge, that tries to balance the importance of different cultural elements. I also offer a fresh lens combining the concept of interwoven production with detailed, professional practice, through which this can be observed and analysed: a practitioner has very different imperatives from the academic critic and observer. Although I often absorb relevant critical debate that might impact a production, it does not drive the work itself during creation. The interaction between the artistic team, designers, composers and writers, has its own dynamic that focuses on the aims of the final product and not only the process. This process is an act of collaboration that may include many diverse ideas and strategies, far removed from theory. The work in the rehearsal room takes on another very human interaction between director and actors

⁵¹ Bemrose, J. (2003) ‘Passion, Mind and Healing: Exhilarating theatre rescues a festival buffeted by SARS and uneven productions’, *Maclean’s*, 21 July [Online] Available at: <https://archive.macleans.ca/article/2003/7/21/passion-mind-and-healing> (Accessed: 12 April 2021).

⁵² Redhill, M. (2002). ‘Swords “N” Roses: Shakespeare’s *Henry VI* makes a slimmed-down and visually stunning appearance at Stratford’, *Time Magazine*. 159 (25), [Online]. Available at: <https://time.com/vault/issue/2002-06-24/page/1/> (Accessed: 12 April 2021).

that is again divorced in so many ways from a theoretical framework; emotions, personalities and the role of accident or chance and gut instinct, as defined in *Rehearsing Shakespeare* (2021, pp. 13-14), play a major role. Working toward the final product, the performance to an audience (in the case of professional theatre, a paying audience), impact and reception are crucial. A production based on pure theory is unlikely to appeal to audiences without key diversions, additions, modifications and sometimes reversal of starting assumptions. A scholarly, theoretical paper or book about performance may well be written to be read by fellow scholars and students, whereas the work of a team of practitioners is to prepare the work to reach and communicate to an audience that may be diverse in many ways. As a director, it is my responsibility to understand and pre-empt an audience response to a production and filter and adapt any theoretical point of view with the lens of presumed reception. A critical analysis and framework are a look back in retrospect at a production, but the creation of this production (based firmly in PaR) encompasses the above elements.

1.5.5 A Shakespearian *Handan Dream*

Chapter 11 is the second creative work in support of this thesis. This project is based on research of bringing together, rather than interweaving, two distinct cultures and forms. I term this “parallel cultural methodology”. This is new methodology for approaching work between cultures and as such is a new contribution to original knowledge. The search is for moments of parallel human experience as depicted by the two cultural approaches. In a very different way, in chapter 11, there is a second case in the form of the film of my stage production of *Handan Dream* (2016). The method, processes and objectives of the research and resulting production is described in the introduction to the chapter, but I could not find an extant appropriate critical lens to describe the project. I have therefore coined the phrase “parallel cultural” to explain the research imperative. Although the aim was to deal with two written and performance traditions, as explained in the introduction, the two roots or threads are not interwoven in the same way as with *Cymbeline*. The research aim was to find a way to create a production that indicated parallels between (not similarities) the works of two dramatists working at the same moment in time on different sides of the world. Not aiming to synthesise content or form, but to carefully select and present material

that were parallel from a humanistic perspective; themes were chosen, and extracts were derived from the original texts to indicate commonality of interest and focus. The process of textual translation was not critical, as on the whole, with minor exceptions, the extracts were performed each in their original language, using subtitles to aid the audience. The core process of translation was through theme and character and narrative, as parallel sequences became the heart of the performance. The aim was to find connections, emotional and thematic, but not to attempt to water down or synthesise performance style. It was also important to note that the reception of the work in London was likely to involve audiences of Chinese and non-Chinese heritage and I wanted the performance to cut across any cultural barriers that might exist.

1.6 Structure of PhD and Table of Productions

This PhD submission is based on five publications and two performance projects as director and adaptor. It begins with a full play-length commentary of *Measure for Measure* (Rubin 2001),⁵³ that marks the start of the exploration of how to apply language and verse theory in performance. It consists of a scene by scene, page by page commentary that runs alongside the original play text. The aim was to bring directorial analysis of character, language, narrative and verse to the reader to bring together theoretical and practical observations.

This is followed by the first chapter of my co-written book *Performance in Bali* (Rubin and Sedana, 2007) and begins the second strand of research into other cultures as a root for Shakespearian production crossing the borders of culture. My book *Rehearsing Shakespeare* (Rubin, 2021)⁵⁴ follows, bringing together the two key strands of the research. The submission then concludes with two case studies of PaR projects performed to the public

⁵³ Shakespeare, W. (2001). *Measure for Measure*. Edited by G. Ioppolo. Theatre Commentary by L. Rubin. New York: Applause Books.

⁵⁴ Rubin, L. (2021). *Rehearsing Shakespeare*. London: Routledge.

and recorded on film, *Cymbeline*⁵⁵ by William Shakespeare and *Handan Dream*⁵⁶ combining the work of William Shakespeare and Chinese playwright Tang Xianzu.

⁵⁵ *Cymbeline* by William Shakespeare (2016) Directed by Leon Rubin. [38th Bali Arts Festival, Bali. First performance: 25 June 2016].

⁵⁶ *A Shakespearean Handan Dream* by Jun, K and Rubin, L. (2016) Directed by Leon Rubin. [Actors Church Theatre, London. First performance: 22 September 2016.]

Table 1: List of publications/PaR productions

Year	Publication/Performance	Description
2001	<i>Measure for Measure</i> , (full length commentary of every page of the text). (2001) Ed. G. Ioppolo. Applause Books; New York	This text applies language and verse theory to a full play text. It was applied in 2005 to production at the Stratford Festival, Canada.
2007	Rubin, Leon and I Nyoman Sedana (2007) <i>Performance in Bali</i> London: Routledge. First chapter	This section of the text gives a view of the main currents of Balinese thought and process as applied to performance. It is the springboard for the production of <i>Cymbeline</i> in 2016.
2016	<i>Cymbeline</i> by William Shakespeare. Directed by Leon Rubin. Professionally performed in Bali, Indonesia	This production (2016), filmed and broadcast in Indonesia, was the first production of the play performed in Bali in Bahasa, the official and national language of Indonesia, in collaboration with local performers and an artistic team from many countries.
2016	<i>Handan Shakespearian Dream</i> . Professionally performed at the Actors' Church Theatre (St. Paul's Church), London (2016).	This was a collaboration with a specialist Chinese opera company from Nanjing, China and brought together the work of Shakespeare and Tang Xianzu who lived and worked at the same point in time.
2021	<i>Rehearsing Shakespeare</i> (2021) London: Routledge	This text brings together the work explored in the other submissions, in particular, the work in the field of intercultural performance of Shakespeare and the application of theory of language and verse into practice and the creation of exercise to prepare actors.

Chapter 2: Chapter Contents and Summaries

2.1 Commentary on *Measure for Measure* (Thesis Chapter 4)

This publication was part of a new series of individual editions of Shakespeare's plays, by Applause Books, New York.⁵⁷ Each play was annotated by a different experienced theatre director with the aim of producing a series of editions that would be especially useful for actors and students. In addition to the standard editor's notes, there would be a full page by page commentary by each different specialist author that focused on bringing more theoretical approaches to language and form into use as practical suggestions for performance. This was a new approach to commentary within published editions of Shakespeare plays at the time of publication, such as the Arden, Oxford and Penguin editions that foregrounded literary over performative options and has since been developed and used in part in contemporary editions. Arden has recently launched a new series that now focuses on individual texts in performance.

This was especially attractive to me, as for some time I had explored such material in workshops and rehearsals for productions of many of Shakespeare's plays and this was an opportunity to refine the approach to one specific text in a written form. In this sense, this was the first outcome of practice-led research, as referred to in chapter 1 of this thesis. It was also a major part of the first branch of the two outlined paths at the centre of the dissertation: detailed analysis of language and form applied to practice and intercultural/interwoven production. This commentary is based on an interpretation for the performer/director of the clues and signposts within the original text, rather than a completely subjective acting or directing response to each scene. In essence, the commentary looks at details of the text, indicates the probable and likely intention of the author and suggests possible choices for the actor. In addition, as explained by the general editor John Russell Brown:

The Applause Shakespeare goes further than any of these. It does the usual tasks expected of a responsible, modern edition, but adds a very special feature: a

⁵⁷ Rubin, L. (2001). *Measure for Measure*, (full-length commentary of every page of the text). Edited by G. Ioppolo. Applause Books, New York.

There are many examples of possible staging and acting choices being extrapolated from specific references in the text and implicit stage directions. A good example is the commentary of one of Isabella's key speeches when she debates morality with Angelo, with Lucio commenting from behind. In Act II, scene ii, lines 107-145, the text is as follows:

Isabella That in the captain's but a cholerick word
Which in the soldier is flat blasphemy.

Lucio [Aside to *Isabella*] Art advised o'that? More on't.
Angelo Why do you put these sayings upon me? 135
Isabella Because authority, though it err like others,
 Hath yet a kind of medicine in itself
 That skins the vice o'th' top. Go to your bosom,
 Knock there and ask your heart what it doth know
 That's like my brother's fault. If it confess 140
 A natural guiltiness, such as is his,
 Let it not sound a thought upon your tongue
 Against my brother's life.
Angelo [Aside] She speaks, and 'tis such sense
 That my sense breeds with it. [To *Isabella*] Fare you well. 145

The commentary against that section is below:

107-145 During the increasingly complex theological exchanges Isabella repeatedly personalizes the situation in order to force Angelo to examine his conscience. She suggests that he is behaving like a petty tyrant (109 and 120), thereby cueing the audience in the theatre to do the same. As she tries desperately to move him in some way, Lucio, almost taking on the role of chorus, as he comments on the action, indicates that something about Angelo's reaction suggests that he is beginning to weaken under the storm of emotions and arguments unleashed on him by Isabella: "He's coming, I perceive't" (107). The Provost joins in with his own aside, following on from Lucio's. Angelo is now silent until line 135, whilst Isabella presses her attack and Lucio continues his asides. During this short gap, Angelo might change his stage position as an attempt to retreat from Isabella: a few lines later (145) he tries to exit from the scene. Just before this moment, for the first time in the scene, Angelo verbalizes to the audience his anguish as he recognizes that she has touched him with her words (144).
 (Rubin, 2001, p. 57)

This extract is typical of the approach to the task of providing a detailed director's interpretation of how the text might work on stage. It is the foundation for much of my later work described in this thesis with close scrutiny of text and implicit stage directions.

Although there is some reference throughout the commentary to syntax, verse structure and linguistic detail, this is not the main focus. This suggested stage direction was tested in practice a few years later in my production of *Measure for Measure* (2005) at the Stratford Festival, Canada and proved to work well for me in production. However, by this time I was also concerned with more detailed analysis of verse structure and the impact it has on acting and directing decisions. This is reflected in my book *Rehearsing Shakespeare* (2021).

In keeping with the style of the Applause series, there is little external reference to other critical literature, but a focus only on the text itself. There are some references to some past productions as examples to illustrate some suggestions. In particular, I looked for textual evidence or indications for the suggestions throughout the text. The process was detailed and rewarding as a number of ideas and production options became clear as they were revealed. The approach dominated all my work that followed, although I added different and new research questions as my work progressed. This commentary focused on ascertaining probable emotional responses, rhymical scene movements and likely staging and acting choices, rooted closely in the text. In this commentary there are references to verse and verse irregularities (as explained in depth in chapter 6 of *Rehearsing Shakespeare*), but the emphasis is on determining possible acting and directing choices as a response to the textual content as a whole. Character development is also tracked directly next to text indications and potential emotional states of the characters are also alluded to. At all points in the commentary, it is the text itself that is used as triggers for the suggestions made. This becomes acutely important when working with actors, as discussions and decisions are dominated and led by the text, rather than a more subjective response to the situation by the actor. British director Katie Mitchell advises about the interaction between actor, director and text in a similar way:

Position the text as the arbiter between yourself and the actor if there is any disagreement in the rehearsal room. Read the words together and ask what it is that the writer intends. Look for the simplest impression that the text gives. This will help the actor to see the difference between what they want, what the director wants and what is actually written on the page., p. 120)⁵⁸

As indicated in chapter 1 of this thesis, throughout my work as a director, there is a focus on textual detail of the source material, even when the cultural landscapes explored and the source language itself is translated.

Later work added verse structural analysis and linguistic indications to mood and tone. In the productions of Shakespeare that followed, I set out to explore how this can be retained and developed within translation to other languages and cultures. To answer these

⁵⁸ Mitchell, K. (2009). *The Director's Craft*. New York: Routledge

challenges I need to direct those plays in other cultural environments in which I explored how to adapt contemporary translation theory, usually applied to literature, to include spoken rhythms of speech and acting processes. The first version of a translation might typically be literal, retaining, for example, the original use of metaphors. The second version would translate metaphors and use of language into a form suitable for and recognisable to a target audience and culture, while seeking a verse form or heightened prose that was natural to the target language. The third version, working closely in collaboration with the acting company, would adapt the script further, bearing in mind the need for rhythms of speech that worked for their characters' narrative and emotional journeys. However, through this process, the aim was to find ways that reflected the intentions extracted from a close reading of the original text. In these ways, this commentary on *Measure for Measure* marked the beginning of the research journeys I later undertook.

2.1.1 Summary

The work on this commentary demonstrated how close reading can be translated into clear and challenging actions for actors, rooted fully in the directions and signs buried within the text. Character development, emotion and physical movement across a stage are all found within this approach. Following informal, positive feedback and encouragement by actors and directors from this edition of *Measure for Measure*, I was able to utilise much of information gained for a large-scale professional production at the Stratford Festival Theatre in Canada.⁵⁹ The production was critically acclaimed and many of the details identified as successful had emerged in the original published commentary. Some examples can be seen at www.LeonRubin.com.⁶⁰ This method of analysis was developed later in my work, as explained earlier, and in chapter 6 of this thesis. In this further exploration of the text the focus moved more to verse, language and form as the springboard for practical application of theory into practice. This method of analysing textual detail and applying it directly to practice was a new way of preparing an edition of a Shakespeare play and was a

⁵⁹ Rubin, L. (2000). *Measure for Measure*. Leon Rubin. dir. Stratford Festival Theatre, Tom Patterson Theatre. First performance 14th September 2005.

⁶⁰ On the website, the list of productions has hyperlinks that lead to reviews of the productions.

springboard for much work that followed. It was thereby an original contribution to knowledge in the field of performance.

In retrospect, the findings from this first published work are that a commentary such as this is an excellent beginning point for commencing rehearsal of a given play, but it is not an end in itself. The rehearsal process engages with the evidence and clues mined from the text but moves to a very different process through PaR. This thesis highlights rehearsal as a method of research that follows on from this commentary. In the commentary on *Measure for Measure*, the two key scenes of debate between Angelo and Isabella (Act II, scene ii and Act II, scene iv) indicate well the emotional climaxes and stressed states of the two protagonists. However, when developed within the PaR process of rehearsal, another powerful sequence emerged that had striking impact on the audience. Between these two pivotal scenes in my production (2005), Angelo stays on stage, asleep at his grand desk of State, during the short scene that comes in between. At this point, a brief dream sequence, created during one rehearsal, was added. Expressing the sexual awakening induced by Isabella (alluded to in the commentary), a dream-like Isabella appears, moving provocatively toward Angelo and then disappearing as he sharply awakes. The commentary is a starting point for a further investigative process and not a complete or finished research journey.

2.2 Performance in Bali (Thesis Chapter 5)

The first chapter of my jointly co-authored book *Performance in Bali* (2007, pp. 1-15)⁶¹ sets out to explain the main aesthetic, philosophical and religious roots on which all Balinese performances depends. The chapter gives a brief sweep of history and then focuses in on the key elements underlying performance practice. This book was my second publication involving performance from South East Asia and was a follow up to my commissioned section in the *Oxford Illustrated History of Theatre*.⁶² This entry in this book covered a wide range of performance forms in many countries across the region during a four-year research

⁶¹ Rubin, L and Sedana, I N. (2007) *Performance in Bali*. London: Routledge. The first chapter was my sole authorship and the second chapter written by my co-writer. Other chapters were jointly written as explained in the book.

⁶² Rubin, L. (1995) 'South-East Asian Theatres', in John Russell Brown (ed.) *The Oxford Illustrated History of Theatre*. New York: Oxford University Press. pp. 483-498.

period. Among all the varied cultures personally studied, Balinese performance had intrigued me and seemed both to be the one that was fully ingrained into the culture of everyday life in that society, but also the most fully formulated within an aesthetic and religious context and environment. During that initial research, I worked closely with local scholars and practitioners and this collaboration was captured in the writing of *Performance in Bali* (Rubin and Sedana, 2007) and later into the production of *Cymbeline* that is the artefact included in chapter 4 of this thesis. This chapter is, in effect, the first branch of the key area of research concern described in chapter 1 of this thesis and marks the beginning of my explorations of interwoven and intercultural theatre. My assertion is that true interwoven or intercultural theatre can only be accomplished with in-depth understanding of the cultures and traditions involved. Culture includes not only performance culture itself but also the historical, religious and socio-political environment in which a performance takes place.

During the research for the first chapter and following chapters of the book over a period of the following years, I also discovered that there was a longing among colleagues in Bali for new narratives to explore and a particular fascination with the works of Shakespeare. However, many felt that exposure to his work in the past had been fairly minimal, mainly due to translation difficulties and the reality that few Balinese academics and practitioners had witnessed productions overseas. Balinese performances focus almost exclusively on extracts from *The Mahabharata*, *Ramayana* and local stories with historic connections. Thus, a number of key practitioners, such as Professors Dibia, Sedana and Catra, who had studied overseas, were drawn to the plays of Shakespeare as an alternative source of narrative. There are also various references in the book to some apparent parallels of thought between Elizabethan England and some aspects of modern day Bali (Rubin and Sedana, 2007, pp. 6-7, 10, 41, 101). These general factors convinced me that I would explore a practical look at these issues in a performance in Bali at a later date, in collaboration with local practitioners. This resulted in the work described in chapter 11 of the thesis as a continuation of this research journey.

2.2.1 Summary

This chapter outlines an introduction to the socio-religious context for performance and outlines the relationship between performances, performers and audience. It also describes most of the current forms still performed throughout Bali. It focuses on understanding another culture, as an essential step in the journey to creating interwoven and parallel cultural productions, both of which form a key part of my original contribution to knowledge and process. Parallel cultural production moves away from the concept of entwining work into a new tapestry as in interwoven performance and, alternatively, places two or more cultural entities from different heritages side by side in a single performance. The cutting back and forth between the two highlights moments of parallel human and social focus, while preserving rather than diluting the form and style of each separate work. Moments of emotion can also be intensified in production as humanity comes to the fore, for example, when two characters on the same stage from two different cultural worlds are seen to share a moment of pleasure or pain.

The rich tapestry of traditions and religious drivers leads forward to chapter 10, with the example of my production of *Cymbeline* (2016). The partnership with Professor Sedana in the writing of much of the book that follows is also the beginning of a process of cultural collaboration I believe to be essential for work in this field. Authentic interwoven and intercultural production should always involve collaborators who share the heritage of the given cultures. The chapter covers a number of religious and cultural themes at the heart of Balinese thought as well as performance traditions and forms. It is through noting and understanding them that the outside director can begin to perceive parallels with a Shakespearian text. This outsider cannot understand the detail, nuance and impact of each decision taken in rehearsal and performance without the input of the cultural collaborators. Without such collaboration, elements of a culture taken or manipulated by the outsider can be at best decorative rather than intrinsic to the work and, potentially, accidentally offensive. These ideas were then built into the later production of *Cymbeline*, and a demonstration of interwoven performance as my original contribution to knowledge, as detailed in chapter 10.

2.3 *Rehearsing Shakespeare: Beginnings* (Thesis Chapter Six)

Rehearsing Shakespeare (2021) in its entirety aims to inform practice for actors and directors with detailed examples, exercises and explanations of processes. A key part of the book develops practice through close examination of text through language and structure. This is a development on from the processes used in chapter 2 concerning the commentary on *Measure for Measure*, a continuation on the theme of practical application of detailed analysis of language outlined in chapter 1 and a product of practice-led research.

The introduction to and first chapter of *Rehearsing Shakespeare* (2021, p. 1) sets out the key issues that connect my two major themes within this thesis: (a) working with language for the director and actor and (b) dealing with translation and intercultural challenges and opportunities on the stage today.

I am bringing together academic analysis with practical, professional acting and directing processes, trying to determine when analysis is useful and informative and when gut instinct should take over and dominate. By gut instinct I mean intuitive responses, that are based on feelings that are influenced by past personal emotional experience and unconscious memory of language, ideas and past exposure to Shakespeare. (2021, p. 1)

This relates to the earlier referencing in chapter 1 to both auto-ethnographic approaches that involve analysing the self in relation to the creative work, in order to be clear about my own cultural assumptions, and also ghosting (Carlson, 2003).

I have also included proposals and ideas of how Shakespeare works in translation and how it impacts rehearsal preparation and processes. As a director and trainer of acting Shakespeare in many countries and languages I have often found it useful to adapt many of the approaches used in an English-speaking environment and to embrace, rather than be disappointed at, the changes which arise. There are many issues concerning both the translation itself (and the style that it forces) and the cultural approaches that are present even before rehearsals begin. It also impacts casting and design choices, as logistic needs are different, and pre-existing images and local stage history may well influence processes. (Ibid, p. 2)

This all concerns the ideas developed later in the book and directly with the work explored in relationship to ideas of intercultural, interwoven and parallel cultural approaches to performance of Shakespeare in the two filmed examples of chapters 10 and 11 of this

thesis. Both production and references to them are an original contribution to knowledge and use new methodology in developed interwoven production and parallel cultural production.

This first chapter specifically broadens the discussion on directing Shakespeare to wrap in connecting aspects of cutting and editing the text and reasons for choosing plays for production on the modern stage. Specific examples are taken from *Romeo and Juliet* and the *Henry VI* plays. This all establishes the springboard for the chapters that follow and establishes the organic approach to directing Shakespeare that includes all aspects of a performance. Translation includes translation of every element and not just text.

2.3.1 Summary

The chapter opened up ideas of dealing with a Shakespearian text in English and in translation. The two main pathways in this thesis are commenced and then built on in later chapters of *Rehearsing Shakespeare* and the other material presented in the thesis. The outcome in the examples demonstrates clearly how literary theory and verse theory can be transposed into practice and focused toward acting process. The case studies of the *Henry VI* plays, and *Romeo and Juliet* show how the details of language and form lead to the specific meanings and implications within a section of text. Each example allows the transformation from literary theory into practice as acting processes are suggested as the text is deconstructed and reconstructed. It is this focus on the original text that leads later to the other branch of this thesis concerning translation as a springboard into intercultural/interwoven production processes. An alternative translation process is likely to be ineffective without these first steps of analysis and will lack precision and understanding of the specific theatrical intentions that will differ from a literal or more literary approach. This is important as a first step before bringing the text into contact and relationship with environments of other cultural elements.

2.4 Rehearsing Shakespeare: Acting Company Preparation (Thesis Chapter 7)

This chapter mainly develops further the two main areas concerning analysis and use of language by actors and the ghosting of past associations with the play in question. Exercises are introduced to support this discovery process as the actors learn to exorcise past images and assumptions, often culturally inherited, and a company is conditioned to physically, mentally and emotionally engage with a play text. The exercises have been developed with many actors across the world through iterative rehearsal processes, the results of PaR and focus on turning theoretic discussion concerning Elizabethan language into action for actors. There are quoted examples from *Titus Andronicus*, *A Midsummer Night's Dream*, *King Lear* and *A Winter's Tale*. The overall aim is to prepare actors for working with a dynamic and physically connected approach to language appropriate for working on the modern stage.

The unique exercises described are in a progressive sequence making increasing demands on the actor as they flex their acting muscles and take on the demands of a rich and complex text. The exercises are different from the work of voice specialists such as Berry (2002) and Rodenburg (2002) as they are integrated from the beginning with the entire work throughout a rehearsal and production period. Some of the exercises using tennis balls, for example, build on their work. In the early 1980's when I was an assistant director at the Royal Shakespeare Company, I witnessed the work of Cicely Berry when she used many objects, including tennis balls to help energise the company and encourage connections between text and body. Other practitioners use similar approaches to warm up a company of actors. However, in my work, they are an integral part of the process of creating a production and not designed as exercises to deal with a specific acting challenge for an individual actor or general warm-up. There is an emphasis on raising company levels of concentration and working as an ensemble as the actors connect and react with each other; it moves from a solo and internalised response to the text to a shared experience. In many ways, this is a natural progression through my work from the earlier textual discoveries encountered during the writing of the commentary on *Measure for Measure* in chapter 3. Later in *Rehearsing Shakespeare*, the specific challenges of understanding, analysing and working as an actor with verse and to a lesser extent prose, are focused on,

rather than the more emotional/physical/psychological base that is explored within this chapter.

2.4.1 Summary

This chapter sets out how the work on language can be introduced to a company of actors and help them prepare for the rehearsals that follow. It is about acting process and how the company needs to develop specific skills and approaches to work on a given play by Shakespeare. It acclimatises the acting company to the specific text in question, increases sensitivity to language and raises awareness of the challenges of verse. It deals with the fundamental questions about turning theory into practice within a company of actors and not just the individual and then offers exercises that are means to the end. The PaR methodology relies on rehearsal as the laboratory in which theories are tested and refined. A rehearsal process involves a director and actors, influenced also by designers, and a collective work is created. However, I contend that all that takes place in a rehearsal period for a Shakespeare play is profoundly influenced by the early work on language with the company. As Gay McCauley writes, when offering an ethnographic approach to rehearsal understanding of “how a group of artists with very different skills, working in a range of very different media, come together for an intensive period and produce a single work of art” (2012, p. 2),⁶³ that work is, however, already partially directed and framed by this early work by actors working on these specific exercises. The findings from this work impact the changing rehearsals as the production grows out of the exercises into the maturing acting and production decisions. It also links directly to discussions in chapter 8 of this thesis concerning the translation and adaptation of contemporary translation theory into acting processes and spoken text that relies on the detail of the work on the original language. The exercises are an original contribution to knowledge, drawn from over thirty-five years of professional practice and research.

⁶³ McCauley, G. (2012). *Not Magic but work: An ethnographic account of a rehearsal process*. Manchester University Press: Manchester

2.5 Rehearsing Shakespeare: Language (Thesis Chapter 8)

This chapter concerns analysis and practical application for actors of verse, prose and language within Shakespeare's plays. It follows on from the ideas first explored in the commentary on *Measure for Measure* in chapter 3 of the thesis and builds on the first pillar of this thesis concerning (a) the analysis and application of detailed work on text and (b) the development of ways of exploring the structure and content of the text. The focus is on the mechanics of deconstructing and reconstructing the text as a vehicle for an actor to begin to prepare their character and understand the nuances and details of a given play. It builds on the work pioneered by Barton (1997), Berry (2000) and Rodenburg (2002),⁶⁴ but is different in many ways. John Barton, the first director to analyse Shakespearian verse for the Royal Shakespeare Company (drawing on earlier ideas of Harley Granville Barker and William Poel in particular), focuses on the technical aspects of verse. He is concerned with precise delivery of text following verse patterns. He does not deal much with character decisions and intentions, but with the way of delivering a given speech. On the other hand, the voice practitioners, such as Berry and Rodenburg, are mainly concerned with the way the body and voice connect to the text through understanding verse and its structure and the use of specific language and sounds. My own work takes these processes and ideas further as an original contribution to knowledge, extrapolates from the verse and language, and indicates potential emotional, character and staging choices rooted closely in the verse (and sometimes prose) and language it employs. The chapter employs an in-depth case study from *Twelfth Night* and also references *The Winter's Tale*, *Romeo and Juliet*, *Julius Caesar*, *Pericles* and *Macbeth*. This chapter is a progression of the PaR and practice-led work from earlier chapters in this dissertation and developed through chapter 3 of this dissertation. As such, it represents the concluding of the first of the two branches of this dissertation concerning verse and language. It is thus the springboard for the other branch concerning intercultural/interwoven performance that follows.

⁶⁴ See Barton, J. (1997). *Playing Shakespeare*. Methuen: London, Rodenburg, P. (2002). *Speaking Shakespeare*. Methuen: London and Berry, C. (2000). *The Actor and the Text*. Applause Books: New York

The other related topics within this chapter concern verse speaking in addition to analysis and specific examination of key elements within a play such as antithesis, humour, rhyme and prose. There are also original exercises, drawn from iterative rehearsal practice and PaR to develop acting techniques with Shakespearian language. I use the term iterative rehearsal to describe the dialectic process of testing an idea in rehearsal and then trying an opposing or different approach and then moving on to a third synthesis that draws from both earlier versions and then repeating the process until an optimum result is accepted.

2.5.1 Summary

This chapter detailed ways that an actor can themselves develop processes for demystifying the challenges inherent in working with Shakespearian language and form and discovering techniques for adapting the theoretic propositions into their practice. The emphasis is on the clear and detailed explanations of how language and form work in Shakespeare's plays and how this impacts acting and directing decisions. The chapter identifies key areas of form and structure that need intense focus. The in-depth analytical process of working with language and, in particular, verse, allows deconstruction, followed by reconstruction in a practical form for actors. The case studies highlight how these methods, developed from PaR and iterative rehearsal processes, transform a complex process into a practical springboard for the acting process.

2.6 Rehearsing Shakespeare: Translation (Thesis Chapter 9)

This chapter is the bridge between the two key strands of the thesis and describes the journey between detailed analysis of the language and form of the original text in English and how it can be dealt with to begin the journey toward interwoven performance. The underlying assumption is that intercultural/interwoven production of a given play by Shakespeare can be best accomplished with a very precise and detailed understanding of the original text and an awareness of the cultural landscape and linguistic demands of the target language(s) and cultures. The chapter explains why there is no purpose in a general or literal translation out of context of a particular production. My original contribution to knowledge extends the concept of translation of text into translation of text into spoken

rhythms of another language, moderated by actors working in character and conditioned by the cultural circumstances of the performance environment in which the production takes place. Translation of a play by Shakespeare is specific to all these factors and contemporary translation approaches are developed and adapted specifically according to the needs of the production at a particular moment in time. This entire process is impacted by the collaborative process that includes cultural insiders, such as actors, designers and academics from the language concerned.

In this chapter, there are examples from and references to text and performances with a number of languages including French, Russian and Spanish. All three examples are underpinned by iterative workshop and rehearsal experience, as explained within the chapter and result in practice-led research, as described in chapter 1 of this dissertation. The example of my production of Pablo Neruda's translation of *Romeo and Juliet* is a case in point (2021, pp. 106-110). Although the translation was richly poetic and considered a work of beauty by the local actors, it contained a number of clear errors of translation (as discovered through detailed discussions with the interpreter), particularly in relation to the humour at work in the original text. Neruda seemed to have been drawn by the poetry of the play but was unaware of the other important tones and elements at work. In rehearsal, I followed my method (as outlined above) of interrogating, line by line, word by word, then translation as described in my text (2021, p. 108-9). Then, working with a translator and the actors, I modified Neruda's version in order to get closer to the original play. Rehearsals became increasingly tense until I confronted the acting company and they explained that they were uncomfortable with the changes that we had all agreed on. For them, Neruda, as a Nobel winning author and the most distinguished Chilean poet, was almost sacred within their cultural heritage and his work should not be altered. I accepted that I was directing Neruda's *Romeo and Juliet*, more than Shakespeare's version and restored the full text accordingly. While their ownership of the work led to a vibrant and committed production, I had to introduce some other physical and visual elements, without textual changes, in order to add some moments that would reflect in tone the missing parts of the original play.

There are other case studies with *Romeo and Juliet* and *Cymbeline*. The latter study leads forward to chapter 10 of this thesis that discusses my production of the play in Bali, Indonesia. The study of *Romeo and Juliet* draws on considerable knowledge gained from PaR from my four earlier productions of the play.

In addition to exploring cultural attitudes toward Shakespeare in various environments, the chapter also uses sonnets as a vehicle for demonstrating how actors can grapple with the issues raised and how their work is impacted by the translation. There is a particular example (2021, pp. 97-98) of *Sonnet 29* for which the best-known Russian translation changes the meaning of one or two words and by doing so shifts the tone of the whole sonnet. Again, the issue of ownership emerged as the experienced actors in the workshop had worked with that particular translation for many years. Although they accepted that it might not be fully accurate, it was their Shakespeare, and they did not want to modify it.

2.6.1 Summary

This chapter joins together the two main themes of the thesis and introduces the second focus on interculturalism and interwoven performance. The connection between the two strands is through language and detail of form. The emphasis on the cultural environment of the chosen language is the first step toward proposing a way of working in and between cultures. In essence, this chapter extends and develops ideas of translation theory as applied to a text for performance, rather than as a literary text to be read.

For a performance text, it has become clear in this PaR developed work that additional factors need to be taken into consideration. It is necessary not only to deal with language and meaning, but also the audience and reception that will take place when performed. The spoken rhythms of speech are an added element that evolves during a rehearsal process. A translation therefore becomes a starting point for rehearsal and not an end in itself. The chapter also leads forward to the realisation of many of the threads concerning translation within the case study production of *Cymbeline* (2016) in chapter 10 of this thesis.

2.7 Rehearsing Shakespeare: Collaboration (Thesis Chapter 10)

This chapter moves away from focus on text, language and acting toward the need to harmonise the visual and physical aspects of a production within an agreed artistic concept. The emphasis is on the artistic collaborators who collaborate with the director to bring to life the ideas and concepts drawn from the earlier work. The chapter deals with set, costume and lighting design, choreography, stage combat and music. Each element is explained in relation specifically to the demands of a production of a Shakespeare play. *Julius Caesar*, *Measure for Measure* and *A Midsummer Night's Dream* are referenced as examples. There are references to the work of other directors and the process described in this chapter comes under the heading of practice-led research as the key areas explored are based on my own work as a director. Dominant strands from this thesis are connected in the chapter to these contents. Collaboration as a key theme that leads to intercultural/interwoven production is developed further. My contention that collaboration with practitioners from other cultures leads to the development of work that is enriched and authentic, with appropriate details of text, extends to areas of design and other arenas of artistic involvement and this is an original contribution to the growing field of knowledge.

As with the creation of a translated text, for example, these other elements all link back to the original text analysis and understanding and interpretation. The set and costume need to be in harmony with time, circumstance and place of the setting that the translated text is dealing with as a world for the production is minted. The contemporary translation theory impacts directly on the design decisions as the cultural immersion takes the lead from the text. There is organic focus of all the collaborators, all stemming from the original textual decisions and the diverse artistic decisions cannot be separately developed. The production of *Cymbeline* (2016) in Bali (chapter 10 of this thesis) is a good example. The setting is entirely drawn from Balinese traditions and the costumes are a bridge between the original Jacobean setting and Balinese sensibilities. The designer, Wenhai Ma, originally from China, worked with local practitioners to create the costume designs, with the aim to find a look that was on the one hand Western and on the other Balinese, with reference to external

regional cultural elements. This chapter on collaboration focuses on the processes at work in this case.

Another key strand from the thesis as a whole is the continual referencing to the textual detail from the original text as the springboard into artistic decisions. In the examples given, it is not about acting decisions drawn from the evidence identified in the textual analysis, but about choices and decisions for the other artistic collaborators. A good example is the section concerning fight direction. Instead of creating a generalised fight sequence at a given point in the production, the fight director links each combat decision to the textual and stage directions in the original text as in this extract from the section fights:

The first sequence, soon after the opening in Act I, is there to show the chaos due to the rivalry between the two families. I have always found it to be non-lethal in intention and more of a brawl in the marketplace than a serious conflict, and a small cast production might want to throw everyone in, including the Nurse. The minimal stage directions in the *Folio* support this, with suggestions of others joining in:

They fight. Enter three or four citizens {of the watch}, with clubs or partisans

Significantly, apart from Benvolio, who arrives and tries to keep the peace, it is servants, not the masters, who fight, indicating a likely lack of elegance in the manner of fighting. It may even have humorous moments during the melee on stage, in addition to the humorous image of the elderly Capulet looking for his weapon whilst mocked by his wife:

Capulet's wife: A crutch, a crutch—why call you for a sword?

Depending on the period and setting, the weapons may be found objects rather than swords or a combination. In my reading of the play, it is crucial that this sequence is part of the comedy and not foreshadowing what is to come. A fight director may develop this in many ways, but the tone is important.

The second fight between Mercutio and Tybalt (Act III, Scene i) is a demonstration of bravado and playing to the crowd. It involves the showing of skills, traditionally swordsmanship (as referenced in the text), although that could change to alternatives. Again, the intention should not be lethal but perhaps to wound. The fight choreography might well involve moments of play, for example, a dropped sword being returned to the fighter, a deliberate missed blow or perhaps even some clowning. It is in effect a display of skill and courage. It is as much about spectacle as it is about tension. There is no help from the stage directions, but the tone of text suggests humour and mockery as a build up to the fight. Everything turns by the accidental killing of Mercutio, caused by Romeo trying to stop the fight. The whole

tone of the play shifts around this moment as play gives way to death. The dark humour is the last note of this first part of the play ending with Mercutio's:

Mercutio: Ask for me tomorrow, and you shall find me a grave man.

From this moment onwards, the tragic notes of the play dominate until the end. The key moment is in the accidental death and how Romeo is involved; although he is the instrument of the cause of death, it must be clear that is not in any way intended as Romeo needs to stay "pure" until the next fight.

The third fight is quite different in tone, as an enraged Romeo intends to avenge the death of Mercutio and they both fight fiercely to the death. Again, the stage directions do not add much, and the production can freely make decisions:

They fight. Tybalt is wounded. He falls and dies.

These simple directions belie the significance of the change in tone of the whole play and Romeo's involvement in the tragedy which will follow; the fight must be fierce and furious. The clue to the nature of the fight is within Romeo's text leading up to that stage direction:

Romeo: This day's black fate on more days doth depend.
This but begins the woe others must end.

Enter Tybalt

Benvolio: Here comes the furious Tybalt back again.

Romeo: He gad in triumph, and Mercutio slain?
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now.
Now, Tybalt, take the 'villain' back again
That late thou gav'st me, for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou, or I, or both must go with him.

In these ways, the three fights all tell a different story, and the choreography needs to carry each narrative alongside the text.

The final fight between Romeo and Paris (Act V, Scene iii) is again very different in tone, character and purpose. In the dimly lit graveyard, Romeo sees a figure by Juliet's tomb and tells him to leave and not fight. In the poorly written sequence that follows, Paris challenges Romeo with his sword. Romeo is forced to draw his sword and fight. The only stage direction is:

They fight

Romeo slays him, and the dying Paris asks to be laid by Juliet. Romeo agrees, before being able to see his face and learn that the victim is Paris. This error of sequence is

consistent with what feels to be hastily drawn dramatic sequences of constant action and clumsy plotting, interspersed by major speeches of great power and beauty. This fight should be fast, perhaps a single blow, without heroics or showing of skills. Romeo shows regret as soon as it is over, and in many ways, it is an interruption in the final journey of the play for Romeo. If handled clumsily, it can damage the image for the audience of Romeo in this final chapter of his progress, from womaniser to noble and passionate lover, capable of poetic speech and intense emotion. In some productions, this final fight is even cut.
(Rubin 2021, pp. 129-31)

The fight director transforms these textual extrapolations into physical action, but that action continues the same relationship to the textual analysis, as agreed with the director, at the heart of the work. The collaboration becomes part of the same organic whole and continues from the same impetus that began in the commentary of *Measure for Measure* (2001) and the methodology outlined in chapters 6 and 7 of this thesis. All the artistic collaborators draw from the same agreed information.

2.7.1 Summary

It becomes clear in this chapter that all Shakespeare production involves collaborative thinking and creativity from a large group and that any analytical process concerning text or translation is a starting point rather than an end in itself. It also indicates that a production is likely to be more successful if all the creative elements are carefully harmonised. It can be argued that this is true generally in a theatre production, but this chapter suggests that, in addition to the requirements of most theatre, the specific challenges with Shakespeare on the modern stage demand detailed, agreed on and coordinated responses to the information and early decisions governed by a rich and complex text. The method leads the decisions, although any resulting production will move into many different forms and shapes. Many of the conclusions from this chapter lead directly to the two filmed examples of work demonstrated and described within chapters 10 and 11 of this thesis: *Handan Dream* (2016) and *Cymbeline* (2016).

2.8 Rehearsing Shakespeare: Rehearsal Processes (Thesis Chapter 11)

This final chapter in the book explores different methods and approaches to rehearsal. It emphasises the areas of rehearsing any play by Shakespeare that have not been dealt with earlier in the text. There are a number of advanced acting exercises, drawn from PaR and iterative rehearsal practice over many productions, and guides to solving a number of challenges concerning how the actor can work with and then embody the text. The exercises are a contribution to new knowledge. In particular, the processes described concerning storytelling and narrative clarity (2021, pp. 137-8) and transforming speeches through detailed analysis of differences between a modern edited text and the First Folio (2021, pp. 143-146) are unique. Specifically, the chapter analyses practice that develops textual work into dealing with narrative imperatives, soliloquy technique and blocking. There are references from *The Winter's Tale*, *Othello* and *Richard III*. The focus on the case study of a soliloquy in *Richard III* is of particular importance to the branch of this thesis dealing with language and verse theory. The focus is on how the actor deals with applying theory to their own acting process. There is a detailed breakdown of the verse and a guide to how this breakdown can aid the early work of the actor. This section moves from verse theory to full practice for the actor as the discussions and exercises set out in chapters 2 and 3 of the book are extended into detailed proposed actions. In this way, the chapter concludes the pathway of this thesis that started with the 2001 commentary on *Measure for Measure*, flowed through the earlier chapters of *Rehearsing Shakespeare* (2021) involved with language and verse and emphasises how it all works in practice in the rehearsal room. This chapter also offers practical guidance for taking on soliloquys and audition monologues, drawn from the same theoretical roots, but concerning specific challenges for the actor working with the text.

2.8.1 Summary

This chapter wraps a number of ideas set out in earlier chapters, mainly relating to language and how an actor can develop skills and techniques to deal with it in practice, in keeping with one of the two primary core considerations in this thesis. The other focus is on practical demands of a given play and the key issues a director needs to be fully aware of, including narrative clarity and challenges of stage blocking. In all cases, the chapter deals with transferring theory into practice and employs specifically developed exercises and

processes to achieve this. These exercises, some practical ones adapted and developed from the work of other practitioners,⁶⁵ are at the centre of original contribution to the field of Shakespeare production and take on the challenges of acting and directing on the contemporary stage at the heart of this thesis.

2.9 *Cymbeline* (2016) (Thesis Chapter 12)

The investigation concerned the development of research and rehearsal strategies to create an accessible, large-scale Shakespearian production in an intercultural environment in Bali, with artistic collaborators ranging from Indonesia, China, the United Kingdom, Hong Kong, Brazil, Lithuania and Mexico. English-language Shakespearian productions are infrequent in Bali and audiences are mainly academics, students and tourists, as I learnt from discussions with many local performers and scholars. Past heavily cut Indonesian and Balinese productions focused on basic narrative. This project was designed to specifically curate intercultural/transcultural performance strategies to “translate” Shakespearian text and tradition for a predominantly Balinese audience and actors previously excluded from the past performances due to language and stylistic barriers. “Translation” here refers to translation of the play text and to production elements, all crucial to key research questions concerning a production that would bring together detailed use of text in the English. It is also worth noting that based on the research of colleagues in Bali, *Cymbeline* is without a traceable production history in Indonesia. So, there were no ghosted expectations of this text in performance from practitioners or audiences alike.

In the development of this interwoven production, new epistemology was required, emphasising parallels between characterisation in *Cymbeline* and reliance on stock characters from traditional Balinese performance. Local audiences and performers are steeped in this view of character and relate immediately even to a new narrative through recognisable characters from their own cultural performance world. A further strategy was focus on elements of ritual and religion. There are constant references to the gods and in

⁶⁵ As mentioned earlier on p. 38, I recognise a debt to many directors and voice coaches who have developed games and exercises, especially using balls as props in rehearsals. I have adapted them for the specific intentions expressed in *Rehearsing Shakespeare*, chapter 2 (thesis chapter 7)

Cymbeline there are rituals performed as part of the narrative, the death ceremony and god-created harmony in Act 5 for example, that are parallel to Balinese cultural norms.

During discussions with Balinese performers encountered during the research for my earlier co-authored text, *Performance in Bali* (2007), I became aware of local hunger for new narratives; this project explored new methods for creating a production within a Balinese context and aesthetic view, but with detail of and fidelity to the original text, as discussions with a number of academic colleagues in Bali indicated that past productions of Shakespeare they had been involved with or witnessed were based on a very loose narrative abstraction from the original plays, lacking depth of insight alongside minimal use of detailed language. Other methodologies and methods drawn upon were a review of local theatre production history, a comparison of translated texts, iterative and creative practice within rehearsal processes and elements of auto-ethnography and reception which are outlined below.

Following a formal invitation to create a Shakespearian production for the Bali Festival 2016, based on my previous research and productions around the world, and after a long period of researching past productions of Shakespeare in the region, it became clear that only a few plays were known at all. *Romeo and Juliet*, *Tempest*, *Macbeth*, *Two Gentlemen of Verona*, *Hamlet* and *A Midsummer Night's Dream* were all known to Balinese performers and audiences, at least as far as narrative was concerned. There had been no detailed translation of any of them and the production work had been very small-scale and student based. There had been one or two experimental versions in the past: three from the faculty at ISI, (*Institut Seni Indonesia*) the main higher educational school in Bali, had taken story lines from these plays and converted them to puppet and masked performance in schools in Bali, the United States of America and the United Kingdom.⁶⁶ There had been no full-scale productions even of these plays in Bali and a number of Shakespeare's plays had no

⁶⁶ Professors I Wayan Dibia, I Nyoman Sedana and I Nyoman Catra, ISI Denpasar Institute, had explored Shakespeare during guest visits to the USA during the late 1980's and early 1990's at Butler University, Indiana; Holy Cross College, Massachusetts; and University of Central Florida, Orlando. In addition, Professor Sedana created a shadow puppet performance of extracts from *A Midsummer Night's Dream* (2014) at East 15 Acting School, University of Essex, UK.

translations in Indonesian. One touring production of *Hamlet*, the Globe Theatre production in 2015, had performed in English in Bali to a mainly academic audience.⁶⁷

My 2007 text *Performance in Bali* detailed above drew upon Balinese performance traditions and methods from the perspective of the insider, master shadow puppeteer and professor, Nyoman Sedana, with myself as an external observer. During the five years of detailed field research, it became apparent that many Balinese performers and audiences we worked with were keen to add new narratives to the traditional canons. They asked me to find an opportunity to create a production there. In 2016, this culminated with an invitation by the festival committee to direct and produce a full Shakespeare production for the annual Bali Festival. The intention was to select a play that would allow the bringing together of a full-text production, sensitive to local performance traditions and cultural attitudes. In particular, I wanted to harmonise my way of approaching the production with Balinese aesthetics in mind and parallel some of the detailed, philosophical and practical ways of working in Balinese art and performance. This is explained in more detail in a paper written by Professor Nyoman Sedana based on a series of conversations we had during preparation for and rehearsal of *Cymbeline*, included as Appendix C:

In directing Shakespeare's *Cymbeline*, the director seemed to exercise and be aware of the creative concept and methods partly similar to the practice of the Indonesian puppet master. (2019, p. 12)⁶⁸

It became clear to me after many discussions with local performers and scholars that to have any serious impact, there was a need to create a careful translation into Bahasa Indonesia; Indonesian language rather than Balinese language was decided on to allow a possible further future dissemination in Indonesia as a whole, as Balinese is only confined to the one small island whereas Indonesian can potentially reach a population of more than 270 million.

⁶⁷ This performance was part of the Globe theatre world tour of *Hamlet* a two-year tour to every country in the world by Shakespeare's Globe, from 23 April 2014 until 23 April 2016. The company performed in Bali, Indonesia on 24th May 2015.

⁶⁸ Sedana, I. N. (2019) 'Directing *Cymbeline*: How the Director Activated God's Attributes for the 38th Bali Arts Festival 2016', *Lekasan Interdisciplinary Journal of Asia Pacific Arts*. 2 (1), pp. 12-33.

The play chosen was *Cymbeline* for many reasons, partly as described above, but also due to key elements in the script itself. The characters would be quickly recognisable as similar to Balinese stock characters used in dance, drama and puppetry: King, Queen, Princess, Villain and Hero, among others. There are a number of scenes parallel to standard narrative scenes in Balinese performance: court hegemony, family and status gaps, social tensions, betrayal, love scene, fight scene, travelling scene, death scene, etc. Although the story itself is completely new to the Balinese audiences and performers, these familiar archetypes would allow a way in. Perhaps most important of all to a Balinese audience is the spiritual/religious aspects of *Cymbeline*. Finally, the play contains song and music, an essential element to all Balinese performance.

2.9.1 Research Questions

The project centred around two key enquiry questions:

1. How to create a local language production of *Cymbeline* in Bali, complete with cross references to Balinese life and culture, in a new full-text translation/adaptation accessible to a mainly local Balinese audience.
2. How to innovate rehearsal and production methodology to encompass the Balinese aesthetic view of performance.

In essence, the production became an exemplar of the interweaving of performance cultures, especially in relation to future projects in Bali.⁶⁹

2.9.2 Production processes

Casting took place in Bali. After an extensive search for an ensemble, roles were cast mainly among local professional performers and specialist former students, highly experienced in their own disciplines but relatively new to text-led drama. It became clear that more

⁶⁹ The film of the production and the methodology used to create the production are now used for teaching rehearsal and production creation in Bali at ISI and other educational environments.

experienced actors with a background in Western training would be needed and finally three actors from Kuala Lumpur, all experienced in acting Shakespeare productions, agreed to join the project. Auditions also brought to us a number of foreign performers, currently resident in Bali studying dance. This was an excellent opportunity to broaden the cultural understanding of the work and three performers, two Mexican and one Brazilian, were cast. As the process of bringing together cultures began, I felt that it would be good to broaden away from just a UK perspective of the work. A good example was dance choreography that drew from Balinese movement and form but blended into a more culturally diverse and contemporary style. Unusually, all were able to perform in Bahasa Indonesia, which enabled a local language production to be performed. Before, all international work was conducted in English to a limited audience. This brought an immediacy to the connection between the audience and the performers in all three environments that the production performed.

The process began two years ahead of rehearsal by producing a new draft translation as I collaborated with Professor Dibia from ISI Denpasar, who had worked with Shakespearian texts during time he spent as a visiting professor in the United States of America. We worked through the text together, line by line, discussing both literal translation ideas and nuance and tone. While Professor Dibia searched for a suitable linguistic approach in Bahasa Indonesia that would connect to the past but be fully approachable by a modern audience, I focused on translating meanings, double meanings and humour. I was especially vigilant while dealing with the numerous references to the gods, as this was one of the key bridges between cultures that I needed to examine. The choice of Bahasa Indonesia as the target language was unusual and involved long and complex research on finding an appropriate lexicon that would reflect the poetic and past tone of the original, yet also communicate clearly to a modern audience. The second phase of translation took place during rehearsal with detailed modification of the draft with key actors in the company. There is often a difference between an accurate literary translation and the rhythms of spoken language and actors are often especially good at changing and modifying the first draft translation to make the language clearer to speak and communicate. In Chinese, for example, most translations of Shakespeare are very literary and focus on a notion of what is poetic. But when these translations are used in performance, there is often the feeling of a

performance that is based on actors reciting beautiful poetry, which is commonly abstracted from the emotions and narrative drive of a given play.

The three-week intensive rehearsal period was supported by numerous participants in Bali and, significantly, the text work was aided by the visiting Malaysian actors who had all worked previously with Shakespeare in performance. The performance was to an audience familiar with dance and dance-drama performances,⁷⁰ many of the audience were performers themselves or had studied performance-related subjects or art.

The second performance attracted more international residents and a tourist audience as Ubud is an international gathering point for artists from across the world. The final performance was to reach a completely local, village audience as an experiment to replicate some of the likely Elizabethan environments for performance. The village hall is the centre of village life in all Balinese villages and is used for numerous community events. Audiences come and go throughout the evening, talk loudly as friends meet, and eat whenever they wish. The chaotic performance conditions were a challenge for the actors to try to hold the audience and communicate the narrative in spite of the bustling and noisy environment.

The filmed production was invited to be broadcast throughout Bali on Bali TV and thereby reached a wide audience.⁷¹

2.9.3 Summary

The performances took place in three different venues: (a) a large indoor theatre at the Arts Centre, Bali, as part of the Bali Festival; (b) the Garden Theatre (semi-outdoor) at ARMA museum, Ubud; and (c) a village hall in a small village, Abian Semal. The aim was to reach a diverse range of different audiences to test out reception to the work. The different

⁷⁰ Dance-drama refers to many performance forms throughout Asia that often tell narratives primarily through dance and movement rather than through text. When there is text, it is mainly sung. There are very few performance forms in the region that rely mainly on spoken text.

⁷¹ Bali TV is the major television channel throughout the island that has a population of 4 million. The broadcast was 20 December 2018.

audience environments have a direct impact on the performance itself, in keeping with the Balinese concept of place-time-circumstances, as discussed in *Performance in Bali*:

. . . each performance changes in accordance with the fluctuating place-time-circumstances, *desa-kala-patra*, so in fact every performance is in some way unique. (Rubin and Sedana, 2007, p. 17)⁷²

It became clear to myself as director and the actors that each performance space needed a modification of acting style and energy. The first more formal theatre and experienced audience were able to follow the narrative and characters naturally. The turning moments of the drama were responded to vocally and with enthusiasm. During the second performance to a more international audience and local artists, the response was less vocal, but concentration was high as the audience took in both language and narrative quietly. After-show conversations with audience members suggested that the evening had been enjoyed and there were many questions about translation choices and literary merit of the play that was again unknown to most of the audience. The final performance was entirely different in tone as the actors battled the noisy environment and ebb and flow of audience. Interestingly, the local actors adapted and used more vocal energy and stronger gestures. The emphasis in comic sequences was on a larger, louder performance that held the audience. It was closer to Balinese open-air performance.

The learning concerning reception suggested that in future, the script itself should be more flexible and differing versions could be prepared according to the place, time and circumstances. It was also clear by the end of the project that the original concept of an interwoven production did fulfil my original objectives, but that to do so the performance circumstances needed to be fully understood. The narrative and tone of the original text had communicated well to the audiences, but it was the Balinese sensibilities and techniques that had propelled the work. The process of translation, involving myself as director, Professor Dibia as primary translator and then the actors themselves, proved to be a way of working that allowed advanced contemporary translation theory to be formed into performance. It was often the localised language that connected best to the audience.

⁷² Rubin, L. and Sedana, I. N. (2007). *Performance in Bali*. London: Routledge.

2.10 Handan Dream (Thesis Chapter 13)

In recent years in China, there has been growing interest in the curious, historical existence of two major playwrights, William Shakespeare and Tang Xianzu, living and working at almost exactly the same time in England and China. As they both died in the same year, 1616, 2016 (the 400th Shakespeare anniversary) triggered interest in parallels between the plays of both playwrights, especially after Chinese Premier Xi Jinping called Tang Xianzu “Shakespeare of the East”. Some commentators in the West, such as Michael Witmore, Director of the Folger Shakespeare Library, considered this a form of “soft power” projection of Chinese cultural significance by elevating Tang Xianzu to the level of Shakespeare. Tang’s promotion to “Shakespeare of China” could be viewed as a marketing decision by the Chinese government in an attempt to exert China’s soft power in the world (2017, p.1).⁷³ Others, especially theatre practitioners, regarded it as an opportunity to explore parallels. In addition to written scholarship, there was support for the concept of performance research through production and a few companies in China began work on creating performances. Examples of these productions were *Coriolanus and Du Liniang* performed by Zhejiang Xiabaihua Yue Opera Troupe and performed at the Peacock Theatre, London in 2016 and *Midsummer Night’s Dreaming Under the Southern Bough* in Leeds University, Edinburgh, Shanghai, Beijing and Fuzhou in the same year as a collaboration between two universities in China and Leeds.

My production (2016) for this research project was designed to: (a) maintain the essential stylistic and performance traditions behind both playwrights, as opposed to the merging of forms and loss of technique and performance skills and (b) seek commonality and connection through themes of humanity, rather than the reframing a performance of one form in the guise of another. This is essentially based on the parallel cultural methodology explained earlier in chapter 1. The rehearsing of the newly created text in China and the United Kingdom, working with performers from both traditions, was at the heart of the exploration to find a method and process of rehearsal that would allow new insights.

⁷³ Paster, G. and Ferington, E. (2017) ‘I see my Reputation is at Stake’. *Shakespeare Unlimited* [Podcast]. Available at: <https://www.folger.edu/shakespeare-unlimited/tang-xianzu-china> (Accessed: 12 April 2021).

2.10.1 Research question

This PaR project centred around the following enquiry:

How to create a hybridised, intercultural/interwoven (later defined as parallel cultural production) process of rehearsal and production that draws from the two distinctive performance traditions epitomised in the form of Shakespeare and Tang Xianzu.

The distinctiveness of each would be respected and maintained, but allow for a shared performance language accessible for both UK and Chinese actors and audiences of Western and Chinese cultural heritage.

2.10.2 Production processes

The project, funded fully by the Ministry of Culture (estimated £250,000),⁷⁴ Nanjing, involved UK actors in collaboration with a distinguished traditional Kunqu opera company, Lanyuan Theatre, in Nanjing, China. In collaboration with director/leading actor Ke Jun, I co-created a script using Tang Xianzu's *The Handan Dream* as a key source text. The production process commenced with research on the production history of Shakespeare in China and Chinese Opera in the United Kingdom.

A key, base play by Tang Xianzu, *The Handan Dream*, was selected for production. Then, analysis of key themes/characters took place for comparison with scenes/characters from Shakespeare, followed by selection and editing of appropriate scenes from selected Shakespeare plays, chosen by me, as director. The work then proceeded with exploration of iterative and experimental intercultural rehearsal methods in China and the United Kingdom, carefully respecting both traditions and work processes, leading to public performance in London. I felt that it was important to rehearse the initial Chinese scenes in a Chinese Kunqu theatre to ensure authenticity of the material and form before any

⁷⁴ Due to confidentiality concerning funding in China, the funds were handled by the Kunqu company in China and exact amounts are not known to me.

interweaving would begin, in line with the original objective described above: “to maintain the essential stylistic and performance traditions behind both playwrights, as opposed to the merging of forms and loss of technique and performance skills”. The live production was filmed in London by a professional crew as documentation and record for future research and for dissemination in China to educational institutions. The script was published in full, with commentary in Standard Mandarin Chinese.

The genesis of the project was in 2010, when I directed a production of *Romeo and Juliet* for the Shanghai Expo at the British Pavilion. The production was created especially for a Chinese audience, mainly with minimal English-language skills. The emphasis on visual and physical aspects of performance balanced the complex text delivery. One performance was witnessed by Mr Ke Jun, actor and artistic director of the Lanyuan theatre, a Kunqu opera company in Nanjing. Discussions afterwards led to a desire to collaborate and a shared aim of bringing together the work of Shakespeare and Tang Xianzu in such a way as to emphasise the differences as well as the commonalities of rehearsal and performance traditions and methods. In retrospect, I term this approach to project creation “parallel cultural production”, differentiating it from intercultural methodology. This is an original contribution to knowledge. From these discussions, I developed a plan for a PaR project exploring the meeting points between the two traditions and to explore moments of common humanity. The approach would involve PaR, embracing iterative rehearsal processes and drawing on some elements of an auto-ethnographic methodology in relation to my own participation in the project.

After experimentation over a twelve-month period, I decided to use one play by Tang Xianzu as a base for the project and juxtapose scenes from various Shakespeare plays that offered different aspects that would parallel the events/characters in the base play. The play *Handan Dream* was selected, due to the thematic emphasis and focus of the central character. This play is the last of Tang's four dramatic masterpieces. In the original text, frustrated government official Lu Sheng dreams about future triumphs and failures and what will become of his three sons. Finally, he wakes to find that no time has passed and realises that it was but a dream. He explores, among others, the idea that while men are

hungry for power and authority, these are ultimately worthless in the face of death. Ideas about death, power and ambition are all examined within the play.

Following creative pre-production discussions between myself and Mr Ke Jun, a leading Kunqu actor and my collaborator for this project, a script was prepared using a shortened version of the play, focusing on four key scenes that we felt were likely to allow discovery of parallels within Shakespeare's plays. A number of short scenes and speeches from across a selection of Shakespeare's plays were selected, in particular *Macbeth* and *King Lear*, each time identifying moments that reflected on ideas and emotions that connected to the Chinese material. It was edited into four key scenes and placed in parallel to extracts from different Shakespeare plays looking for connections of theme/tone/narrative/situation and character, focusing on commonality and universality of human circumstances.

The nature of the key themes pointed to *Macbeth* (Lu Sheng has an ambitious wife who encourages him), *King Lear* whose titular character like Lu Sheng reaches the edge of despair, *Romeo and Juliet* for the first meeting and dance at the banquet and the history plays for the warrior speeches such as in *Henry V*, Act III, scene 1. As I wanted to avoid presenting Shakespeare as only text-based drama, as it is often viewed in China, due to 'ghosting' and presentation as literary drama and dramatic poetry, it was important to include scenes involving physical action, such as sword fights, song, music and dance. At all points, the central focus was on selecting material in line with key research objectives of bringing the two worlds together without diluting or diminishing the performance power of either tradition.

Rehearsals took place in Nanjing, China, with the Kunqu performers, actors and musicians and then later in London, the United Kingdom, with the local actors. The rehearsal process involved continual, iterative and evolving practice that was tuned to the specific needs of the research and production aims.

The final process involved bringing the Chinese company to work with the local British actors as we modified each scene to allow maximum exposure across the two cultural and performance traditions. The performance was also filmed live at the theatre in London to

allow further dissemination of the work to schools in China, but also to provide a documentary case study as a springboard for further research and work in the field by the Kunqu company in Nanjing. At the time of writing, the company is planning a follow-up production for performance in 2023 in Nanjing.

2.10.3 Summary

This directing-based PaR project brought together the work of Shakespeare and his Chinese contemporary, playwright Tang Xianzu of the Ming Dynasty, with the aim of exploring a hybridised performance methodology across both traditions. In China, Tang Xianzu is considered the finest writer of his time within the Kunqu genre of Chinese opera. The research explores how a theatre director can draw from these two historically concurrent yet stylistically contrasting sources to develop a form of intercultural performance that speaks to both contexts, overcomes cultural barriers, and emphasises shared human experience. The project was an example of parallel cultural production in which two or more cultures are set against each other within a single production, highlighting the points of connection and shared interest. This production was a new contribution to knowledge in this respect and is well described in a paper by Professor Chengzhou He, a scholar who witnessed a performance:

The play contains four acts of Tang's *Handan Meng* (*The Handan Dream*) into which 12 Shakespearian episodes are inserted. Instead of merely representing cultural differences, the play is seen as an active performance event to shape the cross-cultural aesthetic experiences of the audiences and their cosmopolitan visions. As an avant-garde experiment, the play features a specific kind of "new interculturalism" in world theatre, which challenges the existing modes of interpretation of intercultural theatre. (2021, p. 290)⁷⁵

While the production succeeded in this objective, there would be even more emphasis on the moments of connection between the two worlds should it be given a second production to further pursue the ideas; it is the shared humanity of Shakespeare and Tang Xianzu that

⁷⁵ He, Chengzhou. (2021) 'Encountering Shakespeare in avant-garde kun opera', *Orbis Litterarum*, Vol 76 issue 6, pp. 290-300.

creates the greatest theatrical impact and where the concept of parallel cultural productions comes to the fore.

Chapter 3: Conclusions

This thesis has tracked two key pathways through my publications and productions over the past thirty-five years. The first part began with the commentary on *Measure for Measure* (2001) and continued through thesis chapters 5, 6, 7 and 10 as part of my book *Rehearsing Shakespeare* (2021). This research follows on from the work of voice specialists such as Berry (2000) and Rosenberg (2002) and director Barton (1997)⁷⁶ and developed into a practice where detailed textual analysis and verse theory has been transposed into professional practice. During this methodology, there has been extensive extrapolation of staging indications, specific character development and emotional acting journeys, and all have been explored through the medium of PaR and iterative rehearsal practice. In order to achieve the productions of many of Shakespeare's plays, according to the findings from this work, original and unique acting exercises have been created to prepare actors for working with the text with the methods described. In addition, chapter 9, concerning collaboration, indicates how the same approaches extend into all aspects of the production concerning artistic team collaborators. The methodology has been tested through my work in a series of major theatre productions.⁷⁷ As an educator working in various universities and theatre conservatoires in the United Kingdom and overseas, I have also trained directors and actors in this methodology. The impact is globally extensive and has proven to be practical, effective and flexible to adaptation according to circumstance.⁷⁸

The second strand of focus in this thesis is concerning intercultural production. The first stage of research and productions using intercultural processes took place in Canada at the Stratford Festival Theatre. A number of my productions brought together methods of rehearsal and analysis discussed above, with elements from other cultural heritages.

⁷⁶ See Barton, J. (1997). *Playing Shakespeare*. Methuen: London, Berry, C. (2000). *The Actor and the Text [The Actor and the Text]*. Applause Books: New York and Rodenburg, P. (2002). *Speaking Shakespeare [Speaking Shakespeare]*. Methuen: London.

⁷⁷ See www.leonrubin.com for a full list of productions and reception evidence through newspaper and journal reviews.

⁷⁸ The key institutions are East 15 Acting School, University of Essex, UK; Middlesex University, UK; The Shakespeare Institute, UK; RADA, UK; Hong Kong University; Hong Kong Academy for Performing Arts; Tamagawa University, Japan; University of the Philippines; ENSATT, France; RESAD, Spain; GITIS, Moscow; Bungakuza Theatre company, Japan; Catholic University, Chile; Globe Drama school, Brazil; Central Academy of Drama, Beijing; Shanghai Theatre Academy, China; Nanjing Arts University, China and UNATC, Bucharest.

Pericles (2003), *Twelfth Night* (2006) and the production of *Henry VI, Parts 1, 2 and 3* (2002) employed staging techniques from Asian production traditions. This increased my appetite for a much deeper intercultural process. Chapter 8 of this thesis leads the discussion through analysing processes of translation of Shakespeare into various languages and the challenges encountered. Sections within the chapter explore case studies from my own productions and teaching. The concept of contemporary translation theory is developed into a new and original method of work that includes taking into account the specific details of place, time and circumstance,⁷⁹ rather than a general translation approach that focuses only on textual accuracy of translation. In addition, my methodology includes, uniquely, an adaptation of a translation in relation to spoken rhythms of speech by actors and local cultural understanding of language and events. In relation to such issues, there is a strong emphasis throughout my work on the importance of collaboration, particularly with collaborators from apposite cultural heritages. In chapter 5 of this thesis, *Performance in Bali* (2007), there is an example of the in-depth research I contend is essential for authentic and detailed creation of interwoven work; this leads on to the filmed production described below.

The two filmed elements of this thesis, chapter 12 *Cymbeline* (2016) and chapter 13 *Handan Dream* (2016) are examples of my work in the field. The former is a collaboratively created production in the Bahasa Indonesia language and performed in Bali, Indonesia. It is an example of my term “interwoven” production, an original method for professional performance of Shakespeare’s plays, drawn from theories of interweaving culture.⁸⁰ *Handan Dream* (2016) is an example of my term “parallel cultural production”, an original approach to staging a production that uses two or more source performance traditions in parallel within a single event. This was my first testing of the methodology in practice and as such demonstrated how the approach can work and the reception can be positive.

⁷⁹ See the concept taken from the Balinese understanding of how performance needs change radically according to a specific situation: Rubin, L. and Sedana, I. N. (2007). *Performance in Bali*. London: Routledge

⁸⁰ See Fischer-Lichte, E. (2014) ‘Interweaving Performance Cultures – Re-thinking “Intercultural Theatre”’: Towards an Experience and Theory of Performance beyond Postcolonialism’. In Fischer-Lichte, E., Jost, T. and Iris Jain, S. (eds.) *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism*. London: Routledge. pp. 1-21.

3.1 Future Research Indications

The productions of *Handan Dream* (2016) and *Cymbeline* (2016) mark a culmination of work with language, translation and intercultural performance in professional theatre productions. They both also suggest that there is potential for further research through PaR by myself and other practitioners to progress the techniques and methodologies further. *Handan Dream* had powerful moments of connection between the two target cultures and forms, but these moments were too few, mainly due to the very short rehearsal period when the two companies came together. Future work would place these moments at the centre of the work and construct the narrative to allow this. The connections would be planned first and the narrative later in reverse of the last process in order to create the environment and circumstance for connections to be discovered and developed. It is likely that the methodology of parallel cultural production can be further extended to include other cultures, possibly within the same production. The *Cymbeline* production was a good example of interwoven production at work with Shakespeare, but the interweaving should be strengthened further, especially in reference to design elements as this arena provides the greatest challenges for a director and his/her collaborators. There are also the more theoretical issues of interwoven performance to research and consider further, concerning political impact, appropriation of culture and religious sensitivities, as summarised by one of the first and fiercest critics of intercultural practice, Rustom Bharucha:

I would read the intervention of 'interweaving' in Erica Fischer-Lichte's theoretical model as an interval in time, a modulation that is working toward an as yet not fully articulated paradigm of a 'transformative aesthetics'. (2014, p. 181)⁸¹

I agree with the thought that the work of interwoven performance is not yet complete and future research and that performance need to take on the challenge. I posit that my two methods of work that result in interwoven production and parallel cultural production offer a way forward to further develop intercultural theatre into strong practice with a concrete methodology.

⁸¹ Bharucha, R. (2014) Hauntings of the Intercultural: Enigmas and Lessons on the Borders of Failure, in Fischer-Lichte, E., Jost, T. and Iris Jain, S. (eds.) *The politics of interweaving performance cultures: Beyond postcolonialism*. London and New York: Routledge pp. 179-199

Finally, for future projects, there are two more objectives that I consider important. The first is to ingrain with any production process more emphasis on understanding reception and impact of the work, through use of audience reception theory and interaction with audiences through discussions and surveys. This would produce valuable material to support future experimentation and invention. The second area is to explore through PaR and performance how productions of Shakespeare in different cultural environments can communicate well with younger audiences. At the time of writing, I am working on co-productions in China and Romania where Shakespeare will be performed by emerging actors to teenage audiences.⁸² Younger audiences are to some extent already immersed in intercultural worlds through their daily contact with the internet and the information, images and ideas that it brings from around the world. I am interested in how live theatre can follow on from this and gain new insights and ways of working to share with these audiences.

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⁸² The partnerships under consideration are with UNATC Arts university in Bucharest and Shanghai Theatre Academy, China.

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William Shakespeare

Measure for Measure

Edited by
Grace Ioppolo

Commentary by
Leon Rubin



INTRODUCTION TO COMMENTARY

This commentary deals with the challenge for a director and actors who wish to stage the mysterious and complex play. I have tried to stay close to the text, attempting to travel back through time to understand what Shakespeare himself was imagining when he wrote the play. However, it is a play that also adapts well to the modern stage and modern technology and the director and actors of our time have few problems understanding the characters and themes of *Measure for Measure*. There are a number of key questions concerning character interpretation that are open to various solutions. Isabella can be seen as a pure, strong and brave woman of conviction, or a cold intellectual out of touch with emotions and feelings and terrified of her own hidden passions. The Duke can be played as a semi-comic, indecisive man who is frequently out of his depths, or a wise ruler who is determined to test those around him as he himself ventures on a journey of understanding. Lucio might be played as a witty parasite, devoid of care about anything except his own comfort and survival, or as a man who really does have a keen understanding of the true nature of those around him. The play allows these polarities and also more complex interpretations that combine them within the characters, subtly balanced one way more than the other. *Measure for Measure* is also a play that adapts easily to modern dress and diverse settings. The central themes concerning justice, mercy, corruption, hypocrisy, purity, power and sexual attraction are found within any culture, society or time period. This is a play that excites and delights directors with these themes and rich array of characters, and having finished the commentary as a professional theatre director specialising in Shakespeare, I too am now anxious to stage it somewhere in the world. I thank John Russell Brown for his wise and good-humoured advice and my colleague, Dr. Signy Henderson for her scrupulous attention to detail. My thanks also to Middlesex University, England for the continual and generous support for my theatre department.

Leon Rubin
Middlesex University, England
July 1997

The Applause Shakespeare Library
Measure for Measure

Edited by Grace Ioppolo
Commentary by Leon Rubin
General Series Editor: John Russell Brown
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Library of Congress Cataloging-in-Publication Data

Library of Congress Card Number: 00-111095

British Library Cataloging-in-Publication Data

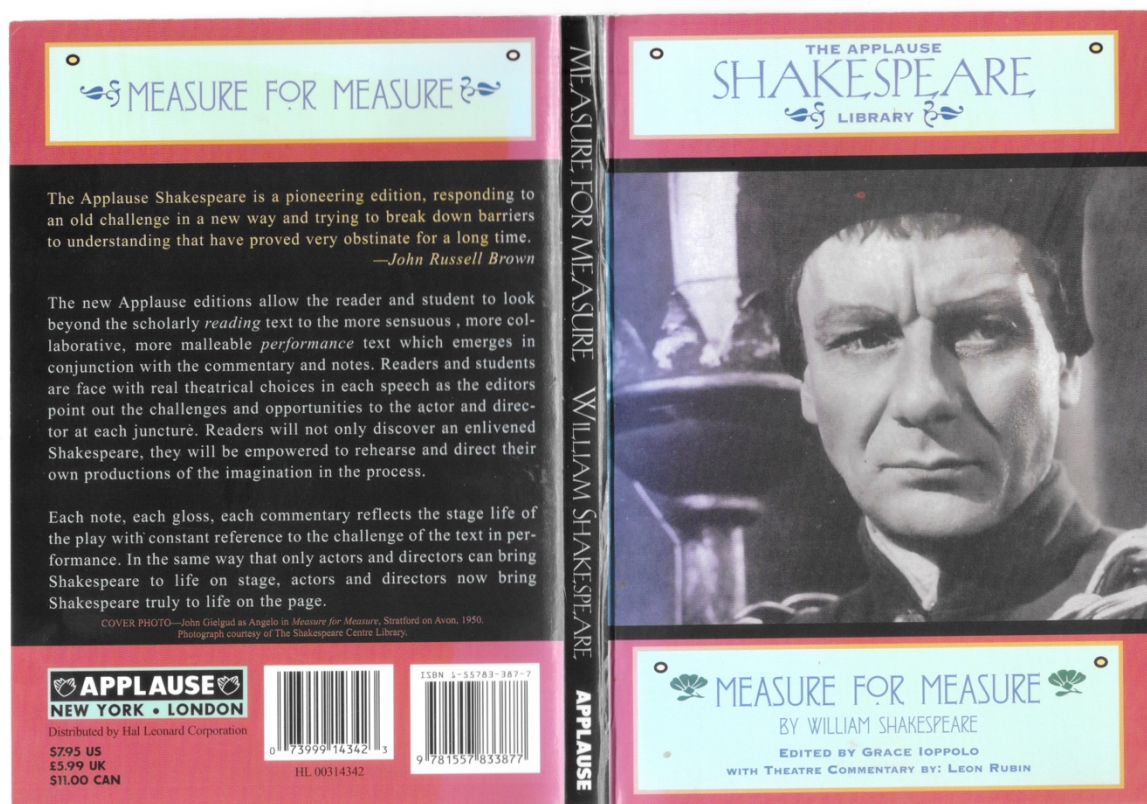
A catalog record for this book is available from the British Library.

ISBN: 1-55783-387-7

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CHARACTERS

THE DUKE OF VIENNA, named Vincentio	JULIET, betrothed to Claudio
ISABELLA, a novice ^a and sister to Claudio	MARIANA, a young gentlewoman once betrothed to Angelo
ANGELO, the Duke's deputy	FRIAR THOMAS
ESCALUS, an elderly lord	FRIAR PETER
THE PROVOST	A JUSTICE
CLAUDIO, a young gentleman	VARRIUS
LUCIO, a fantastic ^a	ABHORSON, an executioner
ELBOW, a simple constable	BARNARDINE, a dissolute prisoner
FROTH, a foolish gentleman	MISTRESS OVERDONE, a bawd
POMPEY, a clown	FRANCISCA, a nun
	BOY, a servant to Mariana

LORDS, GENTLEMEN, OFFICERS, CITIZENS and SERVANTS

ACT I

Scene i Enter DUKE, ESCALUS, [and LORDS.]

DUKE Escalus.

ESCALUS My lord.

DUKE Of government, the properties to unfold
Would seem in me t' affect^a speech and discourse,

a candidate for nun

person fantastical in action or dress

to pretend to like

ACT I, Scene i

1-15 The text of *Measure for Measure* is always drawn from the First Folio, as it is the only authoritative version. Unlike many other play texts in the First Folio, this one has few scenic directions. This first scene is typical, in that there is no specific reference to the time or place. It could be exterior, outside the palace, or in a small chamber or indeed in a more public state-room. Later in the scene and again in the second we get the first references to the location of the play in Vienna (1.1.44 and 1.1.87). Although there

4 Act I, Scene i

Since I am put to know that your own science
Exceeds in that the lists of all advice
My strength can give you. Then no more remains
But that to your sufficiency as your worth is able,
And let them work. The nature of our people,
Our city's institutions, and the terms
For common justice, you're as pregnant^a in
As art and practice hath enriched any
That we remember. [He gives ESCALUS a paper.]

There is our commission,^a
From which we would not have you warp.^a

[To a LORD.] Call hither, [Exit LORD.] 15

I say, bid come before us Angelo. [Exit LORD.]
What figure^a of us, think you, he will bear?
For you must know, we have with special soul
Elected him our absence to supply,
Lent him our terror,^a dressed him with our love,
And given his deputation^a all the organs
Of our own power. What think you of it?

ESCALUS If any in Vienna be of worth
To undergo such ample grace and honor,
It is Lord Angelo.

Enter ANGELO.

DUKE Look where he comes.

ANGELO Always obedient to your grace's will
I come to know your pleasure. 25

DUKE Angelo,
There is a kind of character in thy life
That to th'observer doth thy history
Fully unfold. Thyself and thy belongings
Are not thine own so proper as to waste
Thyself upon thy virtues,^a they on thee. 30
Heaven doth with us as we with torches do,
Not light them for themselves, for if our virtues
Did not go forth of us, 'twere all alike
As if we had them not. Spirits are not finely touched
But to fine issues, nor nature never lends 35

knowledgeable

written command
deviate

representation

power to invoke fear
appointment as deputy

alluding to the parable of the talents (Matthew 25:14-30)

are various further references to Vienna and other associated mid-European places, events and people, the King of Hungary for example, the names of the characters suggest a more mixed and wider allusion to a number of societies. Shakespeare is using Vienna as a vehicle for a plot that sits as well in England or in Italy of the period. Most productions in the last thirty years or so have set the play in modern settings ranging from Mussolini's Italy to Freud's Vienna and modern day Vienna.

We can assume at least some attendants are present and at least one must exit to find Angelo. The presence of Lords, as suggested in the stage direction, is not referred to at any point in the dialogue and can be ignored in production if the scene is to be played intimately rather than grandly and publicly. Similarly the entrance of the Duke can be ceremonial or simple and private.

After a short speech, in which the Duke praises Escalus and his skills in government, he quickly gets down to business as Angelo is summoned. As there is no expression of surprise by Escalus, we can assume that the Duke has announced his imminent departure before the start of the scene. The Duke abruptly hands a document to Escalus (13) and issues a warning not to contradict any of the commands therein. The speed at which this first scene moves is emphasized by the command to seek Angelo, "Call hither", sitting on the end of the same-verse line that ends his brief introductory address to Escalus (14).

16-23 Escalus must feel put on the spot as the Duke looks him hard in the eye and suddenly asks his opinion of Angelo. He is also probably feeling surprised or upset that he himself has not been chosen as deputy. He is forced to give a positive response regardless of his real opinion.

24-48 Angelo enters only moments after being summoned, suggesting perhaps that he has been expectantly waiting close at hand. Again the swiftness of the rhythm and the Duke's excitement in the scene are emphasised in the verse structure in the shared verse lines (24 and 26). In the latter example, the Duke cannot contain himself long enough for Angelo to finish his ritual greeting. Angelo may feel baffled by the first half of the Duke's speech that sings Angelo's praises without explanation. Suddenly, however, there is a change of rhythm and style as the Duke gets back to business with "Hold therefore, Angelo" (42). This short, unfinished line probably indicates an intake of breath and a brief pause

	6	<i>Act I, Scene i</i>					7
		The smallest scruple of her excellence But, like a thrifty goddess, she determines Herself the glory of a creditor, Both thanks and use. But I do bend my speech To one that can my part in him advertise; Hold therefore, Angelo. In our remove, be thou at full yourself. Mortality and mercy in Vienna Live in thy tongue and heart. Old Escalus, Though first in question, ^c is thy secondary. ^d Take thy commission.	40				
				seniority	subordinate		before the Duke explains his decision to leave Angelo in full command. An inadvertent reaction by the watching, silent Escalus may explain the specific reference to "Old Escalus" (45).
ANGELO		Now, good my lord, Let there be some more test made of my mettle Before so noble and so great a figure Be stamped upon it.					
DUKE		No more evasion. We have with a leavened ^e and prepared choice Proceeded to you, therefore take your honors. <div style="text-align: center;"><i>[He gives ANGELO a paper.]</i></div> Our haste from hence is of so quick condition That it prefers itself and leaves unquestioned Matters of needful value. We shall write to you As time and our concerns shall importune, How it goes with us, and do look to know What doth befall you here. So fare you well. To th' hopeful execution do I leave you Of your commissions.	50		tempered		
							52-75 The Duke is already beginning his exit. He may have stage business to complete, picking up suitcases or putting on a hat or coat, as he repeatedly talks about the need for haste in his departure. He never stops to explain why he is leaving and his reluctance to discuss matters further may be part of this avoidance of explanation.
ANGELO		Yet give leave, my lord That we may bring you something on the way.	60				
DUKE		My haste may not admit it, Nor need you, on mine honor, have to do With any scruple. Your scope ^f is as mine own, So to enforce or qualify the laws As to your soul seems good. Give me your hand, I'll privily ^g away. I love the people, But do not like to stage me to their eyes. Though it do well, I do not relish well Their loud applause and aves ^h vehement,	65		range of power		
					secretly		
					welcomes		
			70				

8		Act 1, Scene ii	
	Nor do I think the man of safe discretion That does affect it. Once more, fare you well.		
ANGELO	The heavens give safety to your purposes.		
ESCALUS	Lead forth and bring you back in happiness.		
DUKE	I thank you, fare you well.	Exit. 75	
ESCALUS	I shall desire you, sir, to give me leave To have free speech with you, and it concerns me To look into the bottom of my place. A power I have, but of what strength and nature I am not yet instructed.	80	
ANGELO	'Tis so with me. Let us withdraw together, And we may soon our satisfaction have Touching that point.		
ESCALUS	I'll wait upon your honor.	Exeunt.	
	Scene ii Enter LUCIO and two other GENTLEMEN.		
			Scene ii
LUCIO	If the Duke, with the other Dukes, come not to composition ^o with the King of Hungary, why then all the Dukes fall upon the King.	agreement	
FIRST GENTLEMAN	Heaven grant us its peace, but not the King of Hungary's.	5	
SECOND GENTLEMAN	Amen.		
LUCIO	Thou conclud'st like the sanctimonious pirate that went to sea with the ten Commandments but scraped one out of the table.		
SECOND GENTLEMAN	Thou shalt not steal?	10	
LUCIO	Aye, that he razed. ^o	scraped out	
FIRST GENTLEMAN	Why, 'twas a commandment to command the cap- tain and all the rest from their functions; they put forth to		
			75-83 The short silence, indicated by the half-line at the Duke's exit, 'I thank you, fare you well' (75), suggests the stunned responses of Angelo and Escalus to the whirlwind scene that has just turned both their lives upside down. Escalus breaks the silence with an expression of his uncertainty, confusion and possible distress. Angelo may be feeling pleased but gives little away with his response.
			The scene ends with a firm reminder that it is Angelo now who holds all power as Escalus accepts and acknowledges the situation with his final 'I'll wait upon your honor'. The final reaction of Angelo as the scene ends is important as he can either looked happy and confident at the thought of his new power or, as in some productions, a civil servant out of his depths reluctantly taking up his new duties.
			1-15 Lucio and the two gentlemen enter already in the middle of a discussion about local politics. The scene is probably set in the streets of Vienna, as various characters come and go. The constant entrances and exits throughout the scene suggest a bustling and noisy environment where all classes of people pass by each other regularly; in the background there is probably a series of additional street life. The earthy low-life atmosphere needs to contrast to the Court of the first scene. This is an opportunity in some productions to establish the red light aspects of the play as the dominant tone, as for example in director Nicholas Hytner's 1987 production at the Royal Shakespeare Company in Stratford described by critic Nicholas de Jongh as 'a teeming metropolitan meeting point, loud with police sirens, thronged by punks youths...'. (The Guardian, 12 October, 1988).
			The verse of the first scene has been replaced by blunt prose as the three men stop to chat about the Duke, thereby linking this scene to the previous one. The political references quickly give way to general joking, appropriate to the low-life street

steal. There's not a soldier of us all that in the thanksgiving before meat^o do relish the petition well that prays for peace. 15

SECOND GENTLEMAN I never heard any soldier dislike it.

LUCIO I believe thee, for I think thou never wast where grace was said.

SECOND GENTLEMAN No? A dozen times at least.

FIRST GENTLEMAN What? In meter? 20

LUCIO In any proportion or in any language.

FIRST GENTLEMAN I think, or in any religion.

LUCIO Aye, why not? Grace is grace, despite^o of all controversy,^o as for example: thou thyself art a wicked villain, despite of all grace. 25

FIRST GENTLEMAN Well! There went but a pair of shears^o between us.

LUCIO I grant, as there may between the lists^o and the velvet. Thou art the list.

FIRST GENTLEMAN And thou the velvet. Thou art good velvet, thou'rt a three piled-piece,^o I warrant thee. I had as lief^o be a list of an English kersey^o as be piled^o as thou art piled for a French velvet.^o Do I speak feelingly now? 30

LUCIO I think thou dost, and indeed with most painful feeling of thy speech. I will, out of thine own confession, learn to begin^o thy health, but whilst I live, forget to drink after thee. 35

FIRST GENTLEMAN I think I have done myself wrong, have I not?

SECOND GENTLEMAN Yes, that thou hast, whether thou art tainted^o or free. 40

Enter MISTRESS OVERDONE.

LUCIO Behold, behold, where Madam Mitigation^o comes. I have purchased as many diseases under her roof as come to—

grace before meals

15-40 The tone of the humor sinks lower as the three of them tease each other about venereal disease. There is probably physical horseplay as they pun about the velvet on the clothes they may be wearing and the velvet used to cover venereal sores. This sexual repartee is a preliminary to the entrance of Mistress Overdone (41).

in spite
debate

scissors

cheap fabric edgings

i.e., bald from venereal disease
gladly
coarse cloth bald
French; i.e., venereally dis-
eased
velvet: wearer of velvet

begin a toast to

infected

sexual relief

41-54 As Mistress Overdone enters the stage in the distance the three see her and are thereby encouraged in their humorous exchanges about sexual diseases. She is not spoken to for a further fifteen lines, probably indicating the length of time it takes her to reach them. As with a similar entrance of the Nurse in *Romeo and Juliet* (II.iv.89), this probably suggests a comic stage-picture as she arrives. Perhaps her costume is extravagant and garish and

SECOND GENTLEMAN To what, I pray?

LUCIO Judge. 45

SECOND GENTLEMAN To three thousand dolors^o a year.

FIRST GENTLEMAN Aye and more.

LUCIO A French crown^o more.

FIRST GENTLEMAN Thou art always figuring^o diseases in me, but thou art full of error, I am sound. 50

LUCIO Nay, not, as one would say, healthy, but so sound as things that are hollow. Thy bones are hollow, impiety^o has made a feast of thee.

FIRST GENTLEMAN [To MISTRESS OVERDONE.] How now, which of your hips has the most profound sciatica?^o 55

MISTRESS OVERDONE Well, well. There's one yonder arrested and carried to prison was worth five thousand of you all.

SECOND GENTLEMAN Who's that, I pray thee?

MISTRESS OVERDONE Marry,^o sir, that's Claudio, Signior Claudio.

FIRST GENTLEMAN Claudio to prison? 'Tis not so. 60

MISTRESS OVERDONE Nay, but I know 'tis so. I saw him arrested, saw him carried away, and which is more, within these three days his head to be chopped off.

LUCIO But after all this fooling, I would not have it so. Art thou sure of this? 65

MISTRESS OVERDONE I am too sure of it, and it is for getting Madam Julietta with child.

LUCIO Believe me, this may be. He promised to meet me two hours since, and he was ever precise in promise-keeping.

SECOND GENTLEMAN Besides, you know, it draws something near 70 to the speech we had to such a purpose.

FIRST GENTLEMAN But most of all agreeing with the proclamation.

LUCIO Away, let's go learn the truth of it.

[Exeunt LUCIO and two GENTLEMEN.]

sorrows, pun on "dollars," for-
eign coins

coin, with pun on "baldness"
caused by venereal disease
representing

wickedness

nerve disease

by Mary, an exclamation

she may walk with a limp, suggested by the first gentleman's reference to "sciatica", although, as in Jonathan Miller's production, she has also been interpreted as "a coldly, professional madame concerned only with her week's takings" (*Times*, 24 November 1973).

The references to her brothel make her profession clear to the audience.

54-73 It is not clear from the context why she has arrived at this moment but the immediacy of her discussion of Lucio's situation suggests that she has arrived hastily to tell everyone about her distress. Her first two exchanges with the gentlemen betray an aggressive tone as she firstly retorts, when teased about sciatica, that Lucio is "worth five thousand" of them and secondly snaps back "but I know 'tis so" (61) when contradicted rhetorically by the first gentleman about the fate of Claudio. She is clearly agitated by the situation with Claudio and her own lack of customers. Her news abruptly changes the rhythm of the scene as Lucio and the others hurry off to find out what has happened with Claudio (73).

MISTRESS OVERDONE Thus, what with the war, what with the sweat,^o what with the gallows, and what with poverty, I am custom-shrunk.^o 75

Enter POMPEY.

How now? what's the news with you?

POMPEY Yonder man is carried to prison.

MISTRESS OVERDONE Well, what has he done?^o

POMPEY A woman. 80

MISTRESS OVERDONE But what's his offense?

POMPEY Groping for trouts in a peculiar river.^o

MISTRESS OVERDONE What? Is there a maid^o with child by him?

POMPEY No, but there's a woman with maid^o by him. You have not heard of the proclamation, have you? 85

MISTRESS OVERDONE What proclamation, man?

POMPEY All houses^o in the suburbs of Vienna must be plucked down.

MISTRESS OVERDONE And what shall become of those in the city?

POMPEY They shall stand for seed.^o They had gone down too but that a wise burger^o put^o in for them. 90

MISTRESS OVERDONE But shall our houses of resort in the suburbs be pulled down?

POMPEY To the ground, mistress.

MISTRESS OVERDONE Why here's a change indeed in the commonwealth! What shall become of me? 95

POMPEY Come, fear not, you, good counselors lack no clients. Though you change your place,^o you need not change your trade. I'll be your tapster^o still. Courage! There will be pity taken on you. You that have worn your eyes almost out in the service,^o you will be considered. [A noise within.] 100

MISTRESS OVERDONE What's to do here, Thomas Tapster? Let's

sweating-sickness
customer shrunk

unintentional pun on "fornicated with"

i.e., seducing forbidden women
unmarried woman, unintentional pun on "virgin"
female child

brothels

lie fallow
businessman bought

location
ale-drawer, i.e., her pimp
i.e., prostitution

74-76 For a moment Mistress Overdone is left alone in the foreground and is allowed a brief direct address to the audience as she bemoans her state. It is also possible to play this sequence additionally to an on-stage audience of bystanders in the street, as in the Caribbean set production by director Michael Rudman that featured a "plump, eyerolling Mistress Overdone" who loved to play to her street audience (Now, 14 April 1981).

The speedy rhythm of the scene continues as Pompey enters, interrupting her brief chat with the audience.

78-105 Pompey is presumably referring to Claudio during this next exchange, as he describes the arrest. Editors have often been worried about the contradiction of events, but in reality events are moving too fast for an audience to be concerned about such details. The dialogue is funny and fast, full of sexual jokes and innuendo as Pompey explains the impact of the new draconian laws to an increasingly distressed Mistress Overdone. She exits rapidly as the officers, Provost and others enter on the way to the prison.

withdraw.

POMPEY Here comes Signior Claudio led by the Provost to prison, and there's Madam Juliet. 105

Exit POMPEY and MISTRESS OVERDONE.

Enter PROVOST, CLAUDIO, JULIET, OFFICERS, LUCIO, and two GENTLEMEN.

CLAUDIO Fellow, why dost thou show me thus to th' world? Bear me to prison where I am committed.

PROVOST I do it not in evil disposition, But from Lord Angelo by special charge.

CLAUDIO Thus can the demi-god, authority, 110
Make us pay down for our offense by weight
The words of heaven, on whom it will, it will;
On whom it will not, so, yet still 'tis just.

LUCIO Why how now, Claudio? Whence comes this restraint?

CLAUDIO From too much liberty, my Lucio, liberty. 115
As surfeit is the father of much fast,
So every scope by the immoderate use
Turns to restraint. Our natures do pursue,
Like rats that ravin^o down their proper bane,^o
A thirsty evil, and when we drink, we die. 120

LUCIO If I could speak so wisely under an arrest, I would send for certain of my creditors. And yet, to say the truth, I had as lief^o have the foppery^o of freedom as the mortality of imprisonment. What's thy offence, Claudio?

CLAUDIO What but to speak of would offend again. 125

LUCIO What, is't murder?

CLAUDIO No.

LUCIO Lechery?

CLAUDIO Call it so.

PROVOST Away, sir, you must go. 130

CLAUDIO [To the PROVOST.] One word, good friend. Lucio, a

devour a poison

gladly folly

106-113 The entrance of this group should be formally organised and designed for maximum effect; it is not a casual entrance but part of a formalized, public displaying of the prisoner. A crowd of townspeople is also useful to make the point that part of the punishment for Claudio is in the way he is being displayed to that crowd. The audience in the theatre also becomes part of that town audience as the Provost shows Claudio to the world. The elevated verse that Claudio breaks into is in contrast to the ignominious situation he finds himself in; he is as upset by this public humiliation as he is by the larger situation itself. However, in contrast, after this parade the Provost seems to deliberately step aside with the officers and allow Claudio time to ask Lucio for assistance; perhaps in this way he demonstrates some sympathy for Claudio even at this early point in the play. He probably moves away and does not listen to the conversation, thus allowing privacy. Due to this distance Claudio must call out to him that he is ready to go when his conversation with Lucio is over.

word with you.

LUCIO A hundred if they'll do you any good. Is lechery so looked^o after?

CLAUDIO Thus stands it with me. Upon a true contract
I got possession of Julietta's bed.
You know the lady, she is fast^o my wife,
Save that we do the denunciation^o lack
Of outward order.^o This we came not to,
Only for propagation^o of a dower^o
Remaining in the coffer^o of her friends,
From whom we thought it meet to hide our love
Till time had made them for us. But it chances
The stealth of our most mutual entertainment
With character too gross is writ^o on Juliet.
135 140 145

LUCIO With child, perhaps?

CLAUDIO Unhappily, even so.
And the new deputy, now for the Duke—
Whether it be the fault and glimpse of newness,
Or whether that the body public be
A horse whereon the governor doth ride,
Who newly in the seat, that it may know
He can command, lets it straight feel the spur;
Whether the tyranny be in his place,
Or in his eminence that fills it up,
I stagger in—but this new governor
Awakes me all the enrolled^o penalties
Which have, like unscoured^o armor, hung by th' wall
So long that nineteen zodiacs^o have gone round,
And none of them been worn; and for a name^o
Now puts the drowsy and neglected act
Freshly on me. 'Tis surely for a name.
150 155 160

LUCIO I warrant it is. And thy head stands so tickle^o on thy
shoulders that a milkmaid, if she be in love, may sigh it off.
Send after the Duke and appeal to him.

CLAUDIO I have done so, but he's not to be found.
I prithee, Lucio, do me this kind service:
This day, my sister should the cloister enter
165

watched

firmly tied
proclamation
official ceremony
production dowry
treasure chest

written

135-145 After the short exchange with the plain-speaking Lucio (114-134), Claudio is given an opportunity to present his case to the audience and win sympathy. While not denying the fact that he has technically committed an offense, he is able to explain that he was already, by Elizabethan perspectives, as good as married. This is an important moment for the actor as he tries to draw the audience in emotionally to his point of view. Again, the flowery, eloquent verse is in stark contradiction to lowly situation of the moment.

146 Lucio's blunt language, "With child", is in humorous contrast to Claudio's poetic description.

146-161 This speech switches completely the tone as Claudio now angrily attacks Angelo and accuses him of abusing his new power.

registered
rusty
years
reputation

precariouly

165-183 The scene ends with Claudio appealing to Lucio for help; the tone changes from anger to practical cunning as Claudio explains how his sister can be persuasive with men. Although the scene has in

And there receive her approbation.^o
Acquaint her with the danger of my state,^o
Implore her, in my voice, that she make friends
To the strict deputy. Bid herself assay^o him;
I have great hope in that, for in her youth
There is a prone^o and speechless^o dialect
Such as move^o men. Beside, she hath prosperous art
When she will play with reason and discourse,
And well she can persuade.
170 175

LUCIO I pray she may, as well for the encouragement of the
like,^o which else would stand under grievous imposition, as
for the enjoying of thy life, who I would be sorry should be
thus foolishly lost at a game of tick-tack.^o I'll to her.
180

CLAUDIO I thank you, good friend Lucio.

LUCIO Within two hours.

CLAUDIO Come, Officer, away. *Exeunt.*

Scene iii *Enter DUKE and FRIAR THOMAS.*

DUKE No, holy Father, throw away that thought,
Believe not that the dribbling dart of love
Can pierce a complete bosom. Why I desire thee
To give me secret harbor hath a purpose
More grave and wrinkled than the aims and ends
Of burning youth.
5

FRIAR THOMAS May your grace speak of it?

DUKE My holy sir, none better knows than you
How I have ever loved the life removed^o
And held in idle price to haunt assemblies
Where youth and cost witless bravery keeps.
I have delivered to Lord Angelo,
A man of stricture and firm abstinence,
My absolute power and place here in Vienna,
10

confirmation
condition

try

mercy provoking word-
less
persuade

same

i.e., backgammon, with bawdy
meaning

effect stood still during these important speeches between Claudio and Lucio, the rhythm picks up abruptly on the last three lines, ending with the command from Claudio "Come, Officer, away". The thought that Isabella will speak for him seems to fuel this last, confident cry. All the characters sweep off the stage in a continuation of the procession that we saw at the opening of the scene. Lucio, alone, heads off in a different direction to find Isabella.

Scene iii

1-6 This scene is set somewhere private and interior, away from the earlier public locations; perhaps it is in the friar's cell. In fact, although there are a few open air and public scenes, much of the play takes place in small, enclosed spaces. In production this is often emphasised in order to focus on the secretive, political and claustrophobic elements of the play. In director David Thacker's version, for example, there was "a Vienna of dark corners, uncomfortable prisons and suspended interrogation lights..." (*Financial Times*, 15 May 1985).

This scene is extremely brief and best played whilst on the move. It begins with the Duke and Friar Thomas in mid conversation and has a rushed, anxious tone. The emphatic, contrapuntal first word of the Duke, "No", launches the two characters onto the stage, as the Duke refutes the Friar's idea that the intrigue about the Duke's absence concerns a love affair. The very fact that the Friar has thought this is an interesting comment on the character of the Duke.

And he supposes me travelled to Poland,
For so I have strewed it in the common ear,
And so it is received. Now, pious sir,
You will demand of me why I do this. 15

FRIAR THOMAS Gladly, my lord.

DUKE We have strict statutes and most biting laws,
The needful bits and curbs to headstrong weeds,
Which for this fourteen years we have let slip,
Even like an o'ergrown lion in a cave
That goes not out to prey. Now, as fond fathers
Having bound up the threat'ning twigs of birch,
Only to stick it in their children's sight 25
For terror, not to use—in time the rod
More mocked than feared—so our decrees,
Dead to infliction, to themselves are dead,
And liberty plucks justice by the nose,
The baby beats the nurse, and quite athwart^o
Goes all decorum. 30

FRIAR THOMAS It rested in your Grace
To unloose this tied-up justice when you pleased,
And it in you more dreadful^o would have seemed
Than in Lord Angelo. 35

DUKE I do fear too dreadful.
Sith^o 'twas my fault to give the people scope,
'Twould be my tyranny to strike and gall them
For what I bid them do. For we bid this be done
When evil deeds have their permissive pass
And not the punishment. Therefore, indeed, my Father,
I have on Angelo imposed the office,
Who may in th'ambush of my name strike home,
And yet my nature never in the fight
To do in slander. And to behold his sway
I will, as 'twere a brother of your order,
Visit both prince and people. Therefore, I prithee,
Supply me with the habit, and instruct me 45
How I may formally in person bear
Like a true friar. More reasons for this action
At our more leisure shall I render you;

19-33 The Duke outlines the reasons for his feigned absence, but the Friar remains unconvinced at the end of this suspiciously brief explanation. The purpose of the scene is to clarify the plot to the audience and to show, through the Friar, a degree of doubt about the motivations for this plot. The Friar actually challenges the Duke vigorously as he jumps in abruptly on the end of the Duke's unfinished verse-line (31).

in the wrong direction

inspiring dread

since

34-54 In response to the Friar's challenge, the Duke varies his explanation and focuses on the plot as a means of testing Angelo, rather than simply a means to restore the authority of the law. The scene ends oddly with a ringing rhyming couplet that leaves the audience hanging in the air as they await the playing out of the story, in relation to the testing of Angelo.

As the Duke exits, after the couplet, the Friar may react in silence, in a way that indicates if he is yet convinced by the Duke's explanations.

Only this one: Lord Angelo is precise,^o
Stands at a guard with envy, scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone. Hence shall we see,
If power change purpose, what our seemers be. [Exeunt.] 50

Scene iv Enter ISABELLA and FRANCISCA.

ISABELLA And have you nuns no farther privileges?

FRANCISCA Are not these large enough?

ISABELLA Yes, truly; I speak not as desiring more,
But rather wishing a more strict restraint
Upon the sisterhood, the votarists^o of Saint Clare.^o 5

LUCIO [Within.] Hoa? Peace be in this place.

ISABELLA Who's that which calls?

FRANCISCA It is a man's voice. Gentle Isabella,
Turn you the key and know his business of him;
You may, I may not, you are yet unsworn.
When you have vowed, you must not speak with men 10
But in the presence of the Prioress,^o
Then if you speak, you must not show your face,
Or if you show your face, you must not speak.

[LUCIO calls within.]

He calls again. I pray you, answer him. [Withdraws.]

ISABELLA [Opening the door.] Peace and prosperity. Who is't that 15
calls?

[Enter LUCIO.]

LUCIO Hail virgin, if you be, as those cheek-roses
Proclaim you are no less. Can you so stead^o me
As bring me to the sight of Isabella,
A novice of this place and the fair sister 20

strict

Scene iv

1-6 This scene is set clearly in a convent as Isabella and Francisca enter in mid-conversation. There should be objects or symbols such as candles and crosses to remind us of this throughout the scene. Religious singing might be heard in the background. This repeated device of entrances in mid-flow creates a growing impression of many scenes being played almost simultaneously. In a modern context it would feel as though a camera is panning from scene to scene, focusing in turn on each pair or group as the conversations run on in parallel. The overall-impression created is one of speed and excitement as the plot unravels.

The visual impact of Francisca's habit is strong, in contrast, to the colorful costumes in the street scenes earlier. Along with Friar Thomas, Francisca creates the extreme polarity of world view to that of Lucio and the other low-life characters. The extremity of Isabella's attitudes to life is established from the beginning of the scene as she declares that she wishes even "more strict restraint" than is usual, even in such a strict order as St. Clare. Lucio shouts out loudly "Hoa" breaking the genteel, almost silent world of the convent. With this shout he is bringing a last reminder of the outside world into the new world that Isabella is about to choose.

7-15 We are reminded in these lines that Isabella has not yet taken vows and that she is still a novice. As a novice, she is not necessarily wearing a habit. If she does wear a habit throughout the play it greatly affects the scenes with Angelo and the final scene when the Duke proposes; in the past, productions have used both options. This speech also reminds Isabella and the audience of the normal world that Isabella will leave behind when she takes vows; never again will she be able to speak normally with a man. Francisca looks hard at Isabella as she says these words as though looking to see if there is any doubt left.

16-46 There is a humorous tension in Lucio's words as he tries but fails to find the right turn of

direct

To her unhappy brother Claudio?

ISABELLA Why 'her unhappy brother,' let me ask,
The rather for I now must make you know
I am that Isabella and his sister.

LUCIO Gentle and fair, your brother kindly greets you.
Not to be weary^o with you, he's in prison. 25

ISABELLA Woe me! For what?

LUCIO For that which, if myself might be his judge,
He should receive his punishment in thanks.
He hath got his friend with child. 30

ISABELLA Sir, make me not your story.^o

LUCIO 'Tis true.
I would not, though 'tis my familiar sin
With maids to seem the lapwing^o and to jest
Tongue far from heart, play with all virgins so.
I hold you as a thing enskied^o and sainted, 35
By your renouncement,^o an immortal spirit,
And to be talked with in sincerity,
As with a saint.

ISABELLA You do blaspheme the good in mocking me.

LUCIO Do not believe it. Fewness^o and truth, tis thus:
Your brother and his lover have embraced;
As those that feed grow full, as blossoming time
That from the seedness^o the bare fallow brings
To teeming foison,^o even so her plenteous womb 40
Expresseth his full tilth and husbandry.^o 45

ISABELLA Someone with child by him? My cousin Juliet?

LUCIO Is she your cousin?

ISABELLA Adoptedly, as schoolmaids change^o their names
By vain though apt affection.

LUCIO She is it.

ISABELLA Oh, let him marry her.

LUCIO This is the point. 50

phrase to use in this unaccustomed environment. From his clumsy greeting, "Hail virgin, if you be" (16) through to "I hold you as a thing enskied and sainted" (35), Lucio tries hard to select suitable words to use in a convent. However, this is undercut by more earthy phrases such as "his full tilth and husbandry" that slip out. Isabella begins by assuming that Lucio's extravagant verse is designed to mock her, but gradually realizes that he really is trying to communicate a serious message. It is only at line 46 that she understands the first part of his message, "Someone with child by him? My cousin Juliet?"

tedious

dupe

bird that leads others astray

heavenly
worldly renunciation

in a few words

seeding
harvest
plowing and cultivation

exchange

50-72 After his uncertain start to the conversation Lucio now becomes eloquent and passionate as he

The Duke is very strangely gone from hence;
Bore^o many gentlemen, myself being one,
In hand and hope of action. But we do learn,
By those that know the very nerves of state,
His giving-out^o were of an infinite distance
From his true-meant design. Upon his place,
And with full line of his authority,
Governs Lord Angelo, a man whose blood
Is very snow-broth,^o one who never feels
The wanton^o stings and motions of the sense
But doth rebate^o and blunt his natural edge
With profits of the mind, study and fast.
He—to give fear to use and liberty,
Which have for long run by the hideous law
As mice by lions—hath picked out an act
Under whose heavy sense your brother's life
Falls into forfeit. He arrests him on it,
And follows close the rigor of the statute
To make him an example. All hope is gone,
Unless you have the grace by your fair prayer
To soften Angelo. And that's my pith^o of business
'Twixt you and your poor brother.

ISABELLA Doth he so
Seek his life?

LUCIO Has censured^o him already,
And, as I hear, the Provost hath a warrant
For's^o execution.

ISABELLA Alas, what poor
Ability's in me to do him good? 75

LUCIO Assay the power you have.

ISABELLA My power? Alas, I doubt.

LUCIO Our doubts are traitors
And makes us lose the good we oft might win
By fearing to attempt. Go to Lord Angelo,
And let him learn to know, when maidens sue,^o
Men give like gods, but when they weep and kneel,
All their petitions are as freely theirs 80

deceived

official announcement

melted snow
lustful
reduce

essence

condemned

for his

70-76 Lucio seems to enjoy his new role as advocate for Claudio and perhaps finds pleasure in the incongruity of his position as a street-wise pimp talking intimately with the novice nun in a convent.

78-85 Rapidly finishing Isabella's half line by throwing back at her the word "doubt", Lucio presses his point cleverly home and succeeds in persuading Isabella to go and plead for her brother's life.

plead

30 *Act I, Scene iv*

As they themselves would owe^o them.

ISABELLA I'll see what I can do.

LUCIO But speedily! 85

ISABELLA I will about it strait,
No longer staying but to give the Mother^o
Notice of my affair. I humbly thank you.
Commend me to my brother; soon at night
I'll send him certain word of my success. 90

LUCIO I take my leave of you.

ISABELLA Good sir, adieu. *Exeunt.*

32 *Act II, Scene i*

ACT II

Scene i *Enter ANGELO, ESCALUS, SERVANTS, and a JUSTICE.*

ANGELO We must not make a scarecrow of the law,
Setting it up to fear the birds of prey,
And let it keep one shape till custom make it
Their perch and not their terror.

ESCALUS Aye, but yet 5
Let us be keen and rather cut a little
Than fall and bruise to death. Alas, this gentleman
Whom I would save had a most noble father,
Let but your honor know,
Whom I believe to be most strait in virtue,
That in the working of your own affections, 10
Had time cohered with place, or place with wishing,
Or that the resolute acting of our blood
Could have attained th'effect of your own purpose,
Whether you had not sometime in your life
Erred in this point, which now you censure him, 15
And pulled the law upon you.

ANGELO 'Tis one thing to be tempted, Escalus,
Another thing to fall. I not deny
The jury, passing^o on the prisoner's life,
May in the sworn twelve have a thief or two
Guiltier than him they try. What's open^o made to justice, 20
That justice seizes. What knows the laws
That thieves do pass on thieves? 'Tis very pregnant.
The jewel that we find, we stoop and take't
Because we see it, but what we do not see,
We tread upon and never think of it. 25
You may not so extenuate his offense

33

ACT II, Scene i

1-16 Angelo, Escalus, servants and a Justice sweep onto the stage, continuing the rapid forward rhythm of the previous scene. Again, the conversation has already begun offstage and is heated as Escalus tries to argue with Angelo. The servants and, possibly, others in the entourage are important to the scene that follows, as Angelo deliberately aims his words publicly, so that everyone will see the steadfastness of his intent.

Angelo uses scathing humour to mock Escalus who has clearly suggested, prior to entering, that Claudio should be treated as a special case. The use of the scarecrow image is designed to mock Escalus and finish the debate. Escalus, however, is determined to press his point and impatiently finishes, or perhaps, interrupts Angelo's verse line 'Aye, but yet...' (5). After these first hasty and passionate phrases, Escalus changes tack and challenges Angelo to look into himself and declare that he too has never 'erred in this point'. As he says this to Angelo, Escalus looks him hard in the eye and for a moment the scene slows down as Angelo pauses before responding after the hanging, unfinished verse-line at the end of Escalus' speech (16). There is tension among the observers on the stage as they await Angelo's reply.

17-31 Angelo responds with the simple statement that it is not relevant if he himself is guilty of a similar crime because the law should be applied to crimes when they are discovered; what the law does not know it cannot deal with. He then declares, again very publicly to the onlookers, that he himself should be judged without mercy if he too is ever found guilty of such a crime. These words are given careful emphasis by Angelo and will be remembered by the audience when they, in effect, become the jury towards the end of the play. On the last line of this speech, Angelo loses patience and abruptly breaks

deliberating
openly

For I have had such faults, but rather tell me
When I, that censure him, do so offend,
Let mine own judgement pattern out my death,
And nothing come in partial.^o Sir, he must die. 30

Enter PROVOST.

ESCALUS Be it as your wisdom will.

ANGELO Where is the Provost?

PROVOST Here, if it like your honor.

ANGELO See that Claudio

Be executed by nine tomorrow morning.
Bring him his confessor, let him be prepared,
For that's the utmost of his pilgrimage. [Exit PROVOST.] 35

ESCALUS [Aside.] Well, heaven forgive him, and forgive us all.
Some rise by sin, and some by virtue fall.
Some run from brakes^o of ice and answer none,
And some condemnèd for a fault alone. 40

Enter ELBOW and OFFICERS with FROTH and POMPEY.

ELBOW Come, bring them away.^o If these be good people in a
commonweal^o that do nothing but use^o their abuses in
common houses,^o I know no law. Bring them away.

ANGELO How now, sir, what's your name? And what's the matter?

ELBOW If it please your honor, I am the poor Duke's constable, and
my name is Elbow. I do lean upon justice, sir, and do bring in
here before your good honor two notorious benefactors. 45

ANGELO Benefactors? Well, what benefactors are they? Are they
not malefactors?

ELBOW If it please your honor, I know not well what they are, but
precise^o villains they are, that I am sure of, and void of all pro-
phanation^o in the world that good Christians ought to have. 50

ESCALUS [To ANGELO.] This comes off well, here's a wise^o officer.

ANGELO [To ELBOW.] Go to.^o What quality are they of? Elbow is

the rhythm of the verse as he declares "Sir, he must die" (31).

prejudiced

31-40 The sharpness and decisiveness of Angelo's words has warned Escalus that the discussion is over and he ceases to argue. The new tone and rhythm of the scene is added to by the rapid entrance of the Provost who receives his curt command to execute Claudio and exits again. There is a stunned silence from the others on the stage as the first real darkness of tone has entered the play. Escalus has a brief aside to the audience, expressing his sorrow at this command, whilst Angelo is dealing with the formalities of the command by signing and handing over, perhaps, an official document.

traps

along
commonwealth carry out
brothels

41-80 The shadow over the actions of the play is not allowed to linger long, though, as Elbow, Froth, Pompey and various officers explode onto the stage with a lot of noise, commotion and comedy. The scene should be staged to look like a trial, with Escalus as the judge, Elbow as the prosecutor and Pompey as the defending lawyer. At the beginning, it seems as though Angelo will act as judge, but after a few curt lines (44, 49 and 55) he immediately loses patience. He listens in silence a little longer and becomes irritated and leaves with a final, bad-tempered "Hoping you'll find good cause to whip them all" (124).

In contrast, from the beginning of this sequence, Escalus exhibits good humour and is prepared to indulge in a trial in a real sense; he genuinely wants to discover the truth, even if it takes time. In spite of continually confused utterances from the linguistically challenged Elbow, Escalus joins in the mock legal investigation with a series of questions (63, 65 and 67). The main comedy throughout is from Elbow struggling, hopelessly, to choose words that are apposite for a grand court hearing.

exact (used unintentionally).
error for "precious"
error for "salvation"
foolish
to the point

your name? Why dost thou not speak, Elbow? 55

POMPEY He cannot, sir, he's out at elbow.^o

ANGELO What are you, sir?

ELBOW He, sir, a tapster, sir, parcel^o bawd, one that serves a
bad woman, whose house, sir, was, as they say, plucked
down in the suburbs, and now she professes^o a hot-house,^o
which I think is a very ill house too. 60

ESCALUS How know you that?

ELBOW My wife, sir, whom I detest^o before heaven and your
honor—

ESCALUS How? Thy wife?

ELBOW Aye, sir, whom I thank heaven is an honest^o woman. 65

ESCALUS Dost thou detest her therefore?

ELBOW I say, sir, I will detest myself also, as well as she,
that this house, if it be not a bawd's house, it is pity of her
life, for it is a naughty house. 70

ESCALUS How dost thou know that, Constable?

ELBOW Marry, sir, by my wife, who, if she had been a woman
cardinally^o given, might have been accused in fornication,
adultery, and all uncleanness there.

ESCALUS By the woman's means?

ELBOW Aye, sir, by Mistress Overdone's means. But as she spit
in his face, so she defied him. 75

POMPEY [To ESCALUS.] Sir, if it please your honor, this is not
so.

ELBOW Prove it before these varlets^o here, thou honorable^o man; 80
prove it.

ESCALUS [To ANGELO.] Do you hear how he misplaces^o?

POMPEY Sir, she came in great with child and longing, saving
your honors' reverence, for stewed prunes.^o Sir, we had but
two in the house, which at that very distant time stood, as it
were, in a fruit dish, a dish of some three pence—your 85

i.e., has tattered sleeves

Even as Elbow inadvertently refers to Angelo and Escalus as "varlets", Escalus cannot help delighting in the accidental clowning and tries to include the indifferent Angelo in this unexpected sport: "Do you hear how he misplaces?"

part-time

keeps bathing house,
unintentional pun on
"brothel"

error for "attest"

chaste

error for "carnally"

rascals, error for "honorable
men" error for "dis-
honorable"

mistakes

brothel fruit, pun on "prosti-
tutes"

82-142 Pompey's long-winded account of the events drives Angelo to a rapid exit, but Escalus is prepared to let the hilarious trial continue. As is so often the case in this play, the audience becomes very much the jury, as Pompey sets out the case for the defense. With a dramatic, extravagant gesture, Pompey warns to his role as trial defense lawyer,

honors have seen such dishes, they are not China-dishes, but very good dishes—

ESCALUS Go to, go to, no matter for the dish, sir.

POMPEY No indeed, sir, not of a pin,^o you are therein in the right. 90
But to the point. As I say, this Mistress Elbow, being, as I say, with child, and being great-bellied, and longing, as I said, for prunes, and having but two in the dish, as I said, Master Froth here, this very man, having eaten the rest, as I said, and, as I say, paying for them very honestly—for, as you 95 know, Master Froth, I could not give you three pence again.

FROTH No indeed.

POMPEY Very well, you being then, if you be remembered, cracking the stones^o of the foresaid prunes.

FROTH Aye, so I did indeed. 100

POMPEY Why, very well. I, telling you then, if you be remembered, that such a one, and such a one, were past cure of the thing you wot^o of, unless they kept very good diet, as I told you.

FROTH All this is true.

POMPEY Why, very well then. 105

ESCALUS Come, you are a tedious fool, to the purpose. What was done to Elbow's wife that he hath cause to complain of? Come me to what was done to her.

POMPEY Sir, your honor cannot come to that yet.

ESCALUS No, sir, nor I mean it not. 110

POMPEY Sir, but you shall come to it, by your honor's leave. And I beseech you, look into Master Froth here, sir, a man of four-score pound a year, whose father died at Hallowmas.^o Was't not at Hallowmas, Master Froth?

FROTH All-Hallond Eve.^o 115

POMPEY Why, very well, I hope here be truths. He, sir, sitting, as I say, in a lower chair, sir, 'twas in the Bunch of Grapes,^o where indeed you have a delight to sit, have you not?

FROTH I have so, because it is an open room and good for winter.

not worth a pin

and challenges Escalus to look carefully at Froth's innocent face and judge whether he could be guilty of any crime (139-142). The action really does stop for a moment as Escalus indeed looks into the comic, harmless face of the luckless, ineffectual Froth and accepts the point. This is an opportunity for clowning as Elbow has a few seconds to try and look as innocent as he can, no doubt egged on by Pompey.

pits

know

November 1

October 31

i.e., a particular room

POMPEY Why, very well then, I hope here be truths. 120

ANGELO This will last out a night in Russia
When nights are longest there. I'll take my leave
And leave you to the hearing of the cause,
Hoping you'll find good cause to whip them all.

ESCALUS I think no less. Good morrow to your lordship. 125
Exit ANGELO.

POMPEY Now, sir, come on, what was done to Elbow's wife, once more?

POMPEY Once, sir? There was nothing done^o to her once.

ELBOW I beseech you, sir, ask him what this man did to my wife.

POMPEY I beseech your honor, ask me.

ESCALUS Well, sir, what did this gentleman to her? 130

POMPEY I beseech you, sir, look in this gentleman's face. Good Master Froth, look upon his honor, 'tis for a good purpose. Doth your honor mark his face?

ESCALUS Aye, sir, very well.

POMPEY Nay, I beseech you mark it well. 135

ESCALUS Well, I do so.

POMPEY Doth your honor see any harm in his face?

ESCALUS Why, no.

POMPEY I'll be supposed^o upon a book, his face is the worst thing about him. Good then, if his face be the worst thing about him, how could Master Froth do the Constable's wife any harm? I would know that of your honor. 140

ESCALUS He's in the right, Constable, what say you to it?

ELBOW First, an it like you, the house is a respected^o house; next, this is a respected fellow; and his mistress is a respected woman. 145

POMPEY [To ESCALUS.] By this hand, sir, his wife is a more respected person than any of us all.

ELBOW Varlet, thou liest! Thou liest, wicked varlet! The time is yet to come that she was ever respected with man, woman, or child.

sexually practiced

error for "deposed"

error for "suspected"

144-164 The comedy of the scene builds as Elbow becomes more and more incensed by the situation and his words become increasingly mangled. This all climaxes in an explosion by Elbow as he verbally assaults Pompey with his speech beginning "O thou cat! O thou varlet! O thou wicked Hannibal." By this point Escalus himself is delighted with the absurdity of it all and joins in with his own twisted words: "If he took you a box 'oth' ear, you might have your action of slander too." Elbow, completely unaware that he is

POMPEY [To ESCALUS.] Sir, she was respected with him before he married with her.

ESCALUS Which is the wiser here: justice or iniquity? [To ELBOW.] Is this true?

ELBOW [To POMPEY.] O thou caitiff! O thou varlet! O thou wicked Hannibal! I respected with her before I was married to her? [To ESCALUS.] If ever I was respected with her, or she with me, let not your worship think me the poor Duke's officer! [To POMPEY.] Prove this, thou wicked Hannibal, or I'll have mine action of battery^o on thee! 155 160

ESCALUS If he took you a box o' th' ear, you might have your action of slander too.

ELBOW Marry, I thank your good worship for it. What is't your worship's pleasure I shall do with this wicked caitiff?

ESCALUS Truly, Officer, because he hath some offenses in him that thou wouldst discover, if thou couldst, let him continue in his courses till thou know'st what they are. 165

ELBOW Marry, I thank your worship for it. Thou seest, thou wicked varlet, now what's come upon thee. Thou art to continue now, thou varlet, thou art to continue. 170

ESCALUS [To FROTH.] Where were you born, friend?

FROTH Here in Vienna, sir.

ESCALUS Are you of fourscore pounds a year?

FROTH Yes, an't please you, sir.

ESCALUS [To POMPEY.] So, what trade are you of, sir? 175

POMPEY A tapster, a poor widow's tapster.

ESCALUS Your mistress's name?

POMPEY Mistress Overdone.^o

ESCALUS Hath she had any more than one husband?

POMPEY Nine, sir, Overdone by the last. 180

ESCALUS Nine? Come hither to me, Master Froth. Master Froth, I would not have you acquainted with tapsters, they will

the object of Escalus' satire, gratefully accepts the proposal and believes that he has won his case. This whole sequence is important for establishing Escalus as a figure of authority who has compassion, humanity and humor, in contrast to Angelo. In many ways the play is an essay on power, justice and politics and this sequence is crucial in production as a parallel to the abuse of power used by Angelo during his role as judge; it must be funny and warm in tone.

villain
error for "Pompey," another famous general

error for "slander"

171-187 Escalus gently interrogates Froth and Pompey, using a softer tone, introduced by using the term "friend". Concluding that Froth is naive rather than guilty of any crime, Escalus sends him off with parting, paternal words of advice.

i.e., overly sexually practiced

draw^o you, Master Froth, and you will hang them.^o Get you gone, and let me hear no more of you.

FROTH I thank your worship. For mine own part, I never come into any room in a tap-house but I am drawn in. 185

ESCALUS Well, no more of it, Master Froth, farewell. [Exit FROTH.]

Come you hither to me, Master Tapster. What's your name, Master Tapster?

POMPEY Pompey. 190

ESCALUS What else?

POMPEY Bum, sir.

ESCALUS Troth, and your bum^o is the greatest thing about you, so that in the beastliest sense, you are Pompey the great. Pompey, you are partly a bawd,^o Pompey, howsoever you color it in being a tapster, are you not? Come, tell me true, it shall be the better for you. 195

POMPEY Truly sir, I am a poor fellow that would live.

ESCALUS How would you live, Pompey? By being a bawd? What do you think of the trade, Pompey? Is it a lawful trade? 200

POMPEY If the law would allow it, sir.

ESCALUS But the law will not allow it, Pompey, nor it shall not be allowed in Vienna.

POMPEY Does your worship mean to geld^o and splay^o all the youth of the city? 205

ESCALUS No, Pompey.

POMPEY Truly, sir, in my poor opinion they will to't then. If your worship will take order for the drabs^o and the knaves,^o you need not to fear the bawds.

ESCALUS There is pretty orders beginning, I can tell you. It is but heading^o and hanging. 210

POMPEY If you head and hang all that offend that way but for ten year together, you'll be glad to give out a commission for more heads. If this law hold in Vienna ten year, I'll rent the

draw ale, puns on "lure"
i.e., help to have them hanged

buttocks

pimp

castrate spay

prostitutes base men

beheading

189-226 In this exchange with Pompey, Escalus exhibits again his humanity and good humor as he verbally wrestles with him before letting him off with a warning. Pompey wickedly turns to the audience on his exit and delights in telling them that it will be business as usual (223-225). It is also possible in production to show Pompey actually heading off straight back to business as his low-life friends wait for him and shake his hand in celebration of his release. Throughout this sequence with Froth and Pompey there is additional visual comedy as the luckless Elbow winces and responds to the new turn of events that will set his prisoners free. This sequence is an especially good comic vehicle for the actor playing Pompey and in many productions allows him to demonstrate a swaggering disdain for authority. In Michael Rudman's Caribbean version, for example, Pompey was seen here "as a white-suited rogue, in two-tone shoes, arrogantly parking his bum on the tribunal desk" (*The Guardian*, 15 April 1981).

fairest house in it after, three pence a bay.^o If you live to see this come to pass, say Pompey told you so. 215

ESCALUS Thank you, good Pompey, and in requital of your prophecy, hark you: I advise you let me not find you before me again upon any complaint whatsoever, no, not for dwelling where you do. If I do, Pompey, I shall beat you to your tent, and prove a shrewd Caesar^o to you. In plain dealing, Pompey, I shall have you whipped. So for this time, Pompey, fare you well. 220

POMPEY I thank your worship for your good counsel, but I shall follow it as the flesh and fortune shall better determine. Whip me? No, no let carman whip his jade,^o the valiant heart's not whipped out of his trade. 225 *Exit.*

ESCALUS Come hither to me, Master Elbow, come hither, Master Constable. How long have you been in this place of Constable?

ELBOW Seven year, and a half, sir.

ESCALUS I thought by the readiness in the office you had continued in it some time. You say seven years together? 230

ELBOW And a half, sir.

ESCALUS Alas, it hath been great pains to you. They do you wrong to put you so oft upon't. Are there not men in your ward^o sufficient to serve it? 235

ELBOW 'Faith, sir, few of any wit in such matters; as they are chosen, they are glad to choose me for them. I do it for some piece of money and go through with all.

ESCALUS Look you bring me in the names of some six or seven, the most sufficient of your parish. 240

ELBOW To your worship's house, sir?

ESCALUS To my house. Fare you well. [*Exit ELBOW and OFFICERS.*]

What's a clock, think you?

JUSTICE Eleven, sir.

ESCALUS I pray you home to dinner with me. 245

JUSTICE I humbly thank you.

ESCALUS It grieves me for the death of Claudio,

area

victor of the historical Pompey in 48 BC

cart-driver whip his horse

227-253 Escalus then turns his attentions once again to Elbow, who is confused about what he has just witnessed; his earlier feeling of triumph has evaporated and he has now become downcast. Once again though, Escalus is gentle with him as he gives him a mission that will raise his spirits. Elbow exits (242) in a state of excitement as he dashes off to round up his men.

In contrast, Escalus and the Justice discuss the situation with sad and honest reflections on the fate of Claudio: "It grieves me for the death of Claudio" (247). They have moved closer together for this quiet, private moment and exit into a rare moment of silence in the play with the brief words of Escalus, "Come, sir". The verse-line is left unfinished as the audience has a moment to grasp the reality of the situation for Claudio. This moment is important due to the speed of change backwards and forwards between broad comedy and tragedy throughout the play. It is essential that the execution appears as a real possibility and is separated from the comic subplot, if this is not achieved the dramatic tension of the play collapses.

district

But there's no remedy.

JUSTICE Lord Angelo is severe.

ESCALUS It is but needful. 250

Mercy is not itself that oft looks so,
Pardon is still the nurse of second woe.
But yet, poor Claudio, there is no remedy.
Come, sir. *Exeunt.*

Scene ii Enter PROVOST and a SERVANT.

SERVANT He's hearing of a cause,^o he will come straight, I'll tell him of you.

PROVOST 'Pray you do. [*Exit SERVANT.*]

I'll know
His pleasure, maybe he will relent. Alas,
He^o hath but as offended in a dream;
All sects, all ages, smack of this vice, and he
To die for't? 5

Enter ANGELO.

ANGELO Now, what's the matter, Provost?

PROVOST Is it your will Claudio shall die tomorrow?

ANGELO Did not I tell thee yea? Hast thou not order? Why dost thou ask again?

PROVOST Lest I might be too rash. 10

Under your good correction, I have seen
When after execution, judgement hath
Repented o'er his doom.

ANGELO Go to, let that be mine,
Do you your office, or give up your place,^o
And you shall well be spared.

Scene ii

1-6 The scene begins with the entrance of the Provost and a servant and is clearly located in the palace where Angelo is based. The setting, however, is more intimate than in previous scenes and is perhaps located in private chambers rather than a large, open space. The Provost has asked the servant to bring Angelo to talk with him; the servant indicates that Angelo is busy and suggests that he had to be interrupted and this helps to explain the curtness of Angelo's tone with the Provost. The Provost is allowed a few seconds alone on the stage to establish an understanding with the audience (3-6). It is significant that, like Escalus before him (II.1.247), the Provost makes it clear that he has sympathy for Claudio and feels the punishment to be unjust. His short soliloquy is interrupted by Angelo's arrival, announced by the blunt, contrapuntal "Now, what's the matter, Provost"; Angelo is impatient from his arrival and is anxious to get on with his business.

7-14 Angelo is probably not giving much attention to the Provost and is continuing with business of state throughout this exchange. He might be finishing the signed warrant for Claudio's death referred to later in the play (V.1.55). He may sit at a large desk and continue reading and signing documents as they speak. The Provost hesitantly tries to draw Angelo's attention with the long verse-line "Is it your will Claudio shall die tomorrow?" The lingering finality of "tomorrow" is emphasised by the feminine ending, as the Provost nervously questions Angelo's command. Angelo is indeed distracted from other business and snaps back at him that he has no right to question his commands. The Provost, uncowed, immediately continues his mission and, jumping on the half verse-line of Angelo he presses his case (9). Angelo's response is again harsh and this time final as he reaffirms his intentions and threatens the Provost with "Do you your office, or give up your place" (13). This time the Provost recognises defeat and rapidly finishes another half-verse line of Angelo's, but this time with an apology: "I crave your honor's pardon." The Provost

case

Claudio

position

PROVOST I crave your honor's pardon.
What shall be done, sir, with the groaning Juliet? 15
She's very near her hour.⁵

ANGELO Dispose of her
To some more fitter place, and that with speed.

[Enter SERVANT.]

SERVANT Here is the sister of the man condemned
Desires access to you.

ANGELO Hath he a sister?

PROVOST Aye, my good lord, a very virtuous maid, 20
And to be shortly of a sisterhood,
If not already.

ANGELO Well, let her be admitted. [Exit SERVANT.]
[To PROVOST] See you the fornicatress be removed,
Let her have needful but not lavish means,
There shall be order for't.

Enter LUCIO and ISABELLA.

PROVOST 'Save your honor. 25

ANGELO Stay a little while. [To ISABELLA] You're welcome.
What's your will?

ISABELLA I am a woeful suitor to your honor,
'Please but your honor hear me.

ANGELO Well, what's your suit?

ISABELLA There is a vice that most I do abhor,
And most desire should meet the blow of justice,
For which I would not plead, but that I must,
For which I must not plead, but that I am
At war twixt will and will not. 30

ANGELO Well, the matter?

ISABELLA I have a brother is condemned to die; 35
I do beseech you, let it be his fault,

i.e., in labor
hour of giving birth

changes his body language and tone as he backs off when confronted by this warning. This whole sequence is a prelude to the arrival of Isabella, as the audience witnesses the apparent, rigid certitude that Angelo exhibits, even in the face of passionate objections of the men around him.

14-24 The Provost brings the world of women into the hitherto very male world of Angelo and his officials by his reference to the pregnant Juliet. Angelo is unwilling to be drawn into this world and dismissively waves his arm and tells the Provost to get rid of her "to some more fitter place" (18). A servant enters and announces the arrival of another woman: Claudio's sister Isabella. Angelo expresses surprise at hearing that he has a sister, as though he has never really thought about Claudio as an individual with a family and a normal life. This expression of surprise seems to suggest a momentary flicker of awareness that Claudio is not just a symbol of a law-breaker and a convenient object with which to demonstrate the power of the new laws. The Provost cleverly capitalizes on this almost imperceptible stirring and adds rapidly that Isabella is, or is about to become a nun. Angelo agrees to meet her and sends the Provost off on his mission to deal with Juliet.

25-42 The timing of the entrance of Lucio and Isabella is important and follows on exactly between the end of Angelo's command "There shall be order for't" and the Provost's response "save your honor," (25). As these two phrases are part of a shared verse line the indication is that Angelo sees Isabella precisely at this point, as the Provost is beginning his exit.

On seeing Isabella, Angelo immediately changes his mind and commands the Provost to stay. He probably stands up and seems to feel a sudden and strong reaction to her presence, even though they have not yet spoken with each other. It is as though he feels an immediate and extreme, yet inexplicable, sense of weakness as he looks at her and so decides to keep the Provost there as both a witness and a reminder to him of his duty. It is a strange and powerful moment on the stage even before the dialogue begins. Isabella herself senses something from Angelo at this moment and refers back to it near the end of the play (V.i.438). As is so often the case in Shakespeare's plays, especially during verse sequences, emotions and passions begin immediately and then evolve and develop rapidly within a short space of time. As Isabella begins her pleading, Angelo recovers control and

And not my brother.

PROVOST [Aside.] Heaven give thee moving graces!

ANGELO Condemn the fault and not the actor of it?
Why every fault's condemned ere it be done.
Mine were the very cipher of a function? 40
To fine the faults, whose fine stands in record,
And let go by the actor.

ISABELLA O just, but severe law!
I had a brother then. Heaven keep your honor.

LUCIO [Aside to ISABELLA.] Give't not o'er so. To him again,
entreat him,
Kneel down before him, hang upon his gown, 45
You are too cold. If you should need a pin,
You could not with more tame a tongue desire it.
To him, I say.

ISABELLA [To ANGELO.] Must he needs die?

ANGELO Maiden, no remedy.

ISABELLA Yes, I do think that you might pardon him,
And neither heaven nor man grieve at the mercy. 50

ANGELO I will not do't.

ISABELLA But can you if you would?

ANGELO Look what I will not, that I cannot do.

ISABELLA But might you do't and do the world no wrong,
If so your heart were touched with that remorse 55
As mine is to him?

ANGELO He's sentenced, 'tis too late.

LUCIO [Aside to ISABELLA.] You are too cold.

ISABELLA Too late? Why no, I that do speak a word
May call it again. Well believe this:
No ceremony that to great ones longs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe
Become them with one half so good a grace 60

empty symbol of office

cuts her off abruptly, in the middle of a verse-line with the blunt "Well, what's your suit" (28). Perhaps he sits down again behind the protection of his large desk, as Isabella lyrically and obliquely begins her appeal (29-33). Whilst she is determined to open up a moral and complex debate, Angelo tries hard to keep a business-like tone to the encounter and again finishes her final verse line with another interruption preceded by the gruff "well, the matter." Isabella responds by a more direct form of words as she approaches Angelo and asks him to continue condemning the actions but to allow mercy to her brother who has committed those actions.

Whilst for a moment Angelo muses on this apparent contradiction, the Provost, probably positioned close to the audience, has time for a brief aside as he prays for her success. Angelo finds himself drawn into the debate for a moment as his bemused response rejects her curious argument. Isabella accepts defeat and moves away toward the exit, where Lucio is waiting (42).

43-48 Angelo is left alone, perhaps surprised that he has been touched in some way by this brief encounter, as Lucio grabs Isabella and urges her to try harder to get through to Angelo. By instinct, Lucio knows that Angelo is feeling something from Isabella and his street-wise understanding of men makes him advise Isabella that she must come physically close to Angelo and raise the emotional temperature of the meeting: "Kneel down before him, hang upon his gown" (45).

Isabella decides to try again and crosses back to Angelo, who is perhaps by now standing in the middle of the stage. She may or may not actually kneel at his feet as Lucio has advised; this probably happens later in the scene, but either way the tone clearly suggests more intimacy as Isabella argues simply that Angelo can if he wishes pardon Claudio. Each time Angelo says no Isabella continues to urge her case as though trying to wear him down. If she is indeed not kneeling at his feet and clutching his robes then she is probably pursuing him around the room as he tries, in vain, to end the discussion.

All the time the Provost and Lucio are reacting as they watch the performance between Angelo and Isabella take place before them.

56-90 Isabella becomes increasingly eloquent and passionate as she searches for more arguments and is urged on by whispered encouragements from Lucio (57 and 71). Although according to the modern

staff of office

As mercy does. If he had been as you, and you as he,
You would have slipped like him, but he like you
Would not have been so stern. 65

ANGELO Pray you be gone.

ISABELLA I would to heaven I had your potency,
And you were Isabell. Should it then be thus?
No, I would tell what 'twere to be a judge,
And what a prisoner. 70

LUCIO [*Aside to ISABELLA*] Aye, touch him, there's the vein.

ANGELO Your brother is a forfeit of the law,
And you but waste your words.

ISABELLA Alas, alas!
Why all the souls that were, were forfeit once,
And he that might the vantage^o best have took
Found out the remedy. How would you be,
If he, which is the top of judgement, should
But judge you as you are? Oh, think on that,
And mercy then will breathe within your lips
Like man new-made. 75

ANGELO Be you content, fair maid,
It is the law, not I, condemn your brother.
Were he my kinsman, brother, or my son,
It should be thus with him: he must die tomorrow. 80

ISABELLA Tomorrow? Oh, that's sudden! Spare him, spare him!
He's not prepared for death; even for our kitchens
We kill the fowl of season. Shall we serve heaven
With less respect then we do minister
To our gross selves? Good, good my lord, bethink you:
Who is it that hath died for this offence?
There's many have committed it. 85

LUCIO [*Aside to ISABELLA*] Aye, well said. 90

ANGELO The law hath not been dead, though it hath slept.
Those many had not dared to do that evil
If the first that did th'edict infringe
Had answered for his deed. Now 'tis awake,
Takes note of what is done, and like a prophet 95

editor's stage directions these are asides to Isabella, it is also possible to stage the scene with Lucio not so close to her, in effect playing the asides to the audience.

In spite of the fact that Angelo repeatedly refuses to accept any possibility of a change of mind, he seems powerless to stop the pleading and berating from Isabella, as she continually challenges him to show mercy. The tension of the scene accelerates when Angelo reinforces the command that Claudio must die "tomorrow" (83). As she hears the word "tomorrow" Isabella cries out, with the greatest emotion so far in the scene, "spare him, spare him" (84). It is perhaps at this point that Isabella kneels at his feet and grasps his robes as referred to near the end of the play (V.i.93). This physical contact is a crucial moment for defining the reaction of Angelo to Isabella. In some productions he remains coldly indifferent to her whereas in others it is the first moment that the audience sees the intense sexual feelings within Angelo, triggered by her touch.

advantage

Looks in a glass^o that shows what future evils—
Either now, or by remissness, new conceived,
And so in progress to be hatched and born—
Are now to have no successive degrees,
But here they live to end.

ISABELLA Yet show some pity. 100

ANGELO I show it most of all when I show justice,
For then I pity those I do not know,
Which a dismissed offense would after gall
And do him right, that answering one foul wrong
Lives not to act another. Be satisfied. 105
Your brother dies tomorrow. Be content.

ISABELLA So you must be the first that gives this sentence,
And he that suffers. Oh it is excellent
To have a giant's strength, but it is tyrannous
To use it like a giant. 110

LUCIO [*Aside to ISABELLA*] That's well said.

ISABELLA Could great men thunder
As Jove himself does, Jove would never be quiet,
For every pelting,^o petty officer
Would use his heaven for thunder,
Nothing but thunder. Merciful heaven,
Thou rather with thy sharp and sulphurous bolt
Splits the unwedgeable and gnarled oak
Than the soft myrtle. But man, proud man,
Dressed in a little brief authority,
Most ignorant of what he's most assured,
His glassy essence,^o like an angry ape
Plays such fantastic tricks before high heaven
As makes the angels weep, who with our spleens^o
Would all themselves laugh mortal. 125

LUCIO [*Aside to ISABELLA*] Oh, to him, to him wench. He will
relent,
He's coming, I perceive't.

PROVOST [*Aside*] Pray heaven she win him.

ISABELLA We cannot weigh our brother with ourself.

mirror

paltry

transparent soul

seats of mirth or melancholy

107-145 During the increasingly complex theological exchanges Isabella repeatedly personalizes the situation in order to force Angelo to examine his conscience. She suggests that he is behaving like a petty tyrant (109 and 120), thereby cueing the audience in the theatre to do the same. As she tries desperately to move him in some way, Lucio, almost taking on the role of chorus as he comments on the action, indicates that something about Angelo's reactions suggests that he is beginning to weaken under the storm of emotions and arguments unleashed on him by Isabella: "He's coming, I perceive't" (127). The Provost joins in with his own aside, following on from Lucio's. Angelo is now silent until line 135, whilst Isabella presses her attack and Lucio continues his asides. During this short gap, Angelo might change his stage position as an attempt to retreat from Isabella; a few lines later (145), he tries to exit from the scene. Just before this moment, for the first time in the scene, Angelo verbalizes to the audience his anguish as he recognizes that she has touched him with her words (144).

Great men may jest with saints, 'tis wit in them,
But in the less, foul prophanation. 130

LUCIO [Aside to ISABELLA.] Thou'rt i'th'right, girl, more o'that.

ISABELLA That in the captain's but a choleric word
Which in the soldier is flat blasphemy.

LUCIO [Aside to ISABELLA.] Art avised o'that? More on't.

ANGELO Why do you put these sayings upon me? 135

ISABELLA Because authority, though it err like others,
Hath yet a kind of medicine in itself
That skins the vice o'th' top. Go to your bosom,
Knock there, and ask your heart what it doth know
That's like my brother's fault. If it confess 140
A natural guiltiness, such as is his,
Let it not sound a thought upon your tongue
Against my brother's life.

ANGELO [Aside.] She speaks, and 'tis such sense
That my sense breeds with it. [To ISABELLA.] Fare you well. 145

ISABELLA Gentle my lord, turn back!

ANGELO I will bethink me. Come again tomorrow.

ISABELLA Hark how I'll bribe you! Good my lord, turn back.

ANGELO How? Bribe me?

ISABELLA Aye, with such gifts that heaven shall share with you. 150

LUCIO [Aside to ISABELLA.] You had marred all, else.

ISABELLA Not with fond sickles of the tested gold,
Or stones, whose rate are either rich or poor
As fancy values them, but with true prayers,
That shall be up at heaven and enter there 155
Ere sunrise, prayers from preservèd souls,
From fasting maids, whose minds are dedicate
To nothing temporal.

ANGELO Well, come to me tomorrow.

LUCIO [Aside to ISABELLA.] Go to, 'tis well, away.

angry

skims

sensuality

coins

dedicated

146-164 However, just as he is on the point of exiting and has his back to all in the room, Angelo hears softly spoken words behind him: "Gentle my lord, turn back" (146).

With his back still turned toward her Angelo hesitates in the silence that follows this unfinished verse-line and then offers the first hint of any hope for Claudio as he quietly responds with "I will bethink me. Come again tomorrow". Isabella continues with this new, gentler tone as she offers to "bribe" Angelo tomorrow. He turns around in surprise at these words he does not know how to interpret. The suspicions in his mind are echoed for the audience by Lucio who assumes the ambiguity is deliberate, as he congratulates Isabella on the idea: "You had he marred all else" (151). Isabella seems oblivious of possible sexual innuendo or double meanings concerning material bribes, although it is possible to play the character with more instinctive knowing, as she goes on to explain about the prayers that she is referring to (154).

Angelo tries to recover his calm and returns to the tone of the beginning of the scene with another blunt, "Well, come to me tomorrow." As Isabella and Lucio begin to exit with her line "Heaven keep your honour safe," Angelo finishes the verse-

ISABELLA Heaven keep your honor safe.

ANGELO [Aside.] Amen, 160
For I am that way going to temptation,
Where prayers cross.

ISABELLA At what hour tomorrow
Shall I attend your lordship?

ANGELO At any time 'fore noon.

ISABELLA Save your honour. [Exeunt all but ANGELO.]

ANGELO From thee, even from thy virtue. 165
What's this? What's this? is this her fault, or mine?
The tempter, or the tempted, who sins most? Ha?
Not she, nor doth she tempt, but it is I
That, lying by the violet in the sun,
Do as the carrion does, not as the flower,
Corrupt with virtuous season. Can it be 170
That modesty may more betray our sense
Than woman's lightness? Having waste ground enough,
Shall we desire to raze the sanctuary
And pitch our evils there? Oh fie, fie, fie!
What dost thou, or what art thou, Angelo? 175
Dost thou desire her foully for those things
That make her good? Oh, let her brother live!
Thieves for their robbery have authority
When judges steal themselves. What, do I love her,
That I desire to hear her speak again 180
And feast upon her eyes? What is't I dream on?
Oh cunning enemy, that to catch a saint,
With saints dost bait thy hook! Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue. Never could the strumpet 185
With all her double vigor, art, and nature
Once stir my temper, but this virtuous maid
Subdues me quite. Ever till now
When men were fond, I smiled, and wondered how. Exit.

God save

symbol of purity
corpse

wantonness

deceitful

infatuated

line with the one word "Amen" (160), and then turns to the audience to confess his weakness in the face of temptation. Isabella and Lucio finish their exit agreeing with Angelo that she will come tomorrow before noon (163). The Provost, seeing the dark expression on Angelo's face, quickly exits after the other two.

165-189 Left alone at last on the stage, Angelo shares his thoughts with the audience as he anguishes over the recognition that he cannot resist the desires that Isabella has awoken in him. This can also be a moment when the audience begins to understand the full, dark consequences of this scene that must now follow. In David Thacker's production, for example, the moment was emphasized as Angelo "slowly removes his glasses with a Hitchcockian sense of slow menace to disclose unblinking eyes" (The Guardian, 19 April 1989).

The speech ends with Angelo leaving the stage, perplexed and confused.

Scene iii Enter DUKE [disguised as a Friar] and PROVOST.

DUKE Hail to you, Provost, so I think you are.
 PROVOST I am the Provost. What's your will, good Friar?
 DUKE Bound by my charity and my blest order,
 I come to visit the afflicted spirits
 Here in the prison. Do me the common right
 To let me see them and to make me know
 The nature of their crimes, that I may minister
 To them accordingly.
 PROVOST I would do more than that if more were needful.

Enter JULIET.

Look here comes one, a gentlewoman of mine,
 Who falling in the flaws of her own youth,
 Hath blistered her report.^o She is with child,
 And he that got^o it sentenced; a young man
 More fit to do another such offense
 Than die for this.
 DUKE When must he die?
 PROVOST As I do think, tomorrow.
 [To JULIET.] I have provided for you; stay a while
 And you shall be conducted.
 DUKE Repent you, fair one, of the sin you carry?
 JULIET I do, and bear the shame most patiently.
 DUKE I'll teach you how you shall arraign your conscience
 And try your penitence, if it be sound
 Or hollowly put on.
 JULIET I'll gladly learn.
 DUKE Love you the man that wronged you?

i.e., ruined her reputation
 begot

Scene iii

1-18 The scene takes place in the prison area underneath the palace. The Duke, now in disguise, enters and meets the Provost who has entered from the opposite direction, coming from Angelo's chamber in the last scene. The Duke, not yet accustomed to his disguise, calls out a greeting to the Provost, but suddenly remembering that he is not supposed to know who he is, covers his tracks with "so I think you are." This element of gentle humor nearly always remains with the Duke in the play, especially while he remains in disguise, and it is possible to interpret his character in a way that shows him to be an accidentally comic character who is constantly making errors of judgment like this. He can be seen as an incompetent ruler, out of his depth, who has made such a mess of his job that he must let someone else sort it out.

In many productions the use of disguise causes problems for modern audiences, especially, apparently, in director John Pasquin's production in New York's Central Park where the Duke "tosses his Friar's hood on and off his head so many times... that it finally becomes a subject of unintentional humour" (*The New York Times*, 13 August 1976). Most directors simply accept the disguise as a convention and do not attempt a detailed, realistic hiding of the Duke's identity, as in director Adrian Noble's production: "but it does take a bit of swallowing to believe he would have fooled some of his oldest retainers into believing he was a simple monk without bothering to wear any disguise, except for an on-and-off cowl" (*Evening Standard*, 18 April 1984).

As the Duke begins to find appropriate language for his new persona Juliet enters (9). She enters from a point a distance away from the two men so that the Provost has enough time to quickly explain her situation to the Duke before she has joined them (10-17). This time gap is important in order to allow the full reaction of shock from Juliet some lines later when Angelo tells her that Claudio will die tomorrow (39). As he tells the story the Provost makes a point of expressing his negative opinion of the sentence (14).

26-41 The Duke takes Juliet to one side as he

JULIET Yes, as I love the woman that wronged him.
 DUKE So then it seems your most offenseful act
 Was mutually committed.
 JULIET Mutually.
 DUKE Then was your sin of heavier kind than his.
 JULIET I do confess it, and repent it, Father.
 DUKE 'Tis meet so, daughter, but lest you do repent
 As that the sin hath brought you to this shame,
 Which sorrow is always toward ourselves, not heaven,
 Showing we would not spare heaven as we love it,
 But as we stand in fear—
 JULIET I do repent me as it is an evil,
 And take the shame with joy.
 DUKE There rest.
 Your partner, as I hear, must die tomorrow,
 And I am going with instruction to him.
 Grace go with you; *Benedicite*.^o
 JULIET Must die tomorrow? O injurious love
 That respites me a life, whose very comfort
 Is still a dying horror!
 PROVOST 'Tis pity of him.

Exit.

Exeunt.

Scene iv Enter ANGELO.

ANGELO When I would pray, and think, I think, and pray
 To several subjects. Heaven hath my empty words,
 Whilst my invention, hearing not my tongue,
 Anchors on Isabel: heaven in my mouth,
 As if I did but only chew his name,
 And in my heart the strong and swelling evil
 Of my conception. The state whereon I studied
 Is like a good thing, being often read,

5

Scene iv

interrogates her about whether or not she regrets what she has done. The Duke takes her hand, perhaps, as he directly asks her if she loves Claudio. Instead of an automatic answer, she takes a moment after the Duke's unfinished verse-line, to look him in the eyes before clearly, slowly and nobly answering, "Yes, as I love the woman that wronged him" (27). In this reply and throughout this short exchange Juliet always accepts full blame and responsibility for the situation. The Duke brings the meeting to a rapid end as he exits to seek out Claudio. The scene ends with Juliet in emotional turmoil as she realises that Claudio will die tomorrow and the Provost expresses pity. This note of tragic sadness is still hanging in the air as the lights, in a modern theatre, would indicate to us it is night and a long day is over.

1-30 It is now morning and we find Angelo alone in his chamber, in the middle of debating with himself the evil of the desire for Isabella that he is feeling. It is possible that he has in fact been up all night, haunted by these thoughts that we hear part of as the scene opens. He starts nervously as he hears a servant approach, almost as though he is afraid that his unspoken, dark thoughts will be overheard. As the servant is sent away to bring in Isabella, Angelo continues to work himself up into a frenzy of emotion before she arrives.

Grown seared^o and tedious. Yea, my gravity,
Wherein, let no man hear me, I take pride,
Could I, with boot,^o change for an idle plume
Which the air beats for vain, Oh place,^o oh form,^o
How often dost thou with thy case, thy habit,
Wrench awe from fools and tie the wiser souls
To thy false seeming? Blood, thou art blood!
Let's write 'good angel' on the devil's horn,
'Tis not the devil's crest. How now? Who's there?

Enter SERVANT.

SERVANT One Isabel, a sister, desires access to you.

ANGELO Teach her the way. [Exit SERVANT.]

O heavens,
Why does my blood thus muster to my heart,
Making both it unable for itself
And dispossessing all my other parts
Of necessary fitness?
So play the foolish throngs with one that swoons,
Come all to help him, and so stop the air
By which he should revive; and even so
The general subject to a well-wished^o king
Quit their own part, and in obsequious fondness
Crowd to his presence, where their untaught love
Must needs appear offense.

Enter ISABELLA.

How now, fair maid?

ISABELLA I am come to know your pleasure.

ANGELO [Aside.] That you might know it would much better please
me,
Than to demand what 'tis. [To ISABELLA.] Your brother
cannot live.

ISABELLA Even so. Heaven keep your honor.

ANGELO Yet may he live a while, and it may be
As long as you, or I, yet he must die.

dried up

advantage
evaluated position
behavior

noble

recipient of the people's good
wishes

31-87 As she enters and stands before Angelo, Isabella's first line is accidentally loaded with exactly those sexual connotations that have haunted him all night. It is as though she is declaring that she has come to do whatever he desires, although the actual meaning is innocent (31). However, the ambiguity of her words provokes a tormented aside by Angelo as he tells us that he would prefer her to offer what he really wants rather than his having to say what it is. There is a humor within the tensions of all this as the audience is drawn into Angelo's secret thoughts by his asides. At the end of the aside (33) Angelo tries

ISABELLA Under your sentence?

ANGELO Yea.

ISABELLA When, I beseech you? That in his reprieve,
Longer or shorter, he may be so fitted^o
That his soul sicken not.

ANGELO Ha? Fie, these filthy vices! It were as good
To pardon him, that hath from nature stolen
A man already made, as to remit
Their saucy^o sweetness that do coin heaven's image
In stamps that are forbid. 'Tis all as easy
Falsely to take away a life true-made
As to put metal in restrained means^o
To make a false one.

ISABELLA 'Tis set down so in heaven, but not in earth.

ANGELO Say you so? Then I shall pose^o you quickly.
Which had you rather: that the most just law
Now took your brother's life, or, to redeem him,
Give up your body to such sweet uncleanness
As she that he hath stained?

ISABELLA Sir, believe this:
I had rather give my body than my soul.

ANGELO I talk not of your soul. Our compellèd sins
Stand more for number than for accompt.^o

ISABELLA How say you?

ANGELO Nay, I'll not warrant that, for I can speak
Against the thing I say. Answer to this:
I, now the voice of the recorded law,
Pronounce a sentence on your brother's life;
Might there not be a charity in sin
To save this brother's life?

ISABELLA Please you to do't,
I'll take it as a peril to my soul,
It is no sin at all, but charity.

ANGELO Pleased you to do't, at peril of your soul,
Were equal poise of sin and charity.

prepared

wanton

i.e., to counterfeit coins

question

account

to get down to business with the simple and brutal statement "Your brother cannot live". Isabella is not drawn by this and takes the high ground and probably begins to exit with careful choice of the words "Heaven" and "honor", echoing the themes of the previous scene between them both. Angelo quickly throws out a carrot to keep her there, as he suggests that there could be a reprieve. Isabella stops dead in her tracks as she tries to interpret Angelo's ambiguous words and in her short, challenging response she tries to clarify whether Claudio will or will not be executed (37). After a telling silence, he responds coldly and starkly "Yea." Isabella takes this to mean that Angelo is talking about a delay of execution rather than a reprieve.

51-73 Angelo strives to get closer to his theme as he poses the question to Isabella about whether she would sacrifice her own virtues by indulging in sex if that would allow the greater virtue of saving her brother's life (51-55). Isabella appears not to understand the challenge and returns to the theme of mercy as she again tries to convince Angelo that it would not be sinful for him to save her brother: "It is no sin at all but charity" (66). Throughout the whole scene there is a significant difference in mood and situation to those in their previous encounter. They are now alone and Angelo is free to come as close as he wishes and to employ unguarded language. He must feel more dangerous this time as he stalks Isabella before moving in for the kill. The physical movement of the scene probably reflects this verbal circling as Angelo endeavours to make Isabella understand what he is proposing. There are almost no specific references within the text to the physical staging of this scene and Shakespeare's intentions must be gleaned from subtle shifts of mood and tone throughout their encounter.

ISABELLA That I do beg his life, if it be sin,
Heaven let me bear it. You granting of my suit,
It that be sin, I'll make it my morn^o prayer
To have it added to the faults of mine
And nothing of your answer.

ANGELO Nay, but hear me,
Your sense pursues not mine. Either you are ignorant,
Or seem so craftily, and that's not good.

ISABELLA Let me be ignorant, and in nothing good,
But graciously to know I am no better.

ANGELO Thus wisdom wishes to appear most bright
When it doth tax itself, as these black masks
Proclaim an en-shield^d beauty ten times louder
Than beauty could displayed. But mark me,
To be received plain, I'll speak more gross:^o
Your brother is to die.

ISABELLA So.

ANGELO And his offence is so, as it appears,
Accountant to the law upon that pain.

ISABELLA True.

ANGELO Admit no other way to save his life—
As I subscribe not that, nor any other—
But in the loss of question, that you, his sister,
Finding yourself desired of such a person
Whose credit with the judge, or own great place,
Could fetch your brother from the manacles
Of the all-binding law, and that there were
No earthly mean to save him, but that either
You must lay down the treasures of your body
To this supposed, or else to let him suffer;
What would you do?

ISABELLA As much for my poor brother as myself;
That is, were I under the terms of death,
Th'impression of keen whips I'd wear as rubies,
And strip myself to death, as to a bed
That longing have been sick for, ere I'd yield

morning

shielded
obviously

74-124 Angelo expresses his frustration that Isabella does not seem to grasp his meaning and suspects her of feigning innocence (74); he changes again the tone and language as he moves in for the kill and explains the bargain he is offering. He is now physically close to Isabella and perhaps holds her fast as he gives his ultimatum that she "must lay down the treasures of your body" if she wishes to save her brother's life (96).

After Angelo's taunting half line "What would you do?" (98), there is a silence before Isabella responds, and she takes a deep breath before bursting out with a passionate and angry response (99-104). This is in contrast to Angelo's very dispassionate and clinical, curt reply, "Then must your brother die" (105). Angelo continues to, in effect, circle around his prey as he mocks and tries to provoke her with further taunts, ending the sequence with the meaningful phrase "Nay, women are frail too" (124).

My body up to shame.

ANGELO Then must your brother die.

ISABELLA And 'twere the cheaper way.
Better it were a brother died at once,
Than that a sister by redeeming him
Should die forever.

ANGELO Were not you then as cruel as the sentence
That you have slandered so?

ISABELLA Ignomy in ransom^o and free pardon
Are of two houses^o; lawful mercy
Is nothing kin to foul redemption.

ANGELO You seemed of late to make the law a tyrant,
And rather proved the sliding of your brother
A merriment than a vice.

ISABELLA Oh pardon me, my lord, it oft falls out
To have what we would have, we speak not what we mean.
I something do excuse the thing I hate
For his advantage that I dearly love.

ANGELO We are all frail.

ISABELLA Else let my brother die,
If not a fedary^o but only he
Owe and succeed thy weakness.

ANGELO Nay, women are frail too.

ISABELLA Aye, as the glasses^o where they view themselves,
Which are as easy broke as they make forms.
Women? Help heaven! Men their creation mar
In profiting by them. Nay, call us ten times frail,
For we are soft as our complexions are,
And credulous to false prints.^o

ANGELO I think it well,
And from this testimony of your own sex,
Since I suppose we are made to be no stronger
Than faults may shake our frames, let me be bold;
I do arrest your words. Be that you are,
That is, a woman; if you be more, you're none.

ransom purchased from
ignominy or shame
groups

accomplice

mirrors

impressions

132-145 After continuing with his theme of the frailty of women Angelo finishes his point by challenging Isabella to be that frail woman and give in to his proposal (138). Isabella changes tone then, as she tries to control her anger. With gentle irony she begs him

	If you be one, as you are well expressed By all external warrants, ^o show it now By putting on the destined livery. ^o	
ISABELLA	I have no tongue but one; gentle my lord, Let me entreat you speak the former language.	140
ANGELO	Plainly conceive, I love you.	
ISABELLA	My brother did love Juliet, And you tell me that he shall die for't.	
ANGELO	He shall not, Isabel, if you give me love.	
ISABELLA	I know your virtue hath a license in't, Which seems a little fouler than it is, To pluck on others.	145
ANGELO	Believe me on mine honor, My words express my purpose.	
ISABELLA	Ha? Little honor to be much believed, And most pernicious purpose. Seeming, ^o seeming! I will proclaim thee, Angelo, look for't! Sign me a present pardon for my brother, Or with an out-stretched throat I'll tell the world aloud What man thou art!	150
ANGELO	Who will believe thee, Isabel? My unsoiled name, th'austereness ^o of my life, My vouch ^o against you, and my place i'th' state, Will so your accusation overweigh That you shall stifle in your own report And smell of calumny. ^o I have begun, And now I give my sensual race the rein. Fit thy consent to my sharp appetite, Lay by all nicety ^o and prolixious ^o blushes That banish what they sue ^o for. Redeem thy brother By yielding up thy body to my will, Or else he must not only die the death, But thy unkindness shall his death draw out To ling'ring sufferance. Answer me tomorrow, Or by the affection that now guides me most, I'll prove a tyrant to him. As for you,	155 160 165

signs
i.e., a woman's clothing

to stop this theme and behave and speak as he used to (139-140). Angelo seizes the opportunity of this momentary quietness and clumsily declares his love, as he moves in closer to Isabella. On stage there are often two extreme ways of presenting this confrontation: some productions, notably that by director Trevor Nunn at The Young Vic, show Angelo physically attacking and almost raping Isabella "manhandling her like a rapist in a park" (*The Times*, 12 March 1992). Other versions depict Angelo as a cold, unimpassioned man unable to understand anything about physical desire, as in director Jonathan Miller's production where the actor's "prim, fastidious Angelo, expressionless behind his gold-rimmed glasses, makes his tentative and embarrassed passes at Isabel" (*New Statesman*, 30 November 1973) and in Steven Pimlott's production where Angelo was more turned on by power than the idea of sex itself: "less like a lover than a man who, having dipped a toe into duplicity, is seized by the desire to dive in." (*Evening Standard*, 8 June 1995).

Isabella throws back the word "love" (142) and relates it to that of her brother for Juliet. Angelo, unperturbed, presses his case.

falsity

150-171 Angelo's use of the word "honor" (149) is a red rag to a bull and provokes an explosion of contempt and rage from Isabella as she screams out threats to expose him. She too, however, demonstrates how she is capable of blackmail as she offers silence in exchange for a deal for her brother (153-154). Angelo remains icy cool as he mocks her threats and dismisses them contemptuously. He has clearly prepared for this eventuality and his cold, unflinching demand for sex from Isabella is starkly made clear to her. He caps her attempt at blackmail with his own, dark threat to make her brother suffer as much as possible. In this way the scene reaches a climax as the two unmovable, equally determined forces meet in collision. Angelo exits as Isabella is left alone on stage. (170).

severe self-restraint
declaration

slander

modesty
plead tediously long

	Say what you can; my false o'er-weighs your true.	<i>Exit.</i> 170
ISABELLA	To whom should I complain? Did I tell this, Who would believe me? O perilous mouths That bear in them one and the selfsame tongue, Either of condemnation or approof, ^o Bidding the law make curtsy to their will, Hooking both right and wrong to th'appetite, To follow as it draws! I'll to my brother; Though he hath fallen by prompture ^o of the blood, Yet hath he in him such a mind of honor That had he twenty heads to tender down On twenty bloody blocks, he'd yield them up Before his sister should her body stoop To such abhorred pollution. Then Isabel, live chaste, and brother, die; More than our brother is our chastity. I'll tell him yet of Angelo's request, And fit his mind to death, for his soul's rest.	175 180 185

ACT III

Scene i Enter DUKE [disguised as a Friar] and PROVOST with CLAUDIO.

DUKE So then you hope of pardon from Lord Angelo?

CLAUDIO The miserable have no other medicine
But only hope.
I have hope to live, and am prepared to die.

DUKE Be absolute for death; either death or life 5
Shall thereby be the sweeter. Reason thus with life:
If I do lose thee, I do lose a thing
That none but fools would keep; a breath thou art,
Servile^c to all the skyey^d influences
That dost this habitation where thou keep'st 10
Hourly afflict. Merely, thou art death's fool,
For him thou labour'st by thy flight to shun
And yet run'st toward him still. Thou art not noble,
For all th'accommodations that thou bear'st
Are nursed by baseness. Thou'rt by no means valiant, 15
For thou dost fear the soft and tender fork^e
Of a poor worm. Thy best of rest is sleep,
And that thou oft provok'st, yet grossly fear'st
Thy death, which is no more. Thou art not thyself,
For thou exists on many a thousand grains 20
That issue out of dust. Happy thou art not,
For what thou hast not, still thou striv'st to get,
And what thou hast, forget'st. Thou art not certain,
For thy complexion shifts to strange effects
After the moon. If thou art rich, thou'rt poor, 25
For like an ass, whose back with ingots^f bows,
Thou bear'st thy heavy riches but a journey,

servant to heavenly

forked tongue, i.e., bite

bars of cast metal

ACT III, Scene i

1-5 The Duke enters the prison area, already talking to Claudio; the Provost is also present, but it is not clear whether or not he remains close enough to hear the conversations. He does, at least, witness the body language between prisoner and confessor and this is important as the Duke is anxious to convince him and Claudio that he really is a Friar. The Provost probably moves across to the other side of the stage, to allow a private conversation to take place, as the Duke expresses surprise that Claudio still hopes for mercy from Angelo. This declaration of hope leads the Duke into his following set-piece performance as a Friar preparing the prisoner for death.

5-17 Throughout this next speech the Duke seems to revel in the complex game that he is playing with Claudio as he performs the role of the Friar. The Duke seems to warm to this role as he builds his argument to Claudio, convincing him that life is not so good or important and that death should be embraced. The Duke begins with a poetical and philosophical tone but ends with a passion that suggests he is speaking from the heart; it is as though by the end of the speech he has forgotten that he is playing a role and has, in effect, started to grapple with his own sentiments. By the end of this powerful speech (41), Claudio seems to have accepted the Duke's perspective and cries out for death to take him: "Let it come on" (43). However, at the very moment that Claudio says he is ready for death, the voice of Isabella is heard as she approaches the cell. This breaks the momentary spell and the Duke, unaware of who is coming, rapidly takes his leave, not wishing to be seen there by anyone. Recent research suggesting that Shakespeare may have had a Catholic education and once was in training as a priest may shed some light on the extraordinary

And death unloads thee. Friend hast thou none,
For thine own bowels which do call thee sire, 30
The mere effusion^g of thy proper loins,
Do curse the gout, serpigo,^h and the rheumⁱ
For ending thee no sooner. Thou has nor youth, nor age,
But as it were an after-dinner's sleep
Dreaming on both, for all thy blessed youth
Becomes as aged, and doth beg the alms 35
Of palsied-eld;^j and when thou art old and rich,
Thou hast neither heat, affection, limb, nor beauty
To make thy riches pleasant. What's yet in this
That bears the name of life? Yet in this life
Lie hid more thousand deaths, yet death we fear 40
That makes these odds all even.

CLAUDIO I humbly thank you.
To sue^k to live, I find I seek to die,
And seeking death, find life. Let it come on.

ISABELLA [Within.] What hoa? Peace here, grace, and good 45
company.

PROVOST Who's there? Come in, the wish deserves a welcome.

DUKE [To CLAUDIO.] Dear sir, ere long I'll visit you again.

CLAUDIO Most holy sir, I thank you.

Enter ISABELLA.

ISABELLA My business is a word or two with Claudio.

PROVOST And very welcome. Look, Signior, here's your sister. 50

DUKE Provost, a word with you.

PROVOST As many as you please.

DUKE Bring me to hear them speak where I may be concealed.

[Exeunt DUKE and PROVOST.]

CLAUDIO Now sister, what's the comfort?

ISABELLA Why,

pleasure that the Duke seems to find in his assumed role.

emission
a skin disease
tism

palsied elders

plead

48-52 As the Duke is about to exit he suddenly hears that it is Claudio's sister who has arrived and on hearing this he changes his mind; he cannot resist the idea of hearing what she has to say and either playfully or clumsily, depending on interpretation of his character, asks the Provost to conceal him in the room. The Provost places the Duke in a position where his reactions can be seen by the audience and himself exits.

53-71 Although he has just declared to the Duke that he is ready for death, his conversion is short lived as Claudio immediately asks Isabella if there is

As all comforts are: most good, most good indeed.
 Lord Angelo, having affairs to heaven,
 Intends you for his swift ambassador,
 Where you shall be an everlasting lieger.^o
 Therefore your best appointment make with speed,
 Tomorrow you set on.

CLAUDIO Is there no remedy?

ISABELLA None, but such remedy as, to save a head,
 To cleave a heart in twain.

CLAUDIO But is there any?

ISABELLA Yes, brother, you may live.
 There is a devilish mercy in the judge,
 If you'll implore it, that will free your life
 But fetter you till death.

CLAUDIO Perpetual durance^o?

ISABELLA Aye, just, perpetual durance, a restraint
 Though all the world's vastity^o you had
 To a determined scope.

CLAUDIO But in what nature?

ISABELLA In such a one as, you consenting to't,
 Would bark^o your honor from that trunk you bear,
 And leave you naked.

CLAUDIO Let me know the point.

ISABELLA Oh, I do fear thee Claudio, and I quake,
 Lest thou a feverous life shouldst entertain,
 And six or seven winters more respect
 Than a perpetual honor. Dar'st thou die?
 The sense of death is most in apprehension,
 And the poor beetle that we tread upon
 In corporal sufferance finds a pang as great
 As when a giant dies.

CLAUDIO But why give you me this shame?
 Think you I can a resolution fetch
 From flow'ry tenderness? If I must die,
 I will encounter darkness as a bride

lodger

imprisonment

vastness

strip

any good news: "What's the comfort?" Isabella explains that he must prepare himself for the execution, but Claudio jumps on her unfinished half line (59) with another plea for news of any hope: "Is there no remedy?" Isabella's response is nebulous and leads Claudio anxiously to again, impatiently, finish her verse-line as he once again looks for an alternative to death: "But is there any?" (62). Again, Isabella avoids precisely explaining what has happened but alludes to a possible change of situation. Claudio, confused and desperate, believes she is referring to life imprisonment as he finishes another of her lines (66). Isabella plays with his misunderstanding of her words as she mulls over the words "perpetual durance" that she uses in a non-literal, spiritual context. The contrast between the spiritual sister and the earthbound brother is almost humorously clear as, again, interrupting her obtuse phrasing he agitatedly demands to know what she is referring to: "But in what nature?" Once again Isabella avoids the question and Claudio explodes with impatience and probably grabs hold of her as he shouts, finishing another of her verse-lines, "Let me know the point" (72). His blunt, direct turn of phrase is in stark contrast to Isabella's heightened diction.

73-97 Isabella changes focus and suggests that Claudio might not be honorable when faced with a choice between death and shame; she manipulates him to respond that he does not fear death and does not need comforting words. There is a short pause after Claudio's final half line (84) as Isabella feels emotion well up inside her with this profession of courage from Claudio. She now believes that he has declared that he will act honorably and she stops her caution as she begins to pour out her scorn and disgust for Angelo. At the end of her tirade, with total confidence that her brother will share the same reactions, she finally explains to Claudio, in simple language, what Angelo has proposed (97-98).

And hug it in mine arms.

ISABELLA There spake my brother, there my father's grave
 Did utter forth a voice! Yes, thou must die;
 Thou art too noble to conserve a life
 In base appliances.^o This outward-sainted deputy,
 Whose settled visage and deliberate word
 Nips youth i' th' head, and follies doth enew^o
 As falcon doth the fowl, is yet a devil;
 His filth within being cast, he would appear
 A pond as deep as hell.

CLAUDIO The prenzie^o Angelo?

ISABELLA O, 'tis the cunning livery of hell,
 The damned'st body to invest and cover
 In prenzie gards!^o Dost thou think, Claudio,
 If I would yield him my virginity
 Thou might'st be freed?

CLAUDIO Oh heavens, it cannot be!

ISABELLA Yes, he would giv't thee, from this rank offense,
 So to offend him still. This night's the time
 That I should do what I abhor to name,
 Or else thou diest tomorrow.

CLAUDIO Thou shalt not do't.

ISABELLA O, were it but my life,
 I'd throw it down for your deliverance
 As frankly as a pin.

CLAUDIO Thanks, dear Isabel.

ISABELLA Be ready, Claudio, for your death tomorrow.

CLAUDIO Yes. Has he affections in him
 That thus can make him bite the law by th' nose
 When he would force it? Sure it is no sin,
 Or of the deadly seven it is the least.

ISABELLA Which is the least?

CLAUDIO If it were damnable, he being so wise,
 Why would he for the momentary trick

applications

drive into water

falsely rich

rich clothing

99-103 Isabella ends the explanation by telling Claudio that if she does not sleep with Angelo this night he, Claudio, must die tomorrow. Claudio does not respond immediately but allows a short pause after Isabella's haunting, incomplete verse-line "Or else thou diest tomorrow." Then, perhaps unconvincingly, he declares "Thou shalt not do't" (102).

108-35 Suddenly, the tone and direction of the scene changes as Claudio begins to realise the full reality of the situation and starts to suggest that losing her virginity to save her brother's life may not be such a great sin. Isabella can hardly believe what she is hearing and declares that to live in shame is worse than death. The word death, however, lingers in all Claudio's thoughts as he expresses his real fear and horror of the prospect of dying; he compares the terror of death to any kind of life and ends with a desperate plea to be allowed to live. He collapses com-

Be perdurably^o fined? Oh Isabel!

ISABELLA What says my brother?

CLAUDIO Death is a fearful thing.

ISABELLA And shamèd life, a hateful.

CLAUDIO Aye, but to die, and go we know not where,
To lie in cold obstruction and to rot,
This sensible warm motion^o to become
A kneaded clod,^o and the delighted spirit
To bathe in fiery floods or to reside
In thrilling region of thick-ribbèd ice,
To be imprisoned in the viewless winds
And blown with restless violence round about
The pendant world, or to be worse than worst
Of those that lawless and incertain thought,
Imagine howling, 'tis too horrible.
The weariest and most loathèd worldly life
That age, ache, perjury, and imprisonment
Can lay on nature is a paradise
To what we fear of death.

ISABELLA Alas, alas!

CLAUDIO Sweet sister, let me live!
What sin you do to save a brother's life,
Nature dispenses with the deed so far
That it becomes a virtue.

ISABELLA Oh you beast!
Oh faithless coward! Oh dishonest wretch!
Wilt thou be made a man out of my vice?
Is't not a kind of incest to take life
From thine own sister's shame? What should I think?
Heaven shield my mother played my father fair,
For such a warped slip of wilderness
Ne'er issued from his blood. Take my defiance,
Die, perish! Might but my bending down
Reprive thee from thy fate, it should proceed.
I'll pray a thousand prayers for thy death,
No word to save thee.

enduringly pletely, emotionally and perhaps physically as he
begs his sister for life: "Sweet sister, let me live"
(135).

body
trodden-on lump of earth

138-55 Isabella reacts with fury and disgust at her brother's pleas as Claudio continues to tearfully beg her to listen. In performance, it is sometimes staged in a way that alienates the audience from Isabella when she seems too immovable and unrelenting toward Claudio. It is possible to interpret Isabella throughout the play as a woman out of touch with feelings and emotion and afraid of her own sexuality; it is only at the end of the play that she, perhaps, begins to learn the importance of these aspects of her nature. However, it is also possible for the Isabella to be played more sympathetically and for the audience to understand the passion of her conviction, particularly when Claudio seems cowardly and small with his tearful begging. This climactic moment is broken by the Duke's abrupt intervention (155), perhaps at a point when Isabella has turned to leave.

CLAUDIO Nay, hear me, Isabel!

ISABELLA Oh fie, fie, fie!
Thy sin's not accidental, but a trade.
Mercy to thee would prove itself a bawd,
'Tis best that thou diest quickly.

CLAUDIO Oh hear me, Isabella!

[Enter DUKE, disguised as a Friar.]

DUKE Vouchsafe a word, young sister, but one word.

ISABELLA What is your will?

DUKE Might you dispense with your leisure, I would by and by have some speech with you. The satisfaction I would require is likewise your own benefit.

ISABELLA I have no superfluous leisure, my stay must be stolen out of other affairs, but I will attend you awhile.

DUKE [Aside to CLAUDIO.] Son, I have overheard what hath passed between you and your sister. Angelo had never the purpose to corrupt her; only he hath made an assay^o of her virtue, to practice his judgement with the disposition of natures. She, having the truth of honor in her, hath made him that gracious denial which he is most glad to receive. I am confessor to Angelo, and I know this to be true; therefore prepare yourself to death. Do not satisfy your resolution with hopes that are fallible; tomorrow you must die. Go to your knees and make ready.

CLAUDIO Let me ask my sister pardon. I am so out of love with life that I will sue to be rid of it.

DUKE Hold you there. Farewell. [Exit CLAUDIO.]
Provost, a word with you.

[Enter PROVOST.]

PROVOST What's your will, Father?

DUKE That now you are come, you will be gone. Leave me a while with the maid, my mind promises with my habit, no

156-79 As the Duke asks Isabella to wait for a moment, he speaks privately with Claudio. His simple, direct prose helps to lower the emotional temperature as he convinces Claudio that Angelo has offered the deal to Isabella only as a test of her virtue. Claudio, now calmer, accepts the explanation and, consequently, his own inevitable execution.

There is an uncertain moment between the Duke and the Provost as the Duke asks now to be left alone with Isabella; it is as though the Duke does not want him to hear the plot that he is about to reveal to Isabella. In turn, the Provost is uncertain at leaving Isabella alone with the Duke and needs to be reassured by the Duke that "my mind promises with my habit, no loss shall touch her by my company" (179). Perhaps the Provost is suspicious about this Friar who seems to be behaving oddly, first hiding to eavesdrop and then secretly speaking with both brother and sister.

trial

- loss shall touch her by my company. 180
- PROVOST In good time. *Exit.*
- DUKE The hand that hath made you fair hath made you good.
The goodness that is cheap in beauty makes beauty brief in
goodness, but grace, being the soul of your complexion, shall
keep the body of it ever fair. The assault that Angelo hath 185
made to you, fortune hath conveyed to my understanding,
and but that frailty hath examples for his falling, I should
wonder at Angelo. How will you do to content this substitute
and to save your brother?
- ISABELLA I am now going to resolve him: I had rather my 190
brother die by the law than my son should be unlawfully
born. But, oh, how much is the good Duke deceived in
Angelo! If ever he return, and I can speak to him, I will open
my lips in vain, or discover his government.
- DUKE That shall not be much amiss. Yet, as the matter now 195
stands, he will avoid your accusation. He made trial of you
only. Therefore fasten your ear on my advisings: to the love
I have in doing good, a remedy presents itself. I do make
myself believe that you may most uprightly do a poor
wronged lady a merited benefit, redeem your brother from 200
the angry law, do no stain to your own gracious person, and
much please the absent Duke, if peradventure he shall ever
return to have hearing of this business.
- ISABELLA Let me hear you speak farther. I have spirit to do
anything that appears not foul in the truth of my spirit. 205
- DUKE Virtue is bold, and goodness never fearful.
Have you not heard speak of Mariana, the sister of Frederick,
the great soldier who miscarried at sea?
- ISABELLA I have heard of the lady, and good words went with
her name. 210
- DUKE She should this Angelo have married, was affianced to her
oath, and the nuptial appointed; between which time of the
contract and limit of the solemnity, her brother Frederick was
wracked at sea, having in that perished vessel the dowry of
his sister. But mark how heavily this befell to the poor gentle- 215

181-230 As the Provost leaves, the Duke rapidly outlines his plan, still employing direct, concise prose. Isabella learns of the past relationship between Angelo and Mariana that was broken when her brother and the family fortune was lost at sea and Angelo promptly broke off their engagement. This new information is also interesting for the audience as it further indicates the extent of Angelo's hypocrisy whilst also shedding light on the Duke's original claim to be testing Angelo. It reminds the audience of how little they understand or believe the Duke's declared motives of leaving Angelo in command in the first place.

- woman. There she lost a noble and renowned brother, in his
love toward her, ever most kind and natural; with him the
portion and sinew of her fortune, her marriage dowry; with
both, her combinate-husband,⁵ this well-seeming⁶ Angelo.
- ISABELLA Can this be so? Did Angelo so leave her? 220
- DUKE Left her in her tears and dried not one of them with his
comfort, swallowed his vows whole, pretending in her
discoveries of dishonor; in few,⁷ bestowed her on her own
lamentation, which she yet wears for his sake, and he, a
marble to her tears, is washed with them but relents not. 225
- ISABELLA What a merit were it in death to take this poor maid
from the world? What corruption in this life, that it will let
this man live? But how out of this can she avail?
- DUKE It is a rupture that you may easily heal, and the cure of
it not only saves your brother but keeps you from dishonor 230
in doing it.
- ISABELLA Show me how, good Father.
- DUKE This forenamed maid hath yet in her the continuance of her
first affection; his unjust unkindness, that in all reason should
have quenched her love, hath, like an impediment in the cur- 235
rent, made it more violent and unruly. Go you to Angelo, an-
swer his requiring with a plausible obedience, agree with his
demands to the point, only refer yourself to this advantage:
first, that your stay with him may not be long; that the time
may have all shadow and silence in it; and the place answer 240
to convenience. This being granted in course, and now follows
all: we shall advise this wronged maid to stead⁸ up your
appointment, go in your place. If the encounter acknowledge
itself hereafter, it may compel him to her recompense, and
here by this is your brother saved, your honor untainted, the
poor Mariana advantaged, and the corrupt deputy scaled.⁹ 245
The maid will I frame¹⁰ and make fit for his attempt. If you
think well to carry this as you may, the doubleness of the bene-
fit defends the deceit from reproof. What think you of it?
- ISABELLA The image of it gives me content already, and I trust 250
it will grow to a most prosperous perfection.

contracted husband false

few words

keep

weighed correctly
prepare

233-59 The Duke explains the proposed bed-trick and Isabella needs little convincing to agree. The tone of the scene brightens as a way out for all becomes clear. Isabella becomes excited and can hardly contain her joy (250) as she accepts the plan. Isabella exits from the scene as she speeds off to move the plan forward and the Duke is left alone for a moment on the stage, watching her leave as she calls out farewell. It is possible for the actor to use this moment to show his growing attraction toward Isabella and it is possible that Isabella fuels this by embracing him, a moment earlier, as she feels relief at having been given a way out.

However, this clumsy and unlikely plotting does pose some difficult questions in production: does Mariana need to look physically like Isabella to make it all credible and how does the instant agreement to this trick of dubious moral worth sit with the character of the pure and incorruptible Isabella? In some productions the thinness of the plotting is ignored or even featured for comic effect, as in Stephen Pimlott's production where "the improbability of the device is emphasised by the fact that one is blonde and the other black" (*Time Out*, 14 June 1995). In Trevor Nunn's version an attempt was made to explain Isabella's agreement "by getting the disguised Duke to unfurl a sheaf of press cuttings

DUKE It lies much in your holding up. Haste you speedily to Angelo; if for this night he entreat you to his bed, give him promise of satisfaction. I will presently to Saint Luke's; there at the moated grange resides this dejected Mariana. At that place call upon me and dispatch with Angelo, that it may be quickly. 255

ISABELLA I thank you for this comfort. Fare you well, good Father. Exit.

Enter ELBOW and OFFICERS with POMPEY.

ELBOW Nay, if there be no remedy for it but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard.^o 260

DUKE Oh heavens, what stuff is here?

POMPEY 'Twas never merry world since of two usuries the merriest^o was put down, and the worse^o allowed by order of law; a furred gown to keep him warm, and furred with fox and lambskins too, to signify that craft, being richer than innocence, stands for the facing.^o 265

ELBOW Come your way, sir. 'Bless you, good Father Friar.

DUKE And you, good brother father. What offense hath this man made you, sir? 270

ELBOW Marry, sir, he hath offended the law, and, sir, we take him to be a thief too, sir, for we have found upon him, sir, a strange pick-lock,^o which we have sent to the deputy. lock-picking device

DUKE [To POMPEY.] Fie, sirrah, a bawd, a wicked bawd! The evil that thou causest to be done, That is thy means to live. Do thou but think What 'tis to cram a maw^o or clothe a back From such a filthy vice? Say to thyself, 'From their abominable and beastly touches I drink, I eat away myself and live.' 275 280 Canst thou believe thy living is a life So stinkingly depending? Go mend, go mend.

POMPEY Indeed, it does stink in some sort, sir, but yet, sir, I

sweet wine, pun on "illegitimate child of mixed-race"

i.e., fornication i.e., usury

inner edge, pun on "boasting"

lock-picking device

stuff a stomach

detailing the misfortunes of the jilted Mariana" (*The Guardian*, 12 March 1992).

259-68 This entrance can also be seen as a completely new scene, located somewhere outside or in another space entirely. It makes little difference as far as the audience is concerned as the Duke is still on stage, linking the two sections, and the precise location is rarely important in this play that is constructed around a number of central, intense and personal confrontations that have little relationship to surroundings. Either way, the themes of prisoners and justice are continued, albeit in comic form, and Elbow, Pompey and officers enter with noise and commotion as Elbow argues with Pompey about the practice of prostitution. The Duke has a bemused aside to the audience, "Oh heavens, what stuff is here?" as Pompey defends prostitution as a lesser crime than usury that goes unpunished. The tone of the play has changed radically, as it does so often in this play; the serious discussions about crime and punishment at the heart of the earlier part of Act III now give way to brash, comic musings.

270-95 The Duke enters into the humorous mood of the scene and returns Elbow's twisted greeting (260) with his own version: "And you, good brother father..." (270). As Elbow explains that Pompey has been found with a "pick-lock," the Duke breaks into satiric, heightened verse that sounds like a hell-fire sermon from the pulpit. Pompey and Elbow take it at face value as the Duke tells Elbow to take Pompey to prison. Elbow reintroduces to the play the theme of justice, particularly in relationship to the deeds of Angelo. The Duke momentarily becomes serious and reflective as he creates a rhyming couplet on the subject of innocence and hypocrisy (294-295). The couplet is probably shared directly with the audience rather than with the characters on stage as Lucio joins the group; the Duke is observing the comings and goings on stage throughout this sequence and his comments are not heard by others on stage.

would prove— 285

DUKE Nay, if the devil have given thee proofs for sin, Thou wilt prove his. Take him to prison, Officer. Correction and instruction must both work Ere this rude beast will profit.

ELBOW He must before the deputy, sir, he has given him warning; the deputy cannot abide a whore-master. If he be a whore-monger and comes before him, he were as good go a mile on his errand. 290

DUKE That we were all, as some would seem to be, From our faults, as faults from seeming, free. 295

Enter LUCIO.

ELBOW His neck will come to your waist, a cord,^o sir.

POMPEY I spy comfort, I cry bail. Here's a gentleman, and a friend of mine.

LUCIO How now, noble Pompey? What, at the wheels of Caesar? Art thou led in triumph? What, is there none of Pygmalion's^o images^o newly made woman to be had now for putting the hand in the pocket and extracting clutched? What reply? Ha? What sayest thou to this tune, matter, and method? Is't not drowned i'th' last rain? Ha? What sayest thou, trot?^o Is the world as it was, man? Which is the way? Is it sad, and few words? Or how? The trick of it? 300 305

DUKE Still thus, and thus; still worse!

LUCIO How doth my dear morsel, thy mistress? Procures^o she still? Ha?

POMPEY 'Troth, sir, she hath eaten up all her beef,^o and she is herself in the tub.^o 310

LUCIO Why 'tis good. It is the right of it, it must be so. Ever your fresh whore and your powdered bawd, an unshunned^o consequence, it must be so. Art going to prison, Pompey?

POMPEY Yes, 'faith, sir. 315

LUCIO Why 'tis not amiss Pompey, farewell. Go say I sent thee

belt, puns on "noose"

mythical creator's statues, pun on "prostitutes"

hag

pimps

i.e. medicine i.e. taking the cure for venereal disease

inevitable

289-317 Instead of helping him with his bail, as anticipated by Pompey (288), Lucio teases him mercilessly and actually relishes the prospect of Elbow taking Pompey off to prison. Pompey is genuinely surprised that his "friend" so easily betrays his trust. During the cruel teasing that follows, as Lucio runs about on stage clowning in mock admiration of the "noble Pompey" (289), Lucio demonstrates his cold, mean character, whereas Pompey's pathetic and simple manner gains some sympathy, in spite of his crimes.

thither. For debt, Pompey? Or how?

ELBOW For being a bawd, for being a bawd.

LUCIO Well, then, imprison him. If imprisonment be the due of a bawd, why 'tis his right. Bawd is he doubtless, and of antiquity too, bawd-born.⁵ Farewell, good Pompey. Commend me to the prison, Pompey; you will turn good husband now, Pompey, you will keep the house.

POMPEY I hope, sir, your good worship will be my bail?

LUCIO No, indeed, will I not, Pompey, it is not the wear.⁶ I will pray, Pompey, to increase your bondage if you take it not patiently. Why, your mettle is the more. Adieu, trusty Pompey. Bless you, Friar.

DUKE And you.

LUCIO Does Bridget paint⁷ still, Pompey? Ha?

ELBOW [To POMPEY.] Come your ways, sir, come.

POMPEY You will not bail me then, sir?

LUCIO Then Pompey, nor now. What news abroad, Friar? What news?

ELBOW Come your ways, sir, come.

LUCIO Go to kennel, Pompey, go.

[Exit ELBOW and OFFICERS with POMPEY.]

What news, Friar, of the Duke?

DUKE I know none. Can you tell me of any?

LUCIO Some say he is with the Emperor of Russia; other some, he is in Rome. But where is he, think you?

DUKE I know not where, but wheresoever I wish him well.

LUCIO It was a mad, fantastical⁸ trick of him to steal from the state and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence, he puts transgression to't.

DUKE He does well in't.

LUCIO A little more lenity to lechery would do no harm in him.

born of a bawd; born to be a bawd

fashion

apply heavy makeup

336-58 Elbow, Pompey and the officers exit, leaving Lucio and the Duke alone on stage. After trying for a few moments to change the tone of his language, and speak with the man he believes to be a friar in an appropriate way, Lucio soon reverts to his high humour and vicious tongue as he scorns Angelo: "when he makes water, his urine is congealed ice" (357). However, he also expresses to the Duke the general public response to Angelo's new regime and his criticism is armed with sharp wit.

impulsive

Something too crabbed⁹ that way, Friar.

DUKE It is too general a vice, and severity must cure it.

LUCIO Yes, in good sooth, the vice is of a great kindred; it is well allied, but it is impossible to extirp¹⁰ it quite, Friar, till eating and drinking be put down. They say this Angelo was not made¹¹ by man and woman after this downright way of creation. Is it true, think you?

DUKE How should he be made then?

LUCIO Some report, a sea-maid¹² spawned him; some, that he was begot between two stock-fishes.¹³ But it is certain that when he makes water, his urine is congealed ice, that I know to be true, and he is a motion generative,¹⁴ that's infallible.

DUKE You are pleasant, sir, and speak apace.

LUCIO Why, what a ruthless thing is this in him, for the rebellion of a codpiece,¹⁵ to take away the life of a man? Would the Duke that is absent have done this? Ere he would have hanged a man for the getting a hundred bastards, he would have paid for the nursing a thousand. He had some feeling of the sport, he knew the service, and that instructed him to mercy.

DUKE I never heard the absent Duke much detected for women, he was not inclined that way.

LUCIO Oh, sir, you are deceived.

DUKE 'Tis not possible.

LUCIO Who, not the Duke? Yes, your beggar of fifty, and his use was to put a ducklet in her clack-dish.¹⁶ The Duke had crochets¹⁷ in him. He would be drunk too, that let me inform you.

DUKE You do him wrong, surely.

LUCIO Sir, I was an inward¹⁸ of his. A shy fellow was the Duke, and I believe I know the cause of his withdrawing.

DUKE What, I prithee, might be the cause?

LUCIO No, pardon; 'tis a secret must be locked within the teeth and the lips. But this I can let you understand, the greater

disagreeable

root up

conceived

mermaid
dried fish

sexless puppet

i.e., male genitals

coin in her beggar's dish, i.e.,
fornicate whims perverse

confidant

360-67 Any amusement the Duke might have had at Lucio's vitriolic attack on Angelo soon gives way to surprise as Lucio turns his tongue toward the Duke himself. Lucio compares the Duke and Angelo but begins to suggest that the Duke would have been more lenient with adulterers and prostitutes because he himself "had some feeling for the sport" (364). The Duke tries to contain his irritation as he fights to stay in character as the Friar while defending himself; there is humor within the comic tension as he tries to appear outwardly calm and maintain an elegant and distant turn of phrase (367).

371-82 Lucio expands on his description of the Duke by implying that he has sexual motives when he gives to charity and is a drunkard. The Duke is so stunned by the growing list of insults that he can hardly utter responses, and he struggles to defend himself. Lucio, now unstoppable in his flow, begins to explain that the Duke is in addition, "A very superficial, ignorant, unweighing fellow." (382).

file of the subject held the Duke to be wise. 380

DUKE Wise? Why no question but he was.

LUCIO A very superficial, ignorant, unweighing fellow.

DUKE Either this is envy in you, folly, or mistaking. The very stream of his life and the business he hath helmed must upon a warranted need give him a better proclamation. Let him be but testified in his own bringings forth, and he shall appear to the envious a scholar, a statesman, and a soldier. Therefore you speak unskilfully, or, if your knowledge be more, it is much darkened in your malice.

LUCIO Sir, I know him, and I love him. 390

DUKE Love talks with better knowledge, and knowledge with dearer love.

LUCIO Come, sir, I know what I know.

DUKE I can hardly believe that, since you know not what you speak. But if ever the Duke return, as our prayers are he may, let me desire you to make your answer before him. If it be honest you have spoke, you have courage to maintain it. I am bound to call upon you, and I pray you, your name?

LUCIO Sir, my name is Lucio, well known to the Duke.

DUKE He shall know you better, sir, if I may live to report you. 400

LUCIO I fear you not.

DUKE Oh, you hope the Duke will return no more, or you imagine me too unhurtful an opposite, but indeed I can do you little harm. You'll forswear this again?

LUCIO I'll be hanged first. Thou art deceived in me, Friar. But no more of this. Canst thou tell if Claudio die tomorrow, or no? 405

DUKE Why should he die, sir?

LUCIO Why? For filling a bottle with a tundish.^o I would the Duke we talk of were returned again; this ungenitured agent^o will un-people the province with continency.^o Sparrows must not build in his house-eaves, because they are lecherous. The 410

funnel, with bawdy meaning
sexless substitute
celibacy

383-404 At this point, the Duke can contain his irritation no longer and bursts out with a full defense of his own character. Lucio, however, is unimpressed and sticks to his guns: "Come, sir, I know what I know." (393). At this point, the tone of the Duke changes, and he loses patience with Lucio; now he begins to threaten him and dare him to repeat his words when the Duke returns. Lucio is unabashed and maintains his bravado as the Duke, in anger, almost forgets that he is still in disguise as the Friar. He recovers his control as he remembers the role he is playing: "but indeed I can do you little harm" (403). Throughout this sequence the audience is encouraged to laugh at the Duke as he is provoked by Lucio and the insults heaped upon him; the Duke's stature is damaged in this exchange whereas Lucio emerges from the scene unscathed.

405-24 After this moment of tension, Lucio changes the subject back to the fate of Claudio. He again expresses his hatred of Angelo and concludes that in spite of everything he would like to see the Duke return. With dubious praise for the Duke, in comparison with Angelo, he exits leaving the Duke alone for a moment on stage. In his short soliloquy the Duke meditates on how even great and powerful men cannot escape slander and malice. This is an important moment for his character as the trappings of his role as the Duke have been stripped bare and he remembers that he is indeed only human and has many limits to his power.

Duke yet would have dark deeds darkly answered, he would never bring them to light. Would he were returned! Marry, this Claudio is condemned for untrussing.^o Farewell, good Friar, I prithee pray for me. The Duke, I say to thee again, would eat mutton^o on Fridays.^o He's now past it, yet, and I say to thee, he would mouth^o with a beggar though she smelt^o brown bread and garlic. Say that I said so. Farewell. *Exit.*

DUKE No might nor greatness in mortality 420
Can censure 'scape'; back-wounding calumny
The whitest virtue strikes. What king so strong
Can tie the gall up in the slanderous tongue?
But who comes here?

Enter ESCALUS, PROVOST, [and OFFICERS with] MISTRESS OVERDONE.

ESCALUS Go, away with her to prison. 425

MISTRESS OVERDONE Good my lord, be good to me, your honor is accounted a merciful man. Good my lord!

ESCALUS Double and treble admonition and still forfeit in the same kind? This would make mercy swear and play the tyrant.

PROVOST A bawd of eleven years continuance, may it please 430
your honor.

MISTRESS OVERDONE My lord, this is one Lucio's information against me. Mistress Kate Keepdown was with child by him in the Duke's time, he promised her marriage. His child is a year and a quarter old come Phillip and Jacob.^o I have kept it myself, and see how he goes about to abuse me. 435

ESCALUS That fellow is a fellow of much license. Let him be called before us. Away with her to prison. Go to, no more words. *[Exit with OFFICERS with MISTRESS OVERDONE.]*
Provost, my brother Angelo will not be altered, Claudio must die tomorrow. Let him be furnished with divines and have all charitable preparation. If my brother wrought by my pity, it should not be so with him. 440

PROVOST So please you, this friar hath been with him and advised him for th'entertainment of death. 445

undressing
lamb, puns on "use a whore"
i.e., fastdays
kiss smelled of

escape

i.e., their feast-day, May 1

424-38 The moment of quietness is broken by the loud arrival of Escalus, the Provost and Mistress Overdone as prisoner. She is struggling and shouting her innocence as they escort her to prison. We hear further condemnation of Lucio as she complains that it is he, a criminal who has fathered a child with a mistress, who has informed on her. There is little sympathy for her from Escalus and the Provost as she is led away to prison. There is, perhaps, a smile from the Duke as Escalus calls for Lucio to be arrested (437). Mistress Overdone is clearly still struggling and complaining strenuously with improvised protestations as she is dragged off the stage: "Go to, no more words" (438).

444-53 The rhythm and tone of the scene changes again as Escalus and the Provost discuss Claudio's execution for the following morning. Escalus is keen to let the Provost know that he has tried to change

ESCALUS Good even°, good Father.

DUKE Bliss and goodness on you.

ESCALUS Of whence are you?

DUKE Not of this country, though my chance is now
To use it for my time. I am a brother 450
Of gracious order, late come from the See°
In special business from his Holiness.

ESCALUS What news abroad i'th world?

DUKE None, but that there is so great a fever on goodness that
the dissolution of it must cure it. Novelty is only in request, 455
and as it is as dangerous to be aged in any kind of course as
it is virtuous to be constant in any undertaking. There is
scarce truth enough alive to make societies secure, but
security enough to make fellowships accurst. Much upon
this riddle runs the wisdom of the world. This news is old 460
enough, yet it is everyday's news. I pray you, sir, of what
disposition was the Duke?

ESCALUS One that, above all other strifes, contended especially
to know himself.

DUKE What pleasure was he given to? 465

ESCALUS Rather rejoicing to see another merry than merry at
anything which professed to make him rejoice. A gentleman
of all temperance. But leave we him to his events, with a
prayer they may prove prosperous, and let me desire to
know how you find Claudio prepared. I am made to under- 470
stand that you have lent him visitation.

DUKE He professes to have received no sinister measure from
his judge, but most willingly humbles himself to the
determination of justice. Yet had he framed to himself, by
the instruction of his frailty, many deceiving promises of
life, which I, by my good leisure, have discredited to him,
and now is he resolved to die. 475

ESCALUS You have paid the heavens your function, and the
prisoner the very debt of your calling. I have labored for the
poor gentleman, to the extremest shore of my modesty, but 480

evening

Angelo's mind. At this point the Duke, who has until now been some distance from the others, steps forward and is introduced by the Provost to Escalus (446). The credibility of the Duke's disguise is tested here, as Escalus speaks with him for the first time; unlike the cases of Lucio and the Provost, the audience knows Escalus has known the Duke for a long time.

papal seat

454-86 After giving a brief negative reflection on the world in general (454-462), the Duke, still smarting from Lucio's character assassination, asks Escalus his view of the Duke. After painting a brief sympathetic picture of a man "of all temperance" (468), Escalus returns to the theme of Claudio that is weighing heavily on his mind. After being a little comforted by the Duke's account of his meeting with Claudio, Escalus again feels the need to tell someone, this time the Duke, how hard he has tried to plead to Angelo for mercy for Claudio. Escalus is genuinely very distressed that Angelo has not listened and that Claudio must die. Escalus and the Provost exit to visit Claudio and the Duke is once again left alone to share his thoughts with the audience.

my brother-justice have I found so severe that he hath forced
me to tell him he is indeed justice.

DUKE If his own life answer the straightness of his proceeding,
it shall become him well, wherein if he chance to fail he hath
sentenced himself. 485

ESCALUS I am going to visit the prisoner. Fare you well.
[*Exeunt ESCALUS and PROVOST.*]

DUKE Peace be with you.
He who the sword of heaven will bear
Should be as holy, as severe; 490
Pattern in himself to know,
Grace to stand, and virtue go;
More nor less to others paying,
Than by self-offenses weighing.
Shame to him, whose cruel striking
Kills for faults of his own liking; 495
Twice treble shame on Angelo,
To weed my vice and let his grow.
O, what may man within him hide,
Though angel on the outward side?
How may likeness made in crimes, 500
Making practice on the times,
To draw with idle spiders strings
Most ponderous and substantial things?
Craft against vice, I must apply. 505
With Angelo tonight shall lie
His old betrothed, but despised;
So disguise shall by the disguised
Pay with falsehood, false exacting,
And perform an old contracting. *Exit.*

487-509 The Duke soliloquizes using a series of rhyming couplets that give a heightened, philosophical impact to his thoughts as he meditates on the nature of men in relation to justice. In many ways this speech lies at the centre of the play's themes of balance, of measure for measure. The speech is constructed of a sequence of antithetical statements that show the Duke desperately trying to come to terms with a world of hypocrisy and false appearances; it is as though he is grappling with his own past attitudes to his role as supreme justice in the land and his own past failings. In focusing on Angelo's hypocrisy he is beginning to understand more about himself. The conclusion that his plan "craft" must be used to balance the "vice" of Angelo (504) is the culmination of the measure for measure theme of the speech. With a final rhyming couplet expressing a decisive conclusion he exits to prepare his plot.

ACT IV

Scene i Enter MARIANA and a Boy.

BOY [*Sings.*] Take, oh take those lips away,
that so sweetly were forsworn,
And those eyes: the break of day,
lights that do mislead the morn;
But my kisses bring again, bring again, 5
Seals of love, but sealed in vain, sealed in vain.

Enter DUKE [*disguised as a friar.*]

MARIANA Break off thy song and haste thee quick away,
Here comes a man of comfort, whose advice
Hath often stilled my brawling discontent. [*Exit Boy.*] 10
I cry you mercy, sir, and well could wish
You had not found me here so musical.
Let me excuse me, and believe me so,
My mirth it much displeased, but pleased my woe.

DUKE 'Tis good, though music oft hath such a charm
To make bad, good, and good provoke to harm. 15
I pray you tell me, hath anybody inquired for me here today?
Much upon this time have I promised here to meet.

MARIANA You have not been inquired after; I have sat here all
day.

Enter ISABELLA.

DUKE I do constantly believe you; the time is come even now. I 20
shall crave your forbearance a little; maybe I will call upon
you anon⁶ for some advantage to yourself.

presently

ACT IV, Scene i

1-23 This Act opens with a new tone, rhythm and setting. The music is used to take us into a more feminine world, momentarily away from the prison, the palace and the bustling streets of Vienna. The scene is probably set inside a room in the city, probably in Mariana's home—"the moated grange" at "St Luke's"—mentioned in III.1.254-255. Perhaps the decor also expresses this gentler world.

Although there has been extensive academic debate about the origin of the song and whether or not it was added to the play by another playwright at a later date, in fact it is appropriate and carefully located at this point in the play. The boy's singing and the quiet presence of Mariana transports the audience toward the human reality of a society in which there are victims; for a brief moment we leave behind the world of politics and bawdy comedy. In some productions the song is sung by Mariana herself. The song itself tells of the sadness of forsaken love as Mariana meditates on her present state since Angelo has deserted her.

As Mariana sees the Duke enter the room she stops the song, sends the boy away and steps forward, perhaps tearfully, to greet the Duke (10). It is possible that the Duke has actually been there from the beginning of the scene, silently watching Mariana and listening to the song. His reference to the music, "Tis good" (14), may be specific rather than simply polite. He is caught up in the slow, gentle rhythm of the scene and takes a moment to muse on another paradox, or measure for measure, as the mood of the music makes him think how it can "make bad, good, and good provoke to harm" (15).

The Duke then changes the mood as he gets down to business asking if anyone has come looking for him, presumably anxiously wondering if Isabella has yet come and if his plan is on course. A moment later she arrives and Mariana is asked to exit in order to leave the Duke alone with Isabella.

MARIANA I am always bound to you. Exit. 25
DUKE Very well met and welcome.
What is the news from this good deputy?
ISABELLA He hath a garden circummured with brick,
Whose western side is with a vineyard backed,
And to that vineyard is a planced⁷ gate
That makes his opening with this bigger key.
This other doth command a little door 30
Which from the vineyard to the garden leads.
There have I made my promise, upon the heavy
Middle of the night, to call upon him.
DUKE But shall you on your knowledge find this way?
ISABELLA I have ta'en a due and wary note upon't. 35
With whispering and most guilty diligence,
In action all of precept, he did show me
The way twice o'er.
DUKE Are there no other tokens
Between you 'greed⁸ concerning her observance?
ISABELLA No, none but only a repair i'th' dark, 40
And that I have possessed him my most stay
Can be but brief, for I have made him know
I have a servant comes with me along
That stays upon me, whose persuasion is
I come about my brother.
DUKE 'Tis well borne up. 45
I have not yet made known to Mariana
A word of this. What hoa, within; come forth.

Enter MARIANA.

I pray you be acquainted with this maid,
She comes to do you good.

ISABELLA I do desire the like.

DUKE [*To MARIANA.*] Do you persuade yourself that I respect you? 50

MARIANA Good Friar, I know you do, and have found it.

Mariana may well be puzzled by what is going on as she withdraws.

wooden

26-45 The rhythm of the scene speeds up as Isabella and the Duke discuss the details of the plot. Isabella has carried out her preparations with diligence and betrays in her tone that she is in fact enjoying the whole masquerade as she expresses her amusement at Angelo, in his enthusiasm, showing her the way in to his chambers twice (38). Similarly, she is pleased with the way she invented a waiting servant to explain the briefness that the night-time visit to Angelo will entail. The Duke, too, seems to take pleasure and excitedly finishes her unfinished verse-line by congratulating her for her clever work: "Tis well borne up" (45). The two characters seem to be finding a natural understanding and are being brought together by a shared feeling about all that is happening; this helps in building credibility for the Duke's proposal at the end of the play (V.1.486).

agreed

47-62 The Duke's excitement continues to grow as he loudly calls out for Mariana and then he rapidly sends them off to discuss the plan. The sense of night approaching is emphasized (55) as the plot moves forward to its coming climax.

The Duke is left alone again to soliloquize. The speech seems designed to give Isabella time to explain all to Mariana, but it seems too short for the job; perhaps, though the audience has been already drawn too far inside the story to even notice. The content of the speech is also strange and seems to be a reflection on the problems faced by rulers, surrounded by rumors and deceit. In the staging, the Duke is in the foreground as Isabella and Mariana

DUKE Take then this your companion by the hand,
Who hath a story ready for your ear.
I shall attend your leisure, but make haste,
The vaporous night approaches. 55

MARIANA [To ISABELLA.] Will't please you walk aside?
[MARIANA and ISABELLA withdraw.]

DUKE O place and greatness, millions of false eyes
Are stuck upon thee; volumes of report
Run with these false and most contrarious quests
Upon thy doings; thousand escapes of wit 60
Make thee the father of their idle dream
And rack^o thee in their fancies.
[MARIANA and ISABELLA come forward.]
Welcome, how agreed?

ISABELLA She'll take the enterprise upon her, Father,
If you advise it.

DUKE It is not my consent, 65
But my entreaty too.

ISABELLA [To MARIANA.] Little have you to say
When you depart from him, but soft and low,
'Remember now my brother.'

MARIANA Fear me not.

DUKE Not, gentle daughter, fear you not at all. 70
He is your husband on a pre-contract;
To bring you thus together, 'tis no sin,
Sith^o that the justice of your title to him
Doth flourish the deceit. Come, let us go,
Our corn's to reap, for yet our tithe's to sow. *Exeunt.* 75

Scene ii Enter PROVOST and POMPEY.

PROVOST Come hither, sirrah. Can you cut off a man's head?

walk around in the background, deep in conversation. The effect, helped on the modern stage by lighting, should be of time telescoped, rather than a naturalistic sense of real time.

distort

63-74 The rhythm picks up again as the scene rushes to a quick end in a flurry of shared verse lines, climaxing with an upward inflected final rhyming couplet as they sweep off stage. In order to make more believable Isabella's agreement to the bed-trick idea it is a good idea to show an understanding and close connection between Mariana and her as they reenter; if Isabella feels strongly for Mariana and her suffering the audience questions less motives for agreeing to the plan. Perhaps they enter holding hands or in an embrace.

Scene ii

1-15 The setting moves back to the prison as the time moves toward midnight. The mood is one of

POMPEY If the man be a bachelor, sir, I can, but if he be a married man, he's his wife's head, and I can never cut off a woman's head.

PROVOST Come, sir, leave your snatches^o and yield me a direct answer. Tomorrow morning are to die Claudio and Barnadine. Here is in our prison a common executioner, who in his office lacks a helper. If you will take it on you to assist him, it shall redeem you from your gyves^o; if not, you shall have our full time of imprisonment, and your deliverance with an unpitied whipping, for you have been a notorious bawd. 10

POMPEY Sir, I have been an unlawful bawd, time out of mind, but yet I will be content to be a lawful hangman. I would be glad to receive some instruction from my fellow partner.

PROVOST What ho, Abhorson,^o where's Abhorson there? 15

Enter ABHORSON.

ABHORSON Do you call, sir?

PROVOST Sirrah, here's a fellow will help you tomorrow in your execution. If you think it meet, compound with him by the year, and let him abide here with you; if not, use him for the present and dismiss him. He cannot plead his estimation^o with you, he hath been a bawd. 20

ABHORSON A bawd, sir? Fie upon him, he will discredit our mystery.^o

PROVOST Go too, sir, you weigh equally, a feather will turn the scale. *Exit.* 25

POMPEY Pray, sir, by your good favor, for surely, sir, a good favor you have but that you have a hanging look. Do you call, sir, your occupation a mystery?

ABHORSON Aye, sir, a mystery.

POMPEY Painting,^o sir, I have heard say, is a mystery, and your whores, sir, being members of my occupation, using painting, do prove my occupation a mystery. But what mystery there should be in hanging, if I should be hanged, I cannot imagine. 30

black humor as the Provost employs Pompey to assist with the execution of Claudio, who readily accepts the commission in exchange for a softer sentence. The Provost, clearly unhappy about the executions set for the following day, is curt and humorless as they discuss the matter. There is more dark humor in the scene when the executioner, Abhorson, is called for (15), and the play on words in his name with "whore" and "abhor" strikes an odd and comic note.

quibbles

shackles

puns on "son of a whore" and "abhorred one"

superior reputation

secret rite

22-40 There is a continuation of this mood as the executioner and the bawd compare professions and make value judgments about the two unpleasant trades. This sequence is typical of the black humor at work so often in the play as the plot itself stops for a few moments.

applying heavy makeup

ABHORSON Sir, it is a mystery.

POMPEY Proof. 35

ABHORSON Every true man's apparel fits your thief.

POMPEY If it be too little for your thief, your true man thinks
it big enough. If it be too big for your thief, your thief
thinks it little enough, so every true man's apparel fits your
thief. 40

Enter PROVOST.

PROVOST Are you agreed?

POMPEY Sir, I will serve him, for I do find your hangman is a
more penitent trade than your bawd; he doth oftener ask
forgiveness.

PROVOST [To ABHORSON.] You, sirrah, provide your block and
your ax tomorrow, four o'clock. 45

ABHORSON [To POMPEY.] Come on, bawd, I will instruct thee in my
trade. Follow.

POMPEY I do desire to learn, sir, and I hope, if you have
occasion to use me for your own turn, you shall find me
yare.^o For truly, sir, for your kindness, I owe you a good turn. 50

PROVOST Call hither Barnadine and Claudio.

[*Exeunt ABHORSON and POMPEY.*]

Th'one has my pity, not a jot the other,
Being a murderer, though he were my brother.

Enter CLAUDIO.

Look, here's the warrant, Claudio, for thy death. 55
'Tis now dead midnight, and by eight tomorrow
Thou must be made immortal. Where's Barnadine?

CLAUDIO As fast locked up on sleep as guiltless labour
When it lies starkly in the traveler's bones.
He will not wake.

PROVOST Who can do good on him? 60

41-54 The Provost reenters (40) and, still upset by what is happening, abruptly asks Abhorson to prepare his "block" and "ax" for tomorrow (45). As they prepare to exit, there is a final comic twist to the sequence as Abhorson offers to teach his trade to Pompey and Pompey, still in good humour, offers to use his trade to please Abhorson (51).

The Provost, unamused, has a brief moment alone in which he shares with the audience his lack of pity for Barnadine, who is to be executed for murder, and his compassion for Claudio (53 and 54). This quick, rhyming couplet, following a scene of black humor, allows a moment of reflection. The connection with the audience is indicative of the changing tones and rhythms of this complex play; so often humor gives way to pain and a rapidly forward-moving scene stops as a character philosophizes and deliberates about the ways of the world.

ready

55-68 Claudio enters and the Provost, uncomfortable with his task, confirms quickly to him that he must die in the morning. Claudio seems to show no emotion, as though he has at last accepted his fate. A loud knocking is heard, shattering the nighttime quietness in the prison, and the reference to "midnight" reminds us of the other action offstage concerning Isabella and Angelo.

As Claudio silently returns to his cell (62), the Provost excitedly hopes that it is a last minute reprieve for Claudio. The tension is high as the Duke

Well, go, prepare yourself. [*Knocking within.*]

But hark, what noise?

Heaven give your spirits comfort! [*Exit CLAUDIO.*]

By and by!

I hope it is some pardon or reprieve
For the most gentle Claudio.

[*Enter DUKE, disguised as a Friar.*]

Welcome Father. 65

DUKE The best and wholesom'st spirits of the night
Envelop you, good Provost. Who called here of late?

PROVOST None since the curfew rung.

DUKE Not Isabel?

PROVOST No. 70

DUKE They will then ere't be long.

PROVOST What comfort is for Claudio?

DUKE There's some in hope.

PROVOST It is a bitter deputy.

DUKE Not so, not so, his life is paralleled 75

Even with the stroke and line of his great justice.

He doth with holy abstinence subdue

That in himself which he spurs on his power

To qualify in others. Were he mealed^o with that

Which he corrects, then were he tyrannous, 80

But this being so, he's just. [*Knocking within.*] Now are they

come. [*Exit PROVOST.*]

This is a gentle Provost; seldom-when^o

The steeld jailer is the friend of men.

[*Enter PROVOST, Knocking within.*]

How now? What noise? That spirit's possessed with haste

That wounds th'unstinking postern^o with these strokes. 85

PROVOST There he must stay until the officer

enters and immediately moves forward the plot as he asks if anyone has yet come (67). The verse-line, rapidly shared back and forth between the Duke and the Provost (68), indicates the sudden speeding-up of the rhythm amid the increasing tension as the Duke anxiously awaits the outcome of the plan.

70-91 The Provost openly expresses his dismay at Angelo's decision to execute Claudio. "It is a bitter deputy" (74), and the Duke feigns a defense for him, while already hinting at the hypocrisy that will soon become apparent. The Duke seems to be testing the reactions of the Provost in the same way that he tests those of Angelo, Isabella, and Claudio; he is always watching intently the characters that he pushes to extremes in order to find out their true characters and feelings.

A loud knocking is again heard, again adding tension to the scene. The Provost may exit at this point to investigate and also leave the Duke alone for his aside about the Provost, but it is also possible for this aside to be staged without an actual and unnecessary exit; it is simply a question of stage positions and it is easy to organize for the Duke to be downstage of the Provost and, consequently, closer to an audience. The Provost indicates later (86) that an officer will open the door, rather than he himself. The Duke continues refusing to explain that Claudio will be reprieved but mysteriously prolongs the game and hints at a change of decision: "You shall hear more ere morning" (91).

stained

seldom is it when

unlocked back door

Arise to let him in; he is called up.

DUKE Have you no countermand^o for Claudio yet
But he must die tomorrow?

PROVOST None, sir, none.

DUKE As near the dawning, Provost, as it is, 90
You shall hear more ere morning.

PROVOST Happily,
You something know, yet I believe there comes
No countermand; no such example have we.
Besides, upon the very siege of justice,
Lord Angelo hath to the public ear 95
Professed the contrary.

Enter a MESSENGER.

This is his lord's man.

DUKE And here comes Claudio's pardon.

MESSENGER [Giving PROVOST a letter.] My lord hath sent you this
note, and by me this further charge: that you swerve not from
the smallest article of it, neither in time, matter, or other 100
circumstance. Good morrow, for as I take it, it is almost day.

PROVOST I shall obey him. [Exit MESSENGER.]

DUKE [Aside.] This is his pardon purchased by such sin
For which the pardoner himself is in.
Hence hath offense his quick celerity
When it is borne in high authority. 105
When vice makes mercy, mercy's so extended
That for the fault's love is th' offender friended.
[To PROVOST.] Now, sir, what news?

PROVOST I told you, Lord Angelo, belike, thinking me remiss
in mine office, awakens me with this unwonted putting on, 110
methinks strangely, for he hath not used it before.

DUKE Pray you let's hear.

PROVOST [Reading.] 'Whatsoever you may hear to the contrary,
let Claudio be executed by four of the clock, and, in the

contrary command

97-107 The Duke cannot contain his anticipation and excitement as he leaps on the Provost's unfinished verse line (97) and finishes it as the messenger enters: "This is his lord's man". The Duke is relieved to see that it is Angelo's servant, as does the Provost, and assumes that he has come to announce the pardon. The messenger delivers a strange and precise message from Angelo that commands the Provost to do exactly what has been set down in the "note." As the Provost begins to unwrap the document and the messenger exits in the background the Duke again has a private exchange with the audience. He muses in rhyming couplets about how quickly Angelo can find mercy for a sinner when he himself indulges in the same sin.

109-119 The Provost expresses irritation that Angelo seems not to fully trust that he will do his duty, as indicated in the command delivered by the messenger from Angelo (98-101), and he then reads the document out aloud. There is a stunned silence on the stage as Angelo's proclamation is read. After the building of expectation of a reprieve, the impact of the brutal command is intense.

afternoon, Barnardine. For my better satisfaction, let me
have Claudio's head sent me by five. Let this be duly per- 115
formed with a thought that more depends on it then we
must yet deliver. Thus fail not to do your office, as you will
answer it at your peril.' What say you to this, sir?

DUKE What is that Barnardine who is to be executed in
th' afternoon? 120

PROVOST A Bohemian born, but here nursed up and bred;
one that is a prisoner nine years old.

DUKE How came it that the absent Duke had not either deli-
vered him to his liberty or executed him? I have heard it 125
was ever his manner to do so.

PROVOST His friends still wrought reprieves for him, and indeed
his fact till now in the government of Lord Angelo came not
to an undoubtful^o proof.

DUKE Is it now apparent? 130

PROVOST Most manifest and not denied by himself.

DUKE Hath he borne himself penitently in prison? How seems he
to be touched?

PROVOST A man that apprehends death no more dreadfully but
as a drunken sleep, careless, reckless, and fearless of what's 135
past, present, or to come, insensible of mortality, and
desperately mortal.

DUKE He wants advice.^o

PROVOST He will hear none, he hath evermore had the liberty of
the prison; give him leave to escape hence, he would not. 140
Drunk many times a day, if not many days entirely drunk.
We have very oft awaked him, as if to carry him to execution,
and showed him a seeming warrant for it, it hath not moved
him at all.

DUKE More of him anon. There is written in your brow, Provost, 145
honesty and constancy; if I read it not truly, my ancient skill
beguiles me. But in the boldness of my cunning, I will lay
myself in hazard. Claudio, whom here you have warrant to
execute, is no greater forfeit to the law than Angelo who

certain

needs spiritual counsel

120-44 The Duke's thoughts work rapidly as he formulates a new plan as his existing one begins to collapse. By ensuring from his conversation with the Provost that Barnardine is an irredeemable, drunken murderer, the Duke is able to proceed with his plan with a clear conscience and is able to recoup some of his lost credibility, although he is beginning to look increasingly less in control of the situation.

145-169 The Duke explains to the Provost his improvised plan of substituting Barnardine's head for Claudio's, but the honest and distressed Provost refuses as he is bound by his "oath" (169). The Duke seems to enjoy working out the details of his new scheme as he demolishes each practical objection

hath sentenced him. To make you understand this in a mani- 150
fested effect, I crave but four days respite, for the which you
are to do me both a present and a dangerous courtesy.

PROVOST Pray, sir, in what?

DUKE In the delaying death.

PROVOST Alack, how may I do it, having the hour limited and 155
an express command, under penalty, to deliver his head in
the view of Angelo? I may make my case as Claudio's to
cross this in the smallest.

DUKE By the vow of mine order, I warrant you, if my instruc- 160
tions may be your guide, let this Barnardine be this mor-
ning executed, and his head borne to Angelo.

PROVOST Angelo hath seen them both and will discover the favor.

DUKE Oh, death's a great disguiser, and you may add to it. 165
Shave the head and tie the beard, and say it was the desire
of the penitent to be so bared before his death; you know
the course is common. If anything fall to you upon this,
more than thanks and good fortune, by the saint whom I
profess, I will plead against it with my life.

PROVOST Pardon me, good Father, it is against my oath.

DUKE Were you sworn to the Duke or to the Deputy? 170

PROVOST To him, and to his substitutes.

DUKE You will think you have made no offence if the Duke
avouch the justice of your dealing?

PROVOST But what likelihood is in that?

DUKE Not a resemblance, but a certainty. Yet since I see you 175
fearful, that neither my coat, integrity, nor persuasion can
with ease attempt you, I will go further than I meant, to
pluck all fears out of you. Look you, sir, here is the hand^o
and seal of the Duke; you know the character, I doubt not,
and the signet^o is not strange to you? 180

PROVOST I know them both.

DUKE The contents of this is the return of the Duke. You shall

made by the Provost; it is as though, having recovered from his initial shock at the enormity of Angelo's duplicity and hypocrisy, the Duke then warms to the idea of punishing him with this elaborate charade and he is pleased by his own inventiveness, even though his plot may seem weak to an audience.

handwriting

official seal

179-93 The Duke is forced to use his own seal (179) to convince the Provost to follow his commands, but he still keeps his actual identity concealed, and he explains that the Duke will return within "two days" (184). The Provost is speechless and clearly shocked by these revelations and plots; his reaction is still one of uncertainty as the Duke reas-

anon over-read it at your pleasure, where you shall find within 185
these two days he will be here. This is a thing that Angelo
knows not, for he this very day receives letters of strange
tenor, perchance of the Duke's death, perchance entering into
some monastery, but by chance nothing of what is writ. Look,
th' unfolding star calls up the shepherd. Put not yourself into
amazement how these things should be; all difficulties are but
easy when they are known. Call your executioner, and off 190
with Barnardine's head. I will give him a present shrift^o and ad-
vise him for a better place. Yet you are amazed, but this shall
absolutely resolve you. Come away, it is almost clear dawn.
[Exeunt.]

Scene iii Enter POMPEY.

POMPEY I am as well acquainted here as I was in our house of 5
profession. One would think it were Mistress Overdone's own
house, for here be many of her old customers. First, here's
young Master Rash,^o he's in for a commodity^o of brown paper
and old ginger, nine score and seventeen pounds, of which
he made five marks ready money. Marry then, ginger was not
much in request, for the old women^o were all dead. Then is
there hereone Master Caper,^o at the suit of Master Threepile,^o
the mercer,^o for some four suits of peach colored satin, which
now peaches^o him a beggar. Then have we here young Dizzy,^o 10
and young Master Deepvow,^o and Master Copperspur,^o and
Master Starvelackey,^o the rapier and dagger man, and young
Dropheir^o that killed lusty Pudding,^o and Master Forthright
the tilter,^o and brave Master Shoetie^o the great traveler, and
wild Halfcan that stabbed Pots, and I think forty more, all 15
great doers in our trade, and are now for the Lord's sake.

Enter ABHORSON.

ABHORSON Sirrah, bring Barnardine hither.

POMPEY Master Barnardine, you must rise and be hanged,

confession

i.e., Hasty i.e., badly
negotiated loan

i.e., ginger lovers
i.e., Frisky i.e., Bald
cloth merchant
makes him appear i.e.,
Foolish
i.e., Liar in Love i.e.,
Worthless
Servant-starver
Heir-killer i.e., Stuffed-
dish
jousting Shoelace

sure him that all will be well: "Put not yourself into amazement how these things should be" (188). The Provost is still not convinced, a few lines later, as the Duke again tells him "Yet you are amazed". Finally, still being coaxed by the Duke, the two of them leave the stage as dawn arrives, shown on the modern stage by lighting, and perhaps helped with a dawn chorus of birds.

Scene iii

1-15 The morning begins with Pompey alone on stage explaining to the audience how many former customers he recognises in the prison. With grim good-humor he goes through his list of names, all of them containing humorous references to character. This sleepy, slow, early morning mood sets the tone for the next sequence when Abhorson asks for Barnardine to be brought in. In director Michael Rudman's Caribbean production Pompey "turns his descriptions of his fellow-inmates into an improvised calypso" (Now, 15 April 1981).

18-40 Pompey calls out to Barnardine, who is

Master Barnardine.

ABHORSON What hoa, Barnardine.

20

BARNARDINE [Within.] A pox^o o' your throats! Who makes that noise there? What are you?

POMPEY Your friends, sir, the hangman. You must be so good, sir, to rise and be put to death.

BARNARDINE [Within.] Away, you rogue, away, I am sleepy.

25

ABHORSON Tell him he must awake, and that quickly too.

POMPEY Pray, Master Barnardine, awake till you are executed and sleep afterwards.

ABHORSON Go in to him and fetch him out.

POMPEY He is coming, sir, he is coming, I hear his straw rustle.

30

Enter BARNARDINE.

ABHORSON Is the ax upon the block, sirrah?

POMPEY Very ready, sir.

BARNARDINE How now, Abhorson? What's the news with you?

ABHORSON Truly, sir, I would desire you to clap into your prayers, for look you, the warrant's come.

35

BARNARDINE You rogue, I have been drinking all night, I am not fitted for't.

POMPEY Oh, the better, sir, for he that drinks all night, and is hanged betimes in the morning, may sleep the sounder all the next day.

40

Enter DUKE [disguised as a Friar.]

ABHORSON Look you, sir, here comes your ghostly father.^o Do we jest now, think you?

DUKE [To BARNARDINE.] Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.

45

disease

lying down off stage; from the bad tempered response we learn that he is not pleased to have just been woken up. Pompey, trying to be helpful, suggests to Barnardine, still off stage, that he can sleep again after he has been executed. The black humor continues as Barnardine staggers in, clearly the worse for wear, and declares that in his hung-over state he is not fit to be executed (36) and Pompey continues with his quips.

father confessor

41-58 As the Duke enters (41) Abhorson assumes that with the Friar a more serious tone will ensue, "Do we jest now, think you" (42), but in fact the almost absurd comedy continues as Barnardine refuses to consent to his own execution. The Duke is perplexed by Barnardine's stubborn refusal to cooperate and is caught off guard as Barnardine sweeps off the stage with a regal final announcement (55).

BARNARDINE Friar, not I, I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets.^o I will not consent to die this day, that's certain.

DUKE Oh, sir, you must, and therefore, I beseech you, Look forward on the journey you shall go.

50

BARNARDINE I swear I will not die today for any man's persuasion.

DUKE But hear you—

BARNARDINE Not a word. If you have anything to say to me, come to my ward, for thence will not I today. Exit.

55

Enter PROVOST.

DUKE Unfit to live or die. Oh gravel heart! After him, fellows, bring him to the block.

[Exit ABHORSON and POMPEY.]

PROVOST Now, sir, how do you find the prisoner?

DUKE A creature unprepared, unmeet for death, And to transport^o him in the mind he is Were damnable.

60

PROVOST Here in the prison, Father, There died this morning of a cruel fever One Ragozine, a most notorious pirate, A man of Claudio's years, his beard and head Just of his color. What if we do omit This reprobate till he were well inclined, And satisfy the deputy with the visage Of Ragozine, more like to Claudio?

65

DUKE Oh, 'tis an accident that heaven provides. Dispatch it presently, the hour draws on Prefixed by Angelo. See this be done, And sent according to command, whiles I Persuade this rude wretch willingly to die.

70

PROVOST This shall be done, good Father, presently. But Barnardine must die this afternoon,

75

sticks

The two hapless guards, Pompey and Abhorson, clumsily and reluctantly have to chase after him, urged on by the Duke (58).

convey to death

59-93 The Duke, feeling his plans frustrated by Barnardine, complains to the Provost who has just reentered (58). The Provost, however, changes the rhythm of the scene and moves it more rapidly forward away from the ponderous dark humor that has so far dominated. Finishing the Duke's unfinished verse line (62), he offers a quick solution to the dilemma with the idea of using the head of a criminal, Ragozine, who has died of fever this same morning. The Duke builds on this faster-moving, more urgent mood and, reminding us that there is little time left to complete the plan, "the hour draws on" (71), immediately agrees to the proposal.

The Provost, worrying as always about the details and his own security, reminds the Duke that Claudio must not be seen. The Duke, again anxious not to lose time, reassures the Provost of his safety and then commands him quickly to press on with the scheme. Whilst the Provost exits to sever the head of Ragozine (84) the Duke has a brief moment alone on stage, during which he explains to the audience how he will send a message to Angelo announcing his return. During these sequences in particular and throughout Act V, the Duke can either be played as tense and serious in the pursuance of his plot for the sake of justice or as in director Tyrone Guthrie's production, as a man enjoying the emotional chaos around him and reveling in the situation: "the puck-

And how shall we continue Claudio,
To save me from the danger that might come
If he were known alive?

DUKE Let this be done:
Put them in secret holds, both Barnardine and Claudio;
Ere twice the sun hath made his journal greeting
To yond^e generation, you shall find
Your safety manifested. 80

PROVOST I am your free dependent.

DUKE Quick, dispatch, and send the head to Angelo.

Exit [PROVOST.]

Now will I write letters to Angelo—
The Provost, he shall bear them—whose contents
Shall witness to him I am near at home,
And that by great injunctions I am bound
To enter publicly. Him I'll desire
To meet me at the consecrated fount,^o
A league below the city, and from thence,
By cold gradation and weal-balanced^o form.
We shall proceed with Angelo. 85 90

Enter PROVOST [with RAGOZINE'S head.]

PROVOST Here is the head, I'll carry it myself.

DUKE Convenient is it. Make a swift return,
For I would commune with you of such things
That want no ear but yours. 95

PROVOST I'll make all speed. *Exit.*

ISABELLA *[Within.]* Peace, hoa, be here.

DUKE The tongue of Isabel. She's come to know
If yet her brother's pardon be come hither,
But I will keep her ignorant of her good,
To make her heavenly comforts of despair
When it is least expected. 100

Enter ISABELLA.

ish Duke is skylarking about the dungeon in the garb of a religious, compounding everybody's agony by his ideas of a joke. . . . (taking) a Mephistophelean pleasure in drawing out the suspense of Angelo's assorted victims" (*World Journal Tribune*, 15 February 1967).

yonder

fountain

i.e., balanced for the people's welfare

94-114 Continuing the rapid forward-moving energy of the scene, the Provost quickly returns with the severed head in his hand and is immediately dispatched to Angelo by the Duke, exiting while finishing another verse line of the Duke's: "I'll make all speed" (97). As he exits in one direction there is already the overlapping sound of Isabella arriving from another (98), thereby continuing the breathless speed of action on stage.

In the short moments before she appears, the Duke again explains to the audience, perhaps unconvincingly, that he will continue to hold the truth from Isabella so that the comfort will be greater when she discovers that her brother is in fact safe. A second, more likely explanation is that the Duke is drawn to her and wishes to prolong the complex game until he feels the moment is best for his own purposes. A third is that he seems to want to observe her reactions, almost as though he is studying her and trying to weigh her up. In most productions the moment is often played as a mixture of all three. He watches her

ISABELLA Hoa, by your leave.

DUKE Good morning to you, fair and gracious daughter.

ISABELLA The better given me by so holy a man. 105

Hath yet the Deputy sent my brother's pardon?

DUKE He hath released him, Isabel, from the world.
His head is off, and sent to Angelo.

ISABELLA Nay, but it is not so.

DUKE It is no other.
Show your wisdom, daughter, in your close patience. 110

ISABELLA Oh, I will to him and pluck out his eyes!

DUKE You shall not be admitted to his sight.

ISABELLA Unhappy Claudio, wretched Isabel,
Injurious world, most damnèd Angelo!

DUKE This nor hurts him, nor profits you a jot,
Forbear it therefore, give your cause to heaven.
Mark what I say, which you shall find
By every syllable a faithful verity.^o 115

The Duke comes home tomorrow, nay dry your eyes.

One of our convent,^o and his confessor, 120

Gives me this instance. Already he hath carried

Notice to Escalus and Angelo,

Who do prepare to meet him at the gates,

There to give up their power. If you can pace your wisdom
In that good path that I would wish it go, 125

And you shall have your bosom on this wretch,

Grace of the Duke, revenges to your heart,

And general honor.

ISABELLA I am directed by you.

DUKE This letter then to Friar Peter give,
'Tis that he sent me of the Duke's return. 130

Say, by this token, I desire his company

At Mariana's house tonight. Her cause and yours

I'll perfect him withal, and he shall bring you

Before the Duke, and to the head of Angelo

Accuse him home and home. For my poor self, 135

truth

religious order

intently as she responds to his information that Claudio's head has been sent, as requested, to Angelo.

Isabella responds not with sadness but fury: "Oh, I will to him and pluck out his eyes" (111), as she realizes the extent of Angelo's treachery. The anger gives way to tears of despair as she feels the full weight of the injustice that has been done to her and Claudio (113-114).

115-40 The Duke tries to persuade Isabella that she can have revenge on Angelo and bring her case to the Duke who is about to return. Lucio's arrival interrupts the proposal and breaks the intimacy between the Duke and Isabella. As he comforts her the Duke is almost whispering his words, probably holding her hands and enjoying the moment of intimacy that is broken by Lucio's arrival. Lucio probably calls out for the Provost before he actually enters (141) thereby causing the Duke to move quickly away from holding Isabella as he asks, with irritation, "Who's here?" (140).

ACT V

Scene i Enter DUKE, VARRIUS, LORDS, ANGELO, ESCALUS, LUCIO,
[OFFICERS] and CITIZENS at several doors.

DUKE [To ANGELO.] My very worthy cousin, fairly met.
[To ESCALUS.] Our old and faithful friend, we are glad to see
you.

ANGELO AND ESCALUS Happy return be to your royal grace!

DUKE Many and hearty thanks to you both.
[To ANGELO.] We have made inquiry of you, and we hear 5
Such goodness of your justice that our soul
Cannot but yield you forth to public thanks
Forerunning^o more requital.

ANGELO You make my bonds still greater.

DUKE Oh, your desert^o speaks loud, and I should wrong it 10
To lock it in the wards of covert bosom,
When it deserves with characters of brass
A fortified residence 'gainst the tooth of time
And razure^o of oblivion. Give me your hand
And let the subject see, to make them know 15
That outward courtesies would fain proclaim
Favors that keep within. Come, Escalus,
You must walk by us on our other hand,
And good supporters are you.

Enter FRIAR PETER and ISABELLA.

FRIAR PETER Now is your time. Speak loud, and kneel before him.

ISABELLA Justice, O royal Duke! Vail your regard 20
Upon a wronged—I would fain have said a maid.^o

anticipating

deserving

erasure

maid: i.e., virgin

ACT V, Scene i

1-25 The opening of the Act, formal and ceremonial, with as many attendant citizens as possible on stage, is designed by the Duke, as part of his plan, to be as public as possible for the confrontation with Angelo.

The Duke lulls Angelo into a false sense of security as he praises him and claims to have had good reports of his "justice" (6). The Duke stresses to Angelo the importance of a public show of how pleased he is with Angelo's rule (14-16). As the Duke takes the hand of Angelo on one side and Escalus on the other as though about to process through the city, Friar Peter and Isabella enter (18) as planned. With prompting from Friar Peter, Isabella throws herself to the ground at the Duke's feet and cries out for "Justice" (20). She begins her speech with this key word and ends it with a pounding, ringing repetition of that same word "justice, justice, justice, justice" (25), repeating the same earlier reference by the Duke (6).

O worthy Prince, dishonor not your eye
By throwing it on any other object
Till you have heard me, in my true complaint,
And given me justice, justice, justice, justice! 25

DUKE Relate your wrongs. In what? By whom? Be brief.
Here is Lord Angelo shall give you justice,
Reveal yourself to him.

ISABELLA O worthy Duke,
You bid me seek redemption of the devil!
Hear me yourself, for that which I must speak 30
Must either punish me, not being believed,
Or wring redress from you. Hear me, oh hear me, here!

ANGELO My lord, her wits, I fear, are not firm.
She hath been a suitor to me for her brother
Cut off by course of justice.

ISABELLA By course of justice! 35

ANGELO And she will speak most bitterly and strange.

ISABELLA Most strange, but yet most truly will I speak.
That Angelo's forsworn, is it not strange?
That Angelo's a murderer, is't not strange?
That Angelo is an adulterous thief, 40
An hypocrite, a virgin violator,
Is it not strange? And strange?

DUKE Nay it is ten times strange!

ISABELLA It is not truer he is Angelo
Than this is all as true as it is strange.
Nay, it is ten times true, for truth is truth 45
To th'end of reck'ning.

DUKE Away with her. Poor soul,
She speaks this in th'infirmary of sense.

ISABELLA O Prince, I conjure thee, as thou believ'st
There is another comfort than this world,
That thou neglect me not with that opinion 50
That I am touched with madness. Make not impossible
That which but seems unlike. 'Tis not impossible

26-47 Isabella continues her pleading to the Duke, using the same, pounding rhythm that ends her speech with a change from the word "justice" to "hear me, oh hear me, here" (32). Her tone is increasingly dramatic and desperate as she tries to ensure the Duke's attention.

Angelo remains outwardly calm, unmoved and dismissive as he patronizingly suggests to the Duke that she is insane. However, he accidentally uses again the key word "justice" (35) and this provokes Isabella into a bitter, ironical echoing back of his words, thereby interrupting and finishing his verse-line. The pattern repeats as Angelo again tries to lightly dismiss her complaint as bitter and "strange" (36) and Isabella flings back his same word "strange" and builds a rhetorical speech around it. The Duke gently mocks her rhetorical repetition of the word as he tries to end the sequence with his own use of the word "Nay it is ten times strange" (42).

Isabella, completely immersed in her emotions, is oblivious to the Duke's use of humour and continues her theme, this time adding to "strange" the word "truth", that she then also repeats several times. The overall effect is to indeed make her seem obsessive and deranged, in spite of the reality of the situation.

At the end of her speech (45), as is so often the case throughout this rapid and passionate scene, the verse line is finished by another character. It is as though the scene never stops but moves forward as an unstoppable wave of words and emotions. The Duke feigns to believe that she really has lost her senses and asks for her to be taken away. He watches all the time Angelo's reactions and Isabella's as he, the Duke, forces her to respond; he is determined to prolong his game of cat and mouse with the two of them.

48-77 Isabella changes direction and, while maintaining a passionate energy in her speech, she begins to construct a more coherent and subtle argument about the differentiation between what seems to be and what actually is: Angelo has the outward trappings of honor but is in fact an "arch-villain" (57). The Duke begins to pile the pressure on

But one, the wickedst caitiff on the ground,
May seem as shy, as grave, as just, as absolute
As Angelo. Even so may Angelo, 55
In all his dressings, caracts,^o titles, forms,
Be an arch-villain. Believe it, royal Prince!
If he be less, he's nothing, but he's more,
Had I more name for badness.

DUKE By mine honesty,
If she be mad, as I believe no other, 60
Her madness hath the oddest frame of sense,
Such a dependency^o of thing on thing,
As e'er I heard in madness.

ISABELLA O gracious Duke,
Harp not on that, nor do not banish reason 65
For inequality, but let your reason serve
To make the truth appear where it seems hid
And hide the false seems true.

DUKE Many that are not mad
Have sure more lack of reason. What would you say?

ISABELLA I am the sister of one Claudio,
Condemned upon the act of fornication 70
To lose his head, condemned by Angelo.
I, in probation of a sisterhood,
Was sent to by my brother; one Lucio
As then the messenger—

LUCIO That's I, an't^o like your grace.
I came to her from Claudio and desired her 75
To try her gracious fortune with Lord Angelo
For her poor brother's pardon.

ISABELLA That's he indeed.

DUKE [To LUCIO.] You were not bid to speak.

LUCIO No, my good lord,
Nor wished to hold my peace.

DUKE I wish you now then.
Pray you take note of it, and when you have 80
A business for yourself, pray heaven you then

signs

logical dependency

if it

Angelo as he acknowledges a sanity in her words. Realising that the Duke is now listening, she completely changes her approach and suddenly, moving away from the rhetorical phrasing and oblique diction, uses a calmer and simpler manner of speech as she begins to relate the story of what has happened. In this way the mood of the scene abruptly shifts and there is, perhaps, a concentrated silence among all on stage, rather than the whispering and laughter that may have gone before. However, as is so often the case in this ever-changing play, the mood lasts only for a moment before it is broken again, this time by Lucio who opportunisticly decides to include himself in the story now that Isabella is being listened to by the Duke (74).

78-87 The Duke, remembering Lucio's past insults, is quick to tell him to be quiet, but there is humour for the audience as Lucio repeatedly tries to involve himself in the unfolding story. Finally, the Duke angrily manages to silence Lucio (87) and Isabella is able to continue.

Be perfect.

LUCIO I warrant^o your honor.

DUKE The warrant's for yourself; take heed to't.

ISABELLA This gentleman told somewhat of my tale.

LUCIO Right. 85

DUKE It may be right, but you are i'th' wrong
To speak before your time. [To ISABELLA.] Proceed.

ISABELLA I went
To this pernicious caitiff deputy—

DUKE That's somewhat madly spoken.

ISABELLA Pardon it,
The phrase is to the matter. 90

DUKE Mended again. The matter; proceed.

ISABELLA In brief, to set the needless process by:
How I persuaded, how I prayed and kneeled,
How he refell'd^o me, and how I replied— 95
For this was of much length—the vile conclusion
I now begin with grief and shame to utter.
He would not but by gift of my chaste body
To his concupiscible intemperate lust
Release my brother; and after much debatement,
My sisterly remorse confutes mine honour, 100
And I did yield to him. But the next morn betimes,
His purpose surfeiting, he sends a warrant
For my poor brother's head.

DUKE This is most likely.

ISABELLA Oh that it were as like as it is true!

DUKE By heaven, fond wretch, you know'st not what thou
speak'st,
Or else thou are suborned^o against his honor 105
In hateful practice. First, his integrity
Stands without blemish; next, it imports no reason
That with such vehemency he should pursue
Faults proper to himself. If he had so offended, 110

assure

refuted

bribed

91-126 Isabella briefly tells her tale, pretending, as she was told to by the Duke when he was in disguise (IV.vi.1-4), that she "did yield" (101) to Angelo as he demanded. The plot twists again as the Duke seemingly rejects Isabella's testimony, takes Angelo's part and calls an officer to take her away to prison. The fairly static stage picture breaks as the officer takes her away and the Duke looks around the people on stage to see if anyone will claim to know Friar Lodowick, the name he himself had taken when disguised as a Friar. It is as though, once again, the Duke is testing the integrity of all around him as he suggests that there is a conspiracy connected to that man. He also seems to be enjoying himself as he squeezes every last drop of drama from the scene. Lucio steps forward, seeing another opportunity to ingratiate himself with the Duke.

He would have weighed thy brother by himself,
And not have cut him off. Someone hath set you on.
Confess the truth, and say by whose advice
Thou cam'st here to complain.

ISABELLA And is this all?
Then, O you blessed ministers above, 115
Keep me in patience, and with ripened time
Unfold the evil which is here wrapped up
In countenance. Heaven shield your grace from woe,
As I thus wronged, hence unbelieved go.

DUKE I know you'd fain be gone. An officer!
To prison with her. [OFFICER arrests ISABELLA.] Shall we thus 120
permit
A blasting and a scandalous breath to fall
On him so near us? This needs must be a practice.
Who knew of your intent and coming hither?

ISABELLA One that I would were here, Friar Lodowick. 125
[Exit with OFFICER.]

DUKE A ghostly father, belike. Who knows that Lodowick?

LUCIO My lord, I know him, 'tis a meddling friar,
I do not like the man. Had he been lay,² my lord,
For certain words he spake against your grace 130
In your retirement, I had swunged³ him soundly.

DUKE Words against me? This a good friar belike,
And to set on this wretched woman here
Against our substitute. Let this friar be found.

LUCIO But yesternight, my lord, she and that friar, 135
I saw them at the prison, a saucy⁴ friar,
A very scurvy fellow.

FRIAR PETER Blessed be your royal grace!
I have stood by, my lord, and I have heard
Your royal ear abused. First hath this woman
Most wrongfully accused your substitute, 140
Who is as free from touch or soil with her
As she from one ungot.⁵

DUKE We did believe no less.

non-clerical

beaten

insolent

unbegotten

128-61 Lucio unknowingly insults the Duke yet again, much to the amusement of the audience, as he lies about the Duke's other persona, Friar Lodowick. Friar Peter, however, quickly puts the plot back on course by asking to bring forth Mariana. He lulls Angelo into false security by declaring that this new witness will prove that Angelo did not "touch or soil" (141) Isabella, although in fact the Friar is digging a deeper trap.

Throughout all these last exchanges and those soon to come Angelo has remained silent, trying to show little reaction and appearing bemused, indifferent but never troubled. Lucio, meanwhile, is put out by Friar Peter's defense of Lodowick; he acts hurt that he might be disbelieved and waits for his next moment to strike back.

Know you that Friar Lodowick that she speaks of?

FRIAR PETER I know him for a man divine and holy, 145
Not scurvy, nor a temporary meddler
As he's reported by this gentleman,
And on my trust, a man that never yet
Did, as he vouches, misreport your Grace.

LUCIO My lord, most villanously, believe it.

FRIAR PETER Well, he in time may come to clear himself, 150
But at this instant he is sick, my lord,
Of a strange fever. Upon his mere request,
Being come to knowledge that there was complaint
Intended 'gainst Lord Angelo, came I hither
To speak as from his mouth what he doth know 155
Is true and false, and what he with his oath
And all probation will make up full clear
Whensoe'er he's convented. First, for this woman,
To justify this worthy nobleman
So vulgarly and personally accused, 160
Her shall you hear disproved to her eyes,
Till she herself confess it.

DUKE Good Friar, let's hear it. 165
[Exit FRIAR PETER.]

Do you not smile at this, Lord Angelo?
Oh heaven, the vanity of wretched fools!
Give us some seats. [Two chairs are brought in.] Come cousin 165
Angelo,
In this I'll be impartial. [He and ANGELO sit.] Be you judge
Of your own cause.

Enter [FRIAR PETER with] MARIANA [Veiled.]

Is this the witness, Friar?
First let her show her face, and after, speak.

MARIANA Pardon, my lord, I will not show my face 170
Until my husband bid me.

DUKE What, are you married?

MARIANA No, my lord.

162-68 The stage has probably remained relatively informally arranged throughout the first part of the scene. After the processional entrance and Isabella's intervention the Duke has been centrally positioned, with Escalus and Angelo close by, as the other characters, Lucio, and Friar Peter have stepped forward to speak to the Duke, with the other assembled spectators gathered around. Now, there is a deliberate change in pattern indicated as they await the arrival of Mariana. The Duke commands seats to be brought for himself and Angelo so that the arrangement will now look more like a formal court ("Give us some seats" (165)). The Duke deliberately sets Angelo up in the central position so that he is unable to avoid becoming, in effect, the judge of his own case, as the Duke himself states (166). With the other attendant characters circled around the chairs, Angelo is fully focused on, trapped at centre stage as the witness arrives.

The Duke assumes the role of interrogator to Mariana, whilst Angelo must sit closely by and silently watch. Because she is veiled, the drama of the situation is heightened as Angelo anxiously tries to understand what is happening. The Duke clearly enjoys playing out the end-game to his plan that he has consciously made as public as possible to maximize the discomfort and humiliation for Angelo.

169-99 There is silence among the onlookers as the interrogation begins with simple, economical

202-22 Mariana theatrically takes off her mask or veil (204) and tells Angelo that it was she that 'did

"husband" (199).
aim the mortal blow as she identifies Angelo as her
this same last moment of hope for Angelo. Mariana
discredit what Isabella's claim against him. But, at
Angelo thinks he has found a way out as this that will
man. At this moment, probably leaping to his feet,
assumes that Isabella has also accused another
ing, not realising that he is the "husband" in question.
Angelo, confused by the direction that this is all tak-
"husband" is accused of fornication by Isabella.
version of events implies, ambiguously, that her
takes the Duke Mariana, maintaining her enigmatic
this way it amuses the audience as much as it in-
child carried away by the excitement of a game. In
need to blunt out his opinions is almost like that of a
drunk then, my Lord" (187). Lucio's unstoppable
Mariana's testimony with vulgar humor. "He was
lines after he again tries to puncture the riddles of
perhaps restrained at this point by a guard, but a few
wife" (177). The Duke tries to silence Lucio, who is
the Duke's words she is "neither maid, widow, nor
long, who suggests that she must be a prostitute if, in
again by Lucio, unable as always to keep quiet for
prose questions and answers. The tension is broken

159

others

sexually known

prostitute

unmarried, i.e., a virgin

158

Act V, Scene i

DUKE Are you a maid?^o

MARIANA No, my lord.

DUKE A widow then?

175

MARIANA Neither, my lord.

DUKE Why you are nothing then: neither maid, widow, nor wife?

LUCIO My lord, she may be a punk,^o for many of them are
neither maid, widow, nor wife.

DUKE Silence that fellow! I would he had some cause to prattle 180
for himself.

LUCIO Well, my lord.

MARIANA My lord, I do confess I ne'er was married,
And I confess besides I am no maid;
I have known^o my husband, yet my husband 185
Knows not that ever he knew me.

LUCIO He was drunk then, my lord, it can be no better.

DUKE For the benefit of silence, would thou wert so too.

LUCIO Well, my lord.

DUKE This is no witness for Lord Angelo. 190

MARIANA Now I come to't, my lord.

She that accuses him of fornication,
In self-same manner doth accuse my husband,
And charges him, my lord, with such a time 195
When I'll depose I had him in mine arms
With all th'effect of love.

ANGELO Charges she more^o than me?

MARIANA Not that I know.

DUKE No? You say your husband.

MARIANA Why just, my lord, and that is Angelo,
Who thinks he knows that he ne'er knew my body, 200
But knows, he thinks, that he knows Isabel's.

ANGELO This is a strange abuse! Let's see thy face.

Act V, Scene i

160

MARIANA [Unveiling.] My husband bids me, now I will unmask.
This is that face, thou cruel Angelo,
Which once thou swor'st was worth the looking on. 205
This is the hand which with a vowed contract
Was fast belocked in thine. This is the body
That took away the match from Isabel
And did supply thee at thy garden-house
In her imagined person. 210

DUKE [To ANGELO.] Know you this woman?

LUCIO Carnally, she says!

DUKE Sirrah, no more!

LUCIO Enough, my lord.

ANGELO My lord, I must confess, I know this woman, 215
And five years since there was some speech of marriage
Betwixt myself and her, which was broke off,
Partly for that her promised proportions^o
Came short of composition, but in chief 220
For that her reputation was disvalued
In levity." Since which time of five years
I never spake with her, saw her, nor heard from her,
Upon my faith, and honor.

MARIANA Noble Prince,
As there comes light from heaven, and words from breath, 225
As there is sense in truth, and truth in virtue,
I am affianced this man's wife as strongly
As words could make up vows. And, my good lord,
But Tuesday night last gone, in's^o garden house,
He knew me as a wife. As this is true, 230
Let me in safety raise me from my knees,
Or else forever be confixed here
A marble monument.

ANGELO I did but smile till now.
Now, good my lord, give me the scope of justice!
My patience here is touched; I do perceive 235
These poor informal women are no more
But instruments of some more mightier member
That sets them on. Let me have way, my lord,

161

supply" (209) him the night before. As the Duke
sharply turns to Angelo who is now seated again, he
finishes Mariana's verse-line without allowing any
pause and asks him, "Know you this woman?" (211).
Again, the tension is cracked open by Lucio, who
responds before Angelo can, and jokes with the sex-
ual pun on the word "know" (211). The furious Duke
silences him and Angelo who, thanks to Lucio, has
had a moment to gather his thoughts, tries to dis-
credit her by suggesting that he broke off his rela-
tionship with her five years ago because of her tar-
nished "reputation" (220). From this moment on the
actor playing Angelo begins to panic and his silence
has to break as he begins to understand that his
world of deceit is about to crash open; it is the first
time in the scene that we see an expression of emo-
tion from him. Mariana kneels in front of the Duke
and reasserts the truth of what she has said.

i.e., dowry

promiscuity

in his

231-257 Suddenly, Angelo leaps back to his feet
and seems to explode with anger as he, like Isabella
before him, demands "justice" (233). The Duke
stands up, agrees to Angelo's request and offers
Escalus to take his place in order to assist Angelo in
his search for justice. He sends the Provost off to find
Lodowick and then exits himself, leaving Escalus and
Angelo as judges. This emphatic repetition of a sin-
gle word is unusual in Shakespeare's plays and in
this instance focuses very specifically this central
theme of the play.

To find this practice out.

DUKE Aye, with my heart,
And punish them to your height of pleasure.
Thou, foolish Friar, and thou, pernicious woman,
Compact^c with her that's gone. Think'st thou thy oaths,
Though they would swear down each particular saint,
Were testimonies against his worth and credit
That's sealed in approbation? You, Lord Escalus,
Sit with my cousin, lend him your kind pains
To find out this abuse, whence 'tis derived.
There is another friar that set them on,
Let him be sent for.

FRIAR PETER Would he were here, my lord, for he indeed
Hath set the women on to this complaint;
Your Provost knows the place where he abides,
And he may fetch him.

DUKE Go, do it instantly. [Exit PROVOST.]
And you, my noble and well-warranted cousin
Whom it concerns to hear this matter forth,
Do with your injuries as seems you best
In any chastisement. I for awhile
Will leave you, but stir not you till you have
Well determined upon these slanderers.

ESCALUS My Lord, we'll do it thoroughly.^d
 [Exit DUKE; ESCALUS takes his chair.]
Signior Lucio, did not you say you knew that Friar Lodo-
wick to be a dishonest person?

LUCIO *Cucullus non facit monachum*^e: honest in nothing but in his
clothes; and one that hath spoke most villanous speeches of
the Duke.

ESCALUS We shall entreat you to abide here till he come, and
enforce them against him. We shall find this friar a notable^f
fellow.

LUCIO As any in Vienna, on my word.

ESCALUS Call that same Isabel here once again, I would speak
with her. [To ANGELO.] Pray you, my lord, give me leave to

conspire

thoroughly

the hood does not make the
monk (Latin)

notorious

258-79 As the Duke exits, Escalus sits down and takes over the proceedings by interrogating Lucio who continues with his usual sexual innuendoes and slanders. The Duke, after a very quick change, reenters with the Provost and Isabella.

Lucio increasingly enjoys himself as he warms to his role of witness for the defense and continues to joke as Escalus begins to question Isabella (278). Before she can respond the focus shifts to the disguised Duke, gleefully identified by Lucio: "here comes the rascal I spoke of" (280).

question, you shall see how I'll handle her.

LUCIO Not better than he, by her own report.

ESCALUS Say you?

LUCIO Marry, sir, I think if you handled her privately, she would
sooner confess; perchance publicly she'll be ashamed.

Enter OFFICERS with ISABELLA.

ESCALUS I will go darkly to work with her.

LUCIO That's the way, for women are light^g at midnight!

ESCALUS Come on, mistress, here's a gentlewoman denies all
that you have said.

Enter DUKE [disguised as a FRIAR] with PROVOST.

LUCIO My lord, here comes the rascal I spoke of, here, with
the Provost.

ESCALUS In very good time. Speak not you to him till we call
upon you.

LUCIO Mum.

ESCALUS [To DUKE.] Come, sir, did you set these women on to
slander Lord Angelo? They have confessed you did.

DUKE 'Tis false.

ESCALUS How? Know you where you are?

DUKE Respect to your great place, and let the devil
Be sometime honored for his burning throne.
Where is the Duke? 'Tis he should hear me speak.

ESCALUS The Duke's in us, and we will hear you speak.
Look you speak justly.

DUKE Boldly, at least. But, oh poor souls,
Come you to seek the lamb here of the fox?
Good night to your redress! Is the Duke gone?
Then is your cause gone too. The Duke's unjust
Thus to retort your manifest appeal

promiscuous

285-320 The Duke, relishing his final performance as Friar Lodowick, deliberately provokes Escalus by the challenging tone of his responses, and by his attacks on himself as the Duke. Significantly, it is the attacks on the Duke that bring about anger in Escalus for the first time in the play until he shouts out for Friar Lodowick to be taken to prison (320). Now Angelo, feeling back in control of the situation, takes over the interrogation, exactly, perhaps, as the Duke had hoped.

166 Act V, Scene i

And put your trial in the villain's mouth,
Which here you come to accuse. 300

LUCIO This is the rascal! This is he I spoke of!

ESCALUS Why thou unreverend and unhallowed friar!
Is't not enough thou hast suborned these women
To accuse this worthy man, but in foul mouth, 305
And in the witness of his proper ear,
To call him villain, and then to glance from him
To the Duke himself, to tax him with injustice?
Take him hence. To the rack with him! We'll towze^o you
Joint by joint, but we will know his purpose.
What? Unjust? 310

DUKE Be not so hot! The Duke dare
No more stretch this finger of mine than he
Dare rack his own. His subject am I not,
Nor here^o provincial. My business in this state
Made me a looker-on here in Vienna, 315
Where I have seen corruption boil and bubble
Till it o'er-run the stew. Laws for all faults,
But faults so countenanced that the strong statutes
Stand like the forfeits in a barber's shop,^o
As much in mock as mark.

ESCALUS Slander to the state!
Away with him to prison! 320

ANGELO What can you vouch against him, Signior Lucio?
Is this the man that you did tell us of?

LUCIO 'Tis he, my lord. Come hither, goodman bald-pate, do
you know me? 325

DUKE I remember you, sir, by the sound of your voice. I met
you at the prison, in the absence of the Duke.

LUCIO Oh, did you so? And do you remember what you said
of the Duke?

DUKE Most notably, sir.

LUCIO Do you so, sir? And was the Duke a fleshmonger^o, a
fool, and a coward, as you then reported him to be? 330

167

pull

of here

i.e., public lists of customer's crimes

323-49 Thoroughly delighting in his center-stage role, Lucio continues to slander Friar Lodowick and feigns indignation at his responses. There is knowing laughter for the audience as the Duke protests, "I love the Duke as I love myself" (337). Escalus is again incensed by the Friar's words and works himself up into an agitated state as he repeatedly calls for the Friar and the others to be arrested. As the Provost attempts to do this a scuffle ensues; Lucio joins in vociferously to assist the Provost and in the comic chaos that follows he unmasks the Duke (349).

fornicator

168 Act V, Scene i

DUKE You must, sir, change persons with me ere you make that
my report. You indeed spoke so of him, and much more,
much worse.

LUCIO Oh thou damnable fellow! Did not I pluck thee by the
nose for thy speeches? 335

DUKE I protest, I love the Duke as I love myself.

ANGELO Hark how the villain would close now, after his
treasonable abuses!

ESCALUS Such a fellow is not to be talked withal. Away with him
to prison! Where is the Provost? Away with him to prison! Lay
bolts^o enough upon him. Let him speak no more. Away with
those giglets^o too, and with the other confederate companion. 340

DUKE Stay, sir, stay a while. [Provost tries to arrest him.]

ANGELO What, resists he? Help him Lucio. 345

LUCIO Come sir, come sir, come sir. Foh,^o sir! Why you
bald-pated lying rascal! You must be hooded must you?
Show your knave's visage with a pox to you! Show your
sheep-biting^o face, and be hanged an^o hour. Will't not off?
[He pulls off the Friar's hood and discovers the Duke.]

DUKE Thou art the first knave that ere mad'st a duke. 350
First, Provost, let me bail these gentle three.
[To LUCIO.] Sneak not away, sir, for the friar and you
Must have a word anon. Lay hold on him.
[Officer arrests LUCIO.]

LUCIO This may prove worse than hanging. 354

DUKE [To ESCALUS.] What you have spoke, I pardon. Sit you down,
We'll borrow place of him. [He takes ANGELO's chair.]
[To ANGELO.] Sir, by your leave,
Hast thou or word, or wit, or impudence
That yet can do thee office? If thou hast,
Rely upon it till my tale be heard,
And hold no longer out.

ANGELO Oh, my dread^o lord,
I should be guiltier than my guiltiness
To think I can be undiscernible 360

169

i.e., chains
lewd girls

Oh!

thieving in an

350-373 There is once again silence on stage as Escalus and Angelo stand up as they see the Duke. He quips to the stunned Lucio that he has just created a Duke, a task normally taken on by the King. As the Duke turns to tell the Provost to release Friar Peter, Mariana and Isabella, who are by now held by the Provost and guards, Lucio tries to slip off (352); he is stopped by a guard at the Duke's command. The Duke tells the amazed Escalus to sit and pointedly sits himself in Angelo's vacated chair, thus becoming himself judge again: "We'll borrow place of him" (356). When asked by the Duke to speak, Angelo accepts that the truth is now known and simply completes his role as judge and passes his own death sentence (367). However, the Duke barely listens to Angelo as he finishes his verse-line (368) by calling for Mariana and sending her and Angelo off to be immediately married. At this command Friar Peter, Angelo, Mariana and the Provost leave the stage, leaving the focus on Isabella, Escalus and the Duke.

dreaded

When I perceive your grace, like power divine,
Hath looked upon my passes. Then, good Prince,
No longer session^o hold upon my shame, 365
But let my trial be mine own confession.
Immediate sentence then, and sequent death,
Is all the grace I beg.

DUKE Come hither, Mariana.
[To ANGELO.] Say, was't thou ere contracted to this woman?

ANGELO I was, my lord. 370

DUKE Go take her hence and marry her instantly.
Do you the office, Friar, which consummate,
Return him here again. Go with him, Provost.
[Exeunt ANGELO, MARIANA, FRIAR PETER, and PROVOST.]

ESCALUS My Lord, I am more amazed at his dishonor
Than at the strangeness of it.

DUKE Come hither, Isabel. 375
Your friar is now your prince. As I was then
Advertising and holy to your business,
Not changing heart with habit, I am still
Attorned at your service.

ISABELLA Oh give me pardon 380
That I, your vassal, have employed and pained
Your unknown sovereignty.

DUKE You are pardoned, Isabel.
And now, dear maid, be you as free to us.
Your brother's death, I know, sits at your heart,
And you may marvel why I obscured myself,
Laboring to save his life, and would not rather 385
Make rash remonstrance^o of my hidden power
Than let him so be lost. Oh most kind maid,
It was the swift celerity^o of his death,
Which I did think with slower foot came on,
That brained my purpose. But peace be with him, 390
That life is better life, past fearing death,
Than that which lives to fear. Make it your comfort,
So happy is your brother.

public trial

375-403 The mood of the play changes as the Duke plays out the last movement of his plan. If the Duke has for much of the play been played as a ruler often out of control and uncertain of his decisions, this is the moment when he regains a feeling of power and surety of touch. Now that he has revealed his disguise, the practical mechanics of the plan are complete but the spiritual journey has not yet ended. The Duke prolongs the secret of Claudio's reprieve from death until all the central characters have exposed fully their true inner selves. As he confirms to Isabella that her brother is indeed dead she accepts it calmly (393). Throughout this sequence the Duke is watching carefully every response from Isabella as his last, perhaps cruel test of her is played out.

demonstration

speed

ISABELLA I do, my lord

Enter ANGELO, MARIANA, FRIAR PETER and PROVOST.

DUKE For this new-married man approaching here,
Whose salt^o imagination yet hath wronged 395
Your well defended honor, you must pardon
For Mariana's sake. But as he adjudged your brother,
Being criminal, in double violation
Of sacred chastity and of promise-breach,
Thereon dependent for your brother's life,
The very mercy of the law cries out
Most audible, even from his proper tongue,
'An Angelo for Claudio, death for death.
Haste still pays haste, and leisure answers leisure;
Like doth quit like, and measure still for measure'!
Then, Angelo, thy fault's thus manifested, 405
Which though thou would'st deny, denies thee vantage.
We do condemn thee to the very block
Where Claudio stooped to death, and with like haste.
Away with him.

MARIANA O my most gracious lord, 410
I hope you will not mock me with a husband?

DUKE It is your husband mocked you with a husband;
Consenting to the safeguard of your honor,
I thought your marriage fit, else imputation,
For that he knew you might reproach your life 415
And choke your good to come. For his possessions,
Although by confutation^o they are ours,
We do enstate and widow you with all
To buy you a better husband.

MARIANA O my dear lord, 420
I crave no other, nor no better man.

DUKE Never crave him, we are definitive.

MARIANA [Kneeling.] Gentle my liege.

DUKE You do but lose your labor.
Away with him to death. [To LUCIO.] Now, sir, to you.

lewd

Matthew 7:1-2: "Judge not, that ye be not judged. For with what judgement ye judge, ye shall be judged, and with what measure ye mete, it shall be measured to you again"

403-29 As soon as Angelo, Mariana, Friar Peter and the Provost reenter, the Duke announces that Angelo must die in exchange for the death of Claudio: "death for death" (403) and "measure still for measure" (405). But, as he commands that Angelo be taken away to be executed, Mariana intercedes (410) and begs for him to be spared. When the Duke refuses mercy, she continues to plead and kneels at his feet (422); in desperation she turns to Isabella, perhaps takes hold of her, and pleads with her to support her request. The Duke, having achieved exactly the situation that he had ingeniously manipulated, deliberately tightens the screw on Isabella, testing her to the full as he reminds her that her brother's death is due to Angelo (429).

disproving

MARIANA O my good lord! Sweet Isabel, take my part!
Lend me your knees, and all my life to come
I'll lend you all my life to do you service. 425

DUKE Against all sense you do importune her.
Should she kneel down, in mercy of this fact,
Her brother's ghost his paved^o bed would break
And take her hence in horror.

MARIANA Isabel, 430
Sweet Isabel, do yet but kneel by me,
Hold up your hands, say nothing, I'll speak all.
They say best men are molded out of faults,
And for the most, become much more the better
For being a little bad. So may my husband. 435
O Isabel, will you not lend a knee?

DUKE He dies for Claudio's death.

ISABELLA [Kneeling.] Most bounteous sir,
Look, if it please you, on this man condemned
As if my brother lived. I partly think 440
A due sincerity governed his deeds
Till he did look on me. Since it is so,
Let him not die. My brother had but justice,
In that he did the thing for which he died.
For Angelo,
His act did not o'ertake his bad intent, 445
And must be buried but as an intent
That perished by the way. Thoughts are no subjects,
Intent but merely thoughts.

MARIANA Merely, my lord.

DUKE Your suit's unprofitable. Stand up I say.
[ISABELLA and MARIANA rise.] 450
I have bethought me of another fault.
Provost, how came it Claudio was beheaded
At an unusual hour?

PROVOST It was commanded so.

DUKE Had you a special warrant for the deed?

PROVOST No my good lord, it was by private message.

stone-covered

437-71 Isabel is the first character in the play to rise above personal grievance and desire for revenge as she kneels beside Mariana and adds her voice to Mariana's and begs the Duke to spare Angelo. However, this comes, perhaps only after a substantial pause as in the famous Peter Brook production at Stratford-upon-Avon of 1950 where the actress, Barbara Jefford, took an agonizingly long pause before adding her voice to that of Mariana, repeated in director Adrian Noble's production: "when she finally, after an upstage turn and prolonged pause, pleads for Angelo's life..." (*The Guardian*, 18 April 1984). In this way of playing the moment the decision is painful and not easy for Isabella. However, it is also possible to show Isabella as already sympathetic to Mariana and quick to show emotional female solidarity and perhaps Isabella can embrace her before pleading on her behalf. The short verse line (444) suggests that even having declared her support for mercy, she still swallows and finds it difficult to talk about Angelo and what he has done. Finally, though, she surprises everyone by finding compassion for Angelo and even by trying to understand what he has done as she declares that it was meeting her that corrupted him away from honest intentions (441-442). The Duke can hardly hide his pleasure at her extraordinary gesture of forgiveness as he plays out the final moments of his elaborate game and prompts the Provost to declare that one prisoner, Barnadine, has been spared. Angelo, either showing genuine repen-

DUKE For which I do discharge you of your office.
Give up your keys. 455

PROVOST Pardon me, noble lord,
I thought it was a fault, but knew it not,
Yet did repent me after more advice.
For testimony whereof, one in the prison 460
That should by private order else have died,
I have reserved alive.

DUKE What's he?

PROVOST His name is Barnadine.

DUKE I would thou hadst done so by Claudio.
Go fetch him hither, let me look upon him. [Exit PROVOST.]

ESCALUS I am sorry one so learned and so wise 465
As you, Lord Angelo, have still appeared,
Should slip so grossly, both in the heat of blood^o
And lack of tempered judgement afterward.

ANGELO I am sorry that such sorrow I procure,
And so deep sticks it in my penitent heart,
That I crave death more willingly than mercy, 470
'Tis my deserving, and I do entreat it.

Enter PROVOST, BARNARDINE, CLAUDIO [hooded] and JULIET,
[with a baby.]

DUKE Which is that Barnadine?

PROVOST This, my lord.

DUKE There was a friar told me of this man.
Sirrah, thou art said to have a stubborn soul
That apprehends no further than this world, 475
And squar'st thy life according. Thou'rt condemned,
But for those earthly faults, I quit them all,
And pray thee take this mercy to provide
For better times to come. Friar, advise him,
I leave him to your hand. What muffled fellow's that? 480

PROVOST This is another prisoner that I saved,
Who should have died when Claudio lost his head,

passion

tance and acknowledgment of grief or desperately trying to show such emotions, reaffirms the judgment that he does deserve to be spared. There is little said and minimum textual evidence for deciding how genuine or not his sudden sense of regret really is; many productions have differed in their final interpretation of Angelo's last moments in the play.

471-97 The theatricality of this play continues through to the end as the Provost, Barnadine and Juliet enter, accompanied by the hooded figure of Claudio (471). As the Duke pretends not to know who is under the hood, the Provost reveals him to be Claudio. As the onlookers gasp, Angelo begins to break down with emotion for the first time in the play and Claudio looks at Isabella in silence, the Duke takes Isabella's hand and proposes marriage. As the Duke stands by her side, Claudio holds Juliet and Angelo stands by his new wife Mariana in apparent reconciliation. Lucio tries to slip off until stopped by the Duke (494).

As like almost to Claudio as himself.

[PROVOST removes CLAUDIO'S hood.]

DUKE [To ISABELLA.] If he be like your brother, for his sake
Is he pardoned, and for your lovely sake 485
Give me your hand and say you will be mine,
He is my brother too. But fitter time for that.
By this Lord Angelo perceives he's safe;
Methinks I see a quick'ning^o in his eye.
Well, Angelo, your evil quits you well. 490
Look that you love your wife; her worth, worth yours.
I find an apt remission in myself,
And yet here's one in place I cannot pardon.
[To LUCIO.] You, sirrah, that knew me for a fool, a coward, 495
One all of luxury, an ass, a madman.
Wherein have I so deserved of you
That you extol me thus?

LUCIO 'Faith, my lord, I spoke it but according to the trick. If
you will hang me for it you may, but I had rather it would
please you I might be whipped. 500

DUKE Whipped first, sir, and hanged after.
Proclaim it, Provost, round about the city,
If any woman wronged by this lewd fellow,
As I have heard him swear himself there's one 505
Whom he begot with child, let her appear,
And he shall marry her. The nuptial finished,
Let him be whipped and hanged.

LUCIO I beseech your highness, do not marry me to a whore!
Your highness said even now I made you a Duke; good my
lord, do not recompence me in making me a cuckold.^o 510

DUKE Upon mine honor, thou shalt marry her.
Thy slanders I forgive, and therewithal
Remit^o thy other forfeits.^o Take him to prison,
And see our pleasure herein executed.

LUCIO Marrying a punk, my lord, is pressing to death,
Whipping and hanging! 515

DUKE Slandering a prince deserves it.
[OFFICERS exeunt with LUCIO.]

restoration of life

499-517 In the humorous exchanges that follow, much to the amusement to all on stage, the Duke promises to marry Lucio to the prostitute that he earlier boasted to have made pregnant and deserted; for Lucio this is the worst imaginable fate. However, in the end in spite of all his slanders and misdeeds, it is his quick wit that saves him.

husband of an adulterous wife

cancel punishments

Chapter 5: *Performance in Bali* Published text

Chapter 1: Past and Present

When the bomb exploded in the Sari Club in Legian Street, Kuta, Bali on October 12, 2002 a wave of anguish swept through Balinese life. Although Bali has not been immune to great pain, violence and suffering over the centuries, recent times had been peaceful and relatively prosperous within the economically struggling country of Indonesia. The development of tourism through the 1980s and 1990s had generally established a peaceful life for most inhabitants. The bombing by Muslim extremists shattered that peace in many ways and not all of them evident to the outsider. The effect was on various levels from the financial and political to the religious, cultural and philosophical. It was to the Balinese as though the delicate and harmonious balance between good and evil had been destroyed. In the Balinese way of seeing the universe, good and evil always coexist: one cannot exist without the other. Throughout Balinese art, religion and philosophy there is constant reference to this idea of a balanced universe that recognises the existence of both forces, *rwa bhineda*. Unlike the dominant, simplistic western concept of the need to defeat evil and divide the world between the good guys and the villains, the Balinese view is that evil spirits exist and that you need to deal with them, appease them, pacify them, distract them or transform them into good spirits, but you never defeat them. When there is an imbalance and evil is strong in the world you must create more good to regain the balance and so goodness, temple ceremonies, religious duty to the community must all be increased as a response.

Most performance forms in Bali, apart from the completely secular, deal at some point with this fact of existence as part of the rituals they are connected with and in response to the bomb outrage many performances took place all over the island in response to the imbalance that had been caused. The evil spirits were dominating and had to be pacified and harmony restored. Some of this performance was well documented in articles by academic observers as the extraordinary manifestation of art as a weapon against violence unfolded. Of course the conventional military and police responses took place simultaneously, but the purification rituals of performances were considered as potent and important. Culture is a weapon in Bali (Jenkins and Catra, 2004, 71) and has historically been an important part of a defence strategy against the outside world. It is the powerful and enduring sense of cultural identity that has helped defend Bali from outside forces over the centuries. Bali is still the last tiny island that resisted the Muslim advance across Asia. The sweep across the Indonesian island was stopped dead at Bali leaving it as the final Hindu outpost of a lost culture in the region as the remaining key Majapahut elite fled to join their relatives there. By early in the Sixteenth Century all Buddhist/Hindu areas had almost completely disappeared throughout what is now known as Indonesia and Bali was the only remaining entity. The Mahajaput Empire, itself a complex mixture of Buddhist and Hindu culture had conquered Bali as early as 1343 and brought with it Buddhist and Hindu/Shiwa related religion and the Ramayana and Mahabharata and religious, philosophical and performance traditions that integrated with the existing traditions to produce the rich, culture that survives until today.

When the Dutch empire colonised the region, Bali offered the strongest resistance, including mass suicide, known in the history books as *puputan* in the face of superior weaponry and a war that was impossible to win. The resistance was not just for political reasons of independence but also as a passionate desire to protect a deeply ingrained culture. When the Japanese invaded Bali, landing in Sanur on February 18th 1942, during World War II, many Balinese intellectuals and others welcomed the Japanese as an Asian controlling force that they thought would be more in sympathy with Balinese ideals; later it was universally understood not to be the way Japanese rule worked out by the end period of the war. In the first period after the invasion, the new colonial rulers were indeed sympathetic to Balinese social structures and culture but this sympathy fell away as the war turned against Japan and a much harsher rule.

Even the Dutch rulers recognised the unique exquisiteness of Balinese cultural identity and took steps to help preserve it, although they mainly had in mind the concept of the Balinese paradise island of culture suitable for wealthy Dutch tourists. This exotic and mysterious paradise was popularised during the 1920s and 1930s by numerous artists, anthropologists and artists who made the pilgrimage to Bali and wrote and visually depicted the great culture from the past that still survived. There was always the colonial implication that this was a fascinating but ultimately naïve and early civilisation clearly inferior to the modern European cultural environment. However, the Balinese, typically, learnt new ideas and skills from their foreign visitors/rulers and created numerous new styles and forms of visual and performing arts that retained a powerful, central Balinese consciousness. The new forms did not replace but sat side by side with the traditional

forms. Most tourists today witnessing the *Kecak* dance, performed daily for tourists, will be blissfully unaware that the traditional, ancient ceremony/performance they are attending was choreographed by the German artist and choreographer Walter Spies, in the 1920s, based on mixing together bits of different existing forms. The present invasion of foreign tourists that began during the Dutch rule and has mushroomed in recent years is also not feared due to the intense cultural confidence that permeates throughout Balinese society. Foreign influences are generally welcomed and in some cases adopted within Balinese sensibilities rather than hostilely rejected as there is little fear of the loss of identity that is so common in many other cultures when faced with overwhelming influences from Globalisation. This ability to accept and adapt outside cultural influences alongside traditional Balinese arts and culture is explored throughout the chapters in this book.

The purification ceremonies and performances stressed the need for the Balinese people to remember the lessons of the past when adherence to traditional principles of good behaviour, tolerance, community spirit and generosity had helped the Balinese recover from times of disaster and conflict. Both comic and deeply serious stories were retold, within various forms of drama as reminders of these principles as the rebalancing of harmony between good and evil was attempted. The possible reaction of hostility towards Muslims did not materialise and therefore the circles of revenge/hatred were not fuelled, in spite of the deliberate provocation. The Balinese were well aware that Bali had been targeted because it was a non-Muslim culture and was a doorway to the outside world.

In these unique cultural responses to the bombing much can be seen of the elements of Balinese life and thought that are at the heart of performance culture on the island. The

focus on good and evil and balance is connected to many aspects of Balinese life. Evil spirits, Butha, are visualised in architectural relief, painting, and performance masks. The spirits are believed to be close to the ground or beneath the ground and are thought of always in that context. Evil spirits can also be understood in more abstract ways as to many Balinese we have within us good and evil, manifested in mood and action and this too is part of the universal balance between the two extremes. On the night before the lunar New Year, Nyepi, there are parades across Bali of huge effigies of the Butha Kala, the evil earth spirits. The figures, Ohgo Ohgo, some over ten metres high, are created by various groupings of people within each community. Accompanied by firecrackers and banging of instruments and other objects the effigies are paraded through the villages to the seashore where they are generally burned. The idea is to show what the Butha Kala are like and then to distract them as they follow the giant effigies and parade them away from the humans to the sea. Then, the next day, Nyepi, there is a day of silence throughout Bali. No-one, even tourists, are allowed out on the streets and electricity should not be used, even for lighting. An extraordinary silence and calm descends on the island from dawn until dawn the next day. The idea is for people to think about themselves and the year past and reflect on how they should behave in the year to come. Some believe that the silence and darkness is to fool the Butha Kala into thinking that the island is uninhabited so they will fly away, but it is generally believed that it is a time of celebration and relaxation now that the spirits have gone away the night before, at least for a while. This showing and placating of evil spirits is very present in many

performance forms, including Sanghyang, Topeng and Wayang. In each case the battles between good and evil and restoration of balance at the end are strongly evident in the content and structure of the forms. Even in the best known performance ritual battle between the Barong, a mythical creature who protects the villagers and Rangda, the evil witch that threatens them, the performance culminates in the defeat of Rangda, but she is not killed onstage but retreats offstage, weakened and unable to continue the fight. However, all the audience know that the victory is temporary and she will return another day. There cannot be a simple resolution to the eternal conflict between good and evil.

The Ohgo Ohgo effigies also demonstrate another key aspect of Balinese performance and religious philosophy that also concerns balance in another way: physical states of balance. Each figure seems to dancing and produces a kinaesthetic response to the observer, as though moving in space as it is carried along. One leg is usually raised and one arm is higher than the other to compensate and to bring the effigy into balance. These enormous figures seem light and in motion due to this design that is created deliberately to suggest this feeling of balance. All Balinese dance and dance-drama forms start with the same physical premise as the performers constantly move from one side to the other and up and down finding points of balance, even as those points move elusively away. In this way the dance continues as though the performer is almost falling from one position to another, rarely holding a point of balance but moving through it to the next. This constant motion and energy lies at the heart of Balinese performance and simultaneously relates to the more philosophical ideals of universal balance.

This is seen also in the frequent reference in Balinese culture to the symbol of the swastika. Although in the west the crime of desecrating an important religious symbol can be added

to the other Nazi war crimes, in Bali it remains sacred. The swastika is one of the oldest symbols known to man and has traceable origins back more than 3000 years. It has been found in almost every major culture of the world and has different meanings associated with it accordingly. However, in particular it is sacred to both of the religious cultures that dominate Balinese perceptions about art and philosophy, Hinduism and Buddhism. There are a number of connotations that inform the understanding of it to many Balinese and how it connects to performance. The first recorded use of the word itself is in the two epics the Ramayana and the Mahabharata. The word itself is derived from Sanskrit and is explained by different commentators in various ways. Most agree it indicates the idea of “good” or “goodness” from the root su and “existence” or “being” from the root word, asti. So, it is associated with good luck, eternity and well-being. It is found frequently throughout the Hindu world in particular adorning buildings and objects. In Bali it can also be found in connection with cremation and suggests reincarnation and the circles of existence close to Hindu and Buddhist thought. There are other symbolic associations that relate to the visual make-up of this intriguing symbol and some Balinese believe these are adopted into an understanding of performance theory. As an ideogram it has specific purposes imbedded within it and the design of the symbol itself is important. It can be looked at as a type of cross with the four central lines seen as indicators of North, South, East and West and the additional extending arms from each of these lines as indicators of the four remaining directions, North East, North West, South East and South West. In Balinese thought these directions all have detailed meanings and

connotations relating to religious concepts and these concepts are frequently referred to in all Balinese art forms. In addition the idea of up and down and centre is also suggested. When looked at closely the symbol also represents the central concept of balance and harmony as each section stands in opposition to another. So, it is often understood as representing good and evil, positive and negative, strong and weak etc. It also appears to be like a wheel, forever moving forward and rotating and is thought to be associated with an image of the sun (again suggestion life-force) and possibly a comet. Either way the idea of powerful motion is important in relation to Balinese performance. It is thought by some, but not all, commentators that the performer, standing at the centre of the religious universe during temple performances, is the human embodiment of the same symbolic indicators. The human arms and legs of the body represent the four extensions of the swastika. In all Balinese dance movements there is the same sense of balance and continual movement of the circular turning seen in the symbol. Similarly, to the Balinese mind, the head is up, and therefore sacred and close to the gods and heaven, swah; the feet are downward, pointing to bhur, the underworld where reside the darker, evil spirits. The central body is the human sphere between the two other worlds, buwah. So, in this way the performer is also the embodiment of harmony in the universe as he/she narrates stories that often explore the same themes. The music that accompanies the dance/spinning of the wheel is music of the spheres, very much as the Elizabethan English audiences might have understood. This idea of the human being as a microcosm of the Balinese concept of the universe is also important as a prelude to understanding Balinese arts and is also not so far from the

Elizabethan understanding of the relationship between man and the universe and man and nature. The idea of direction orientation is intricately entwined with this universally, in Bali, shared understanding of the order that exists everywhere. The Balinese refer to this as kaja

and kelod, toward the mountain and toward the sea. However, it means so much more than this as all Balinese cultural and religious existence extends this geographical concept to all area of thought. The gods reside on the mountains, in particular the volcano Gunung Agung. Then comes the main fertile area of land below the mountains where man lives and finally comes the sea for demons and evil spirits. Upward or North and North East are the holy directions and downward or South are toward the lower elements of the universe: from the holy to the evil and from Heaven to Hell. Although in most of Bali North, where the great mountains are, coincides with kaja the same kaja and kelod orientation is effective in other geographic locations, although North might be in a different place; in other words the direction is strictly speaking toward the mountain or sea rather than due North or South. Carvings on buildings and doors and illustrated documents and paintings maintain this same order of gods at the top, man in the middle and beasts and demons at the foot. Man is linked to the rest of the chain of nature and the divine and knows his place as much as an Elizabethan would have done. All Balinese art and culture accept and understand this basic precept. In addition to this central orientation the other directions are also important and have specific significance. Each direction is associated with a different aspect of the Hindu concept of god/gods and each direction is also associated with a colour. Therefore any reference in art to a direction automatically signified a connection with the associated

religious concepts. Similarly, colour in art, costume etc. has a specific meaning in relation to those same directions. In her book *The Art of Memory*, Francis Yates suggests a parallel association between references to physical space and specific, universally understood or shared Elizabethan responses; in other words the Elizabethan world view and the Balinese world view have much in common in relation to a generally held conception of the way the universe is ordered. This is true also of the idea of universal disharmony when the natural order is upset, whether it be the turbulent, unnatural storms in *King Lear* or *Julius Caesar* or the aftermath of the bombing in 2002. In all these examples man and his actions and the consequences of these actions in the natural world are eternally linked. The Balinese idea of purification rituals, so often related to performance, is to reset the balances in the universe and stop the evil spirits from dominating our existence.

The ideas expounded by Francis Yates in relation to the Elizabethans also connect to the idea of architecture as a source of philosophical/religious inspiration and exposition. In the Balinese world view this is developed in extraordinary detail and with significant meaning at all levels. Traditional Balinese homes are designed as part of the same understanding of directional orientation. The layout of the individual house and family compound mirrors concepts indicated in the discussions about the compass. The position of each part of the house and compound reflects the qualities connected to each of the directions and always follows the kaja and kelod rules. The holiest directions are North, and North East (where the sun rises) and therefore this is always the position of the family shrine or temple, *sanggah*. This area is walled off from the rest of the compound

with an entrance near the building, *bale*, lived in by the Head of the family. In the kelod direction, the South, and somewhat toward the West lie the lowest sections of the compound where animals are kept and waste is deposited. In the middle territory are the cluster of buildings for sleeping. The Head of the family always sleep in the building closest to the kaja end of the compound. The kitchen will also be in the kaja section of the compound. All beds are aligned with head toward kaja and many Balinese feel

uncomfortable even when overseas without this correct bed position. Even more complex than the layout of the compound is the proportions and measurements for each building and the distance between them. This is all precisely detailed as rules known as Asta Kosali Kosali. This book is not the place to describe in detail the meticulous details of construction required for a traditional compound, temple or indeed entire village and the inquisitive reader will find a full account in the book *Sekala and Niskala*; however, what is important to understand is the link with the human body that makes this relevant to understanding performance. The proportions of the buildings are all determined by calculations based on the size of the body of the Head of the family as the buildings are a microcosm of the same cosmic and human order already described. The taking of the measurements require the head of the family to stretch out his arms as far as possible to each side in a way that is strangely reminiscent of the drawing of Vitruvian Man by Leonardo da Vinci, a diagrammatic attempt to determine proportion and harmony through use of the human body. The first and most important measurement taken by the architect before commencing calculations for designing the buildings is the distance between the tips of the middle fingers of each hand in this outstretched position. Another measurement taken in the same position is the distance from the elbow to the tip of the

middle finger. These figures added together, plus another finger measurement form the basis for determining the length of all walls. Other measurements are taken of fingers to determine the calculations for construction of support pillars or posts etc.

The same systems of orientation and placement are used for the design of temples and indeed the entire village. The Balinese people know exactly where they are in relation to all the elements that surround their physical and spiritual lives. Patterns of layout in the different villages add to the sense of cultural security even when away from home village as orientation is almost immediate. Every temple will have an inner, middle and outer courtyard and every village will usually have the three temples: in the middle will be the main village temple, the Pura Desa, dedicated to Brahma, the creator; in the kaja direction is situated the Pura Puseh temple, dedicated to Wisnu the preserver, usually associated with water as the source of life; in the kelod direction will be found the Pura Dalem, dedicated to Siwa or his wife who is usually known as Durga and this final temple is used as a cemetery and ceremonies concerned with death.

Each of the three sections or courtyards in the temples has also a specific function and all of them host performances as part of ceremonies; the rules allow certain types of performance according to the space. The inner area, jeroan, is the most sacred space and separated from the other two areas by a wall. Only the most sacred performance forms, wali, are allowed there such as Sanghyang, Rejang or Baris Gedé. The middle area, jaba tengah, is thought of as semi-sacred and is mainly used for certain prayers and preparation of offerings. This is where bebali, or semi-sacred forms of performance take place, such as Gambuh, Wayang Wong or Topeng Pajegan. The outer courtyard, that to

an outside observer looks as though it sometimes is not even part of the temple, is secular and a place to talk and eat or play and where secular entertainment, balih balihaan, can take place, such as Topeng Panca, Legong or Arja. Although these distinctions are generally accepted by commentators on performance in Bali, like everything else in Balinese traditions there are exceptions that seem to break the rules as circumstance, time and place determine what exactly is appropriate at a moment in time. Topeng Pajegan could be

performed in the inner courtyard for example, if the specific need arose. Similarly, a performance that is usually sacred might be performed in a secular or semi-secular environment might be performed for an occasion somewhere else. In that situation the Balinese view is that the form may be the same but, by circumstance and place, the actual performance is non-sacred if the conditions do not allow. This flexibility is important to understand when looking at all aspects of Balinese culture and tradition: that which seems rigid can have subtle and sometimes major variations that defy attempts to categorise. In addition to home compounds and individual temples entire villages conform to the same rules of directional orientation and patterns of design, so that the temple is a microcosm of the village and that itself is a microcosm of the universal order within the religion. Each village has three temples, one each for the three temples geographically placed in the appropriate relationship to each other and the village as a whole. Pointing toward the *kaja* is always the temple dedicated to Wisnu; in the middle is the temple for Brahma, the creator and therefore connected to all daily aspects of life; at the *kelod*, bottom end is the cemetery and temple for Shiwa.

Within these complex philosophical and religious rules and order a large number of theatrical performance forms exist. In general their existence is connected to the temples and the cycle of festival and ceremonies that follow their calendars. The Balinese have evolved a sophisticated calendar system based around three different calendar cycles, one of which is the western/Gregorian calendar. The other two are the Saka, related to lunar calculations and focusing in particular on the full and dark moon dates and the Pawukon 210 day calendar; the latter to the outsider is the most confusing of all as it is divided into 10 separate week systems and they all run concurrently. There are weeks of differing numbers of days and each week has a different name so that any one day known as a Gregorian calendar date could have multiple names according to the different length weeks! The actual calculations needed to determine the correct date for an event in the temple or indeed outside for secular purposes, is beyond most Balinese and is usually undertaken by a trained priest. The auspicious or lucky days, *dewasa luwung*, are when the different cycles of the variable weeks in the calendar coincide. It is the Pawukon calendar that is most important for determining temple and, consequently, performance dates. The emphasis on lunar, numerical and cyclical calculation relates to strong beliefs, some pre-Hindu, in magic and superstition in general. Along with their Elizabethan counterparts, numbers are frequently invoked by the Balinese in connection with mystical events. The tripartite patterns already described in this chapter are just a small example of use of certain numerical structures ingrained in Balinese thought and life. There are

various other key numbers that effect religious thinking in many aspects of daily life. The Elizabethan Dr Dee and his counterparts would have understood well how numbers and numerical systems have magical power and also link man to the celestial bodies. Once auspicious days have been determined by the priests preparations for elaborate ceremonies begin to take place. The preparations are extremely detailed, labour intensive and time-consuming as many offerings and practical organisational plans have to be made. In fact, the life of temple ceremonies dominates much of everyday life in Bali as religious duty takes precedence over most other aspects of everyday life. Within ceremonies are always the performances so that performance culture itself is deeply rooted in everyday life. There is a strong involvement with performance throughout temple ceremonies and this makes it

close to most people's heart even from a very young age. Performance is not at all in Bali seen as entertainment separate from temple life, although the idea of entertainment is completely in harmony with the religious function that performance culture has. Dance, dance-drama, puppetry, and mask dance entertain the audiences and the gods at the same time and this is no tension between the two roles.

Some of the most holy of performance forms have pre-Hindu origins and strong magical connections and trance in particular is an important aspect of these performances. Trance is fully entwined in various aspects of Balinese culture including religious devotion, artistic endeavour and medicine. *Balian*, (healers), for example are a strong and accepted part of traditional Balinese life. A *balian* will enter trance and communicate with spirits, through possession, in order to find the source of evil that is thought to be causing illness. Trance is not generally considered a frightening or extraordinary occurrence within

Balinese culture and is as accepted by most people as sleep is to people in the west: both are freely allowed altered states of consciousness in which an individual voluntarily gives up a fully conscious state to an altered state. Some Balinese, however, are not comfortable with the idea of giving up control of the body to an external spirit that could misuse the body; to many Balinese Hindus the body itself is sacred and connected to the gods. In general though, trance is part of the normal cycles of life and in certain holy performances it is an essential element that can connect the lives of people in a village to the gods. The trance medium or performer acts as a bridge between the heavenly and earthly world and thereby becomes a conduit for spirits to descend in order to give knowledge/advice, as described in detail in chapter 3, *Sanghyang Performance*.

Within all this religious and philosophical framework of belief lie many performance forms; it is impossible to appreciate or even begin to understand Balinese performance out of this context. Although secularised versions of dance and dance-drama have evolved in Bali they still retain deep links to the ceremonial roots; an outside observer can enjoy the highly developed aesthetics in their own right, but only a small part of the overall form will be understood. The list of performance forms is rich, but in most cases the different forms are branches from a few central root forms explored in the other chapters of this book. The Balinese adapt and create new styles and forms of performance and other arts continually, but they are not created in a vacuum and, in general, there is a difference to the idea of innovation in many western cultures. Creativity in parts of the West is connected often to the concept of a break from tradition rather than the Balinese idea of an evolution of tradition. In Balinese arts the individual is

free to explore and offer new approaches to any performance, but there is always an understand and respect for the roots and past creations. The artist contributes something new to, adds on to, extends or reinterprets an existing model; this can be radical and may involve borrowing from other cultures, but essentially it is an evolution of ideas/content from the past. The new and the traditional do not often act in conflict with one another as in many cultures; there may be differences of opinion as to whether a new style, form or approach is technically good or not, but it is not seen as a challenge to existing traditions. A new form will not replace a traditional one but will coexist and training involves mastering technique of existing performance forms but simultaneously encourages performers to find their own artistic and individual voice/style within that framework. This individual

development of the performer therefore also involves creative/experimental and exploratory approaches.

A brief survey of performance types in Bali could involve two main ways of being listed. There could be a family tree that shows the three main root forms, Sanhyang, Wayang Kulit and Gambuh (each dealt with in separate chapters of this book) and their descendant forms such as Wayang Wong from Wayang Kulit, Topeng from Gambuh etc. However this rapidly begins to get complicated as it becomes clear that over the centuries new forms evolving have influence from multiple rather than a single earlier form. The other method, as follows, is through the usually accepted groupings of sacred, semi-sacred and secular. However, although this is simpler to describe, this too is inaccurate as some forms jump between categories according to the situation and the forms themselves divide into sub-forms appropriate for different functions; Topeng can be found for

example in sacred and secular circumstances. An additional category of “other” is necessary too! So, the list is neither comprehensive nor precise, but reflects generally held views on what constitutes main performance genres in Bali. The list does not include the many variations of forms and the full range of ritual genres sometimes described as magical performances.

Sacred

Berutuk: An ancient rare fertility related drama rarely performed only in one village, Trunyan, in the north of Bali.

Sanhyang: A trance, purification ceremony and dance rarely performed mainly in the Kintamani region in the north of Bali. (see chapter 3)

Baris Gede: A military inspired dance by a group of male performers, associated especially with the Odalan temple ceremony. There are also non-sacred variations with different names.

Rejang: Processional dance, by a group of female performers, frequently performed throughout Bali for numerous temple ceremonies.

Wayang Lemah: Translated as “daytime puppet”, this is a sacred version of Performance, parallel in many ways to Wayang Kulit (see chapter 2) but without a shadow screen and played for the gods rather than a human audience.

Topeng Pajegan: One man masked performance (see chapter 4). There are other connected forms using more performers.

Mendet: Performed by pairs of male dancers, mainly for the Odalan ceremony.

Gabor Female equivalent to the Mendet dance, also performed in pairs. 19

Semi-sacred

Gambuh: The oldest known classical dance form, performed at many ceremonies (see chapter 2).

Wayang Kulit: The ancient shadow puppet genre that is also a root for many other performance forms.

Wayang Wong: Derived in part from Wayang and Gambuh the performance centres on stories from the Ramaya. The name translates as “human puppet” and uses many different types of mask.

Barong Ket: A purification dance featuring a mythical creature who protects the village and drives away evil spirits. There are many variations of this performance genre. The

performances utilise a huge mask and body costume worn by two dancers and has movements similar in some ways to the Chinese lion dance.

Secular

Legong: Performed by 3 young female dancers and derived from Sanghyang. Often performed for temple festivals in the outer temple courtyard. 20

Arja: It is sometimes described as opera or sung dance-drama. There are various versions of this popular form and it is performed by males and females. The stories usually concern romance and are song in a special verse form, tembang macapat.

Kebyar: Dating from the 1920s this dance has a strong choral base and is performed by pairs of males and females. In the past political messages were carried through performances. There are connections to Sanghyang choral singing. An offshoot of this form, Oleg Tumulilingan, a courting dance between two bees has become especially popular in recent years.

Parwa: A genre developed in the late nineteenth century, derived in part from a mixture of influences including Gambuh and Wayang Kulit. The source material is the Mahabharata and the performers mix spoken and sung text.

Prembon: The genre is sometimes performed as part of Odalan ceremonies as well as for completely secular events. Dating from the 1940s it mixes many different characters from diverse roots, including from Topeng, Arja and Gambuh.

Janger: Dating from the early part of the twentieth century this form has elements suggesting western influence in scenic and costumes designs and some gestures. There are also borrowings from Baris, Kebyar and Legong.

Topeng Panca: This masked genre from the nineteenth century is an offshoot from Topeng Pajegan in a fully secularised form. Unlike the one-man Pajegan form, Topeng Panca uses 5 performers and emphasises the comic elements. There are additional character masks that are not used in the one-man version.

Cakapung: This performance genre, is based around a male choral group and often humorous improvised dance movements relating to other forms such as Gambuh and Kebyar and Topeng. It is found in the region known as Karangasem. The origins are unclear but are thought by some to go back as far as the seventeenth century. It is a form that has no connection to ceremonies or religious events and is sometimes described as a social performance.

Joged: This is perhaps the best known social performance genre and has many offshoots and variations. The main type is known as Joged Bumbung and dates from the late nineteenth century. This genre is often found at weddings and other social gatherings. Female dancers demonstrate a flirtatious solo performance and then select male audience members to dance with them. Some movements suggest connection to Legong. There are various offshoots or sub-forms, some more serious in content.

Kecak: Many commentators believe that this dance-drama was choreographed in the 1920s by German artist Walter Spies, derived mainly from the male choral work present in Sanghyang. Others, however, believe the origins were all local as the Ramayana story merged with Sanghyang traditions at an earlier point in Balinese history. It is a favourite 22

with tourists today and is spectacular in performance, featuring a large circle of male chorus members with the Ramayana dance in the centre as the chorus move their arms and bodies as they sit on the ground and sing out complex interlocking chants in syncopated rhythms.

Other Classifications

Calonorang: This is the best known performance that features the battles between Barong and Rangda, the evil witch. The performance sometimes involves trance, according to the circumstances of performance. More commonly, in the tourist versions it is a secular performance without trance. However in the pure exorcistic form it is classified as a holy dance depicting the eternal fight between good and evil. When trance does occur it can sometimes affect onlookers as well as the performer of Rangda. Followers of Rangda attack the witch with kris daggers.

In addition to Calonarang there are a number of other dances/rituals/masks connected to exorcism, trance and magic and possession. Wayang Calonorang is an example of a variation on the usual Wayang as during these performances the dalang specifically challenges black magic practitioners to engage in battle with him. Onying, as another example involves villagers attempting but failing to stab themselves with a kris, dagger, whilst in a state of heightened trance and possession. There are other such rituals with similar aims and also using masks and trance. There are also a number of recent,

emerging forms too numerous to list here for the purpose of this book. Most are again offshoots or branches from genres already described above. The major new form is Sendratari, based around an adaptation of some gesture from Kebyar and influenced by the new form of the same name developed in Java in the early 1960s. Sendratari involves, essentially, storytelling in a style closer than most Balinese forms to western ideas of narrative, in spite of the decorative, traditional elements surrounding it.

This then is the background to the chapters that follow. Each chapter takes an in depth look at each of four key genres or forms of performance and explores them in relation to social and religious context, performance function, technique and training. In addition, they are looked at in parallel to western concepts of performance and training. The first three are the main arteries or roots of tradition, Wayang, Sanghyang and Gambuh. The fourth, Topeng, is the prime example of the masked performance tradition and the virtuoso performer at work.

INTRODUCTION

A Brief Survey of Relevant Books

In my directing career to date, I have directed 17 productions of Shakespeare (of which three were in languages other than English); was assistant director on another four at the Royal Shakespeare Company (RSC); directed one play each of Jonson, Webster and Marlowe; and have taught acting and directing of Shakespeare around the world for over 35 years. However, I have only just scratched the surface of knowing how to deal with this extraordinary playwright, and I can only summarise the key knowledge that I and many other actors and directors would likely agree with. Shakespeare allows you to be a professional actor or director, teacher and student all at the same time.

In this book there are descriptive suggestions of ways of working with and rehearsing Shakespeare, especially from the point of view of a director or actor. Much of the work later in the book deals with the challenge of understanding and speaking verse (and prose). Specifically, the focus is on exercises and approaches that can aid the acting and directing process rather than academic analysis as an end in itself. That is a noble aim, too, but other books deal with it well already. I am bringing together academic analysis with practical, professional acting and directing processes, trying to determine when analysis is useful and informative and when gut instinct should take over and dominate. By gut instinct, I mean intuitive responses, based on feelings that are influenced by past personal emotional experience and unconscious memory of language, ideas and past exposure to Shakespeare. It is important not to cut off from these types of responses and let them sit comfortably side by side with more analytical or logical and historically grounded approaches to a play; the two approaches are not mutually exclusive and can feed each other.

There are also some specific exercises that can be used as warm-ups before rehearsals, problem-solving tools within rehearsals or immersion in a learning environment into the world of Shakespeare. Some exercises are designed as a chain of developing confidence and skills that could take place over days or weeks, but they can also be cherry-picked and used as a one-off workshop or demonstration of how to approach the plays. There are also suggestions of the key work that happens before rehearsal begins and artistic collaboration; it is rare to perform a whole text of an individual play without adjustments of one kind or another. In most cases it is a question of circumstance (concerning the nature and background of the actors), the likely make-up of the audience and probable reception, the physical performance space, the available financial and human resources and often the number and gender of actors that are available. So, cutting and casting dominate the earliest practical decisions, parallel to design and the more conceptual aims at play. Later, there are proposals of how to tune the performance and prepare to meet an audience.

I have also included proposals and ideas of how Shakespeare works in translation and how it impacts rehearsal preparation and processes. As a director and trainer of acting Shakespeare in many countries and languages, I have often found it useful to adapt many of the approaches used in an English-speaking environment and to embrace, rather than be disappointed at, the changes which arise. There are many issues concerning both the translation itself (and the style that it forces) and the cultural approaches that are present even before rehearsals begin. It also impacts casting and design choices, as logistic needs are different, and pre-existing images and local stage history may well influence processes.

This book is also to support teaching Shakespeare, from high school to university and drama school, as it explores practical ways of bringing the text alive with demanding work that flexes the acting muscles, intellectual and physical, when dealing with Shakespeare's complex and challenging plays. In some ways, it is difficult in one book to span the challenges facing actors from young students to leading professional actors at work, but many of the hurdles are the same, and it is only the level of sophistication that might differ substantially. However, it is not a how-to-do-it book that follows but some examples of ways, conceptually and practically, that we can demystify, deconstruct, and reconstruct, in a rehearsal room, the options available to perform Shakespeare. There is no single, definitive approach to rehearsing and performing Shakespeare, but there are a number of steps that work well in most situations and support a clear and thorough process at work. Throughout, I use the word "actor" as non-gender specific.

Any author should ask themselves: Do we really need another book about Shakespeare? A quick stroll down the aisles of almost any university, school, bookshop or public library will bear witness to a sample of the hundreds, nay, thousands of books concerning William Shakespeare. Many PhDs will have been earned and many academic reputations made alongside this most extraordinary playwright. Close to the volumes analysing his plays (punctuation, themes, metaphors, and historical clues in the text etc.) are another very different set of books exploring the biography and context around his writing; some other reputations were made by conspiracy theories of whether he even really existed. Precise, historical evidence is sparse, but it has not stopped the flow of histories and biographies. The most interesting for the actor, director or student of Shakespeare are the more general looks at the world around him in his time, as we start to open our imaginations of the life around his characters and events; two books by James Shapiro in particular stand out in this context: *1599* (2005) and *1606* (2015). Another, perhaps shorter row of books, such as Anthony Sher's excellent *Year of the King* (2004) or *Performing King Lear* by Jonathon Croall (2015) explores an actor's recollections of playing roles in Shakespeare's plays or critics describing those processes and results. The search for character is often at the centre of these journeys and the pleasure and pains of discovery enthusiastically recorded and reflected upon.

A row of books, farther down perhaps, consists of an academic describing the work of actors, directors and/or designers in staging one or more plays, with some books relying more on anecdotal interviews with these practitioners. A set of books focuses on how to speak Shakespeare, for example, Patsy Rodenburg's *Speaking Shakespeare* (2002) and *Speaking the Speech* (2004), John Barton's *Playing Shakespeare* (1997) or any one of five by Cicely Berry. If there is such a specific right or wrong, there are attempts at historical reconstruction of staging or speaking, as in *Secrets of Acting Shakespeare* by Patrick Tucker (2016) or writing by David and Ben Crystal. In general, the historical evidence of most interest to me, however, are observations by Ben Jonson and the clues in the play texts themselves. Perhaps Shakespeare himself give the best guidance for delivering his text in Hamlet's advice to the players (Act III Scene ii):

Hamlet: Speak the speech, I pray you, as I pronounced it to you—trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and as I may say the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise, I would have such a fellow whipped for o'erdoing Termagant; it out-Herods Herod: pray you, avoid it.

Hamlet: Be not too tame neither; but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special o'erstep not the modesty of nature. For any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

Histories of Shakespeare on the stage, especially those with visual material, are also interesting for an actor or director and full of surprises that often tell us that our own brilliant ideas for a production have already been explored. Books such as *Shakespeare on the English Stage*, by J. C. Trewin (1964); *Shakespeare, An Illustrated Stage History*, by Bate and Jackson (1996); *The Royal Shakespeare Company* by David Addenbrooke (1974); *Shakespeare on the Stage*, perhaps the best book of all in this list, by Robert Speaight (1973); and *The Royal Shakespeare Company: A History of Ten Decades* by Sally Beauman (1982), take us back to the past, as they bring to life an impression of what happened on the stages. I cannot list

all here as there are so many, but there have been, of course in recent years, numerous filmed versions of Shakespeare productions in particular in the UK and USA but also from many other countries. In addition, there are many films, especially in recent years, rather than filmed stage productions. These filmic versions often translate sections of language into the visual language of film and need substantially less text. There are numerous film resources available online. There are even filmed silent movie versions going back to *King John* in 1899 (Dickson and Dando, 1899).

There are essential reference works that every actor and director will need to refer to at some point in their work, such as *A Complete Concordance to Shakespeare* (Bartlett, 1979), which cross references every key word across all the plays; *The Oxford Companion to Shakespeare* (Dobson, 2015), which has excellent, brief references to all the plays and many histories of production in the UK and overseas; various facsimile copies of the *First Folio*; and, perhaps best of all, the very short book detailing an excellent synopsis of each play: *The Pocket Companion to Shakespeare's Plays* (Trewin and Brown, 1999). This last work is easy to underestimate as a lightweight instant guide to Shakespeare, but it is an invaluable source of reliable and scholarly information, and I have yet to write a better synopsis of any of the plays; later in this book (p. 167). I will describe an exercise based around this. Last in this section might be the great research tool for lots of the earlier source material for many of Shakespeare's plays: *Narrative and Dramatic Sources of Shakespeare* (Bullough, 1962). It comes in six volumes (so usually best borrowed from a library), and it contains rich material reworked and reshaped by Shakespeare; it is often useful to see how and why he developed the plays away from the source works.

In the more specialist libraries are a fascinating, small group of books describing Shakespeare in performance around the world, works such as *Shashibaya: Staging Shakespeare in China* (Li, 2003), *Shakespeare in Kabul* (Omar and Landrigan, 2012) and *Shakespeare in Japan* (Bradshaw and Kishi, 2006). Each book in its own way opens up a view of completely different cultures that have embraced, adapted or, in the case of the Kabul book, given insights to the response to exposure to his work and the challenges of staging it. For me, it reinforces the belief that Shakespeare can indeed cross time, space and situation and speak to us about our lives. This is investigated in John Russell Brown's most original book: *New Sites for Shakespeare, Theatre, The Audience and Asia* (2001).

Some of the best books are about earlier academics, actors, directors and dramatists who, from around the turn of the twentieth century, tried to rediscover lost understanding about how Shakespeare probably staged his plays and how actors dealt with Elizabethan conventions of theatre. By tracing the work of William Poel and his Elizabethan Stage Society and looking through the *Prefaces to Shakespeare* (1982) of Harley Granville-Barker, first published in 1946, we can get an idea of where many present approaches to staging Shakespeare have their roots. We can draw some kind of wavy line from them to John Barton and then through to Peter Hall and Trevor Nunn at the Royal Shakespeare Company and the many actors and directors who followed. The rediscovered Shakespeare with minimum settings, open stages and rapidly spoken verse has its modern roots within these lines. The alternative challenges came through directors such as Peter Brook and his ground-breaking *Midsummer Night's Dream*, which tore up the staging rules and moved Shakespeare into another world of the imagination that broke conventional rules of time and place. The parallel route for acting and speaking Shakespeare can be traced in the oral tradition of passing on knowledge via the great actors of the eighteenth and nineteenth centuries: William Macready, Edmund Kean, Charles Kean, Henry Irving, Edwin Booth (in America) through to Laurence Olivier, John Gielgud and others. The two lines probably joined together from the formation of the RSC onward, enhanced by the new generation of voice coaches (in particular Cicely Berry) and young directors of the time. Styles of the performances were heavily influenced by the advent of studio theatres, developments in film, and the needs of the growing presence of television through the 1960s and 1970s and through to today.

Perhaps this brief walk down recent history is just a reminder that nothing stays still regarding Shakespeare performance apart from the text itself, even changes in how we use and perceive it across time. This history mainly discusses mainstream UK traditions of performance of Shakespeare and, as explored later in this book, translations and foreign language productions of Shakespeare have moved in many different directions. In the USA and Canada, many of the UK approaches have impacted greatly and merged with more local cultural attitudes. The Stratford Festival, Canada (perhaps the most important theatre for Shakespeare in North America over the past 60 years) and many USA theatre companies have been influenced by the work of directors such as Irish director Tyrone Guthrie and British director Michael Langham, among others, who brought with them many ideas just briefly outlined. With the

advent of film versions of Shakespeare, even beginning with American and British silent movies, it is also important to point out that foreign directors, such as Japan's Akira Kurosawa with *Ran* (1995) and *Throne of Blood* (1957), Grigori Kozintsev's *King Lear* (1971) or the Indian version of *The Comedy of Errors* by Gulzar (1982), that have in turn opened up our eyes and imaginations as to the almost unlimited options that exist for reimagining Shakespeare. In these ways, academics, directors, writers and actors have mined much in their search for understanding, interpreting and adapting this highly theatrical but intricately complex and adaptable of dramatists.

What might be missing, though, is a look at practical ways of rehearsing Shakespeare as a director or actor. Although there are some good points in books such as *Acting With Shakespeare* by British actress Janet Suzman (1996) and some useful exercises for drama student actors in *Cracking Shakespeare* (2015), the best investigation of the acting process in Shakespeare is within two documentary approaches: *Acting Shakespeare* with Ian McKellen (1982) and the excellent *Looking For Richard* with Al Pacino et al. (1997). There is a lack of books concerning directing Shakespeare. Rehearsing and acting Shakespeare are fundamentally not so different, in essence, from the schoolroom to the National Theatre or Royal Shakespeare Company and all in between; the deconstruction and reconstruction processes are at work in all these arenas. The challenges of reconciling the working with dense text that survives at a distance of hundreds of years and the physical and emotional processes of a contemporary actor are always challenging for experienced and novice actors alike. How really useful the historical reconstruction is to the modern actor is a moot question. In fact, if I were to wander down one of those library aisles and seek out a book or two to begin my journey into knowing how I should rehearse Shakespeare with a group of actors, I would choose only the plays themselves; it is in the end the text itself that links us back to the source.

In this context, it is important to mention the different editions of Shakespeare's plays that are on the market. An experienced director, or sometimes actor as well, will want to see a facsimile of the *First Folio* (for the purposes of this book I have used the Norton Facsimile edition, 1996); for those not familiar with this work, it is a photographic book edition of the first published version of Shakespeare's plays in 1623. It contains 36 of his plays and only two, generally accepted to be by him (although also agreed by most to have parts by other authors), *Pericles* and *The Two Noble Kinsmen*, are absent. Folio refers to the page size, and various Quartos (literally a quarter of the page size) had been published prior to that, dating from 1594. The *First Folio* was compiled by two of Shakespeare's friends and fellow actors, John Heminges and Henry Condell, seven years after his death. It is accepted for most plays as the most accurate surviving text of the plays, although some Quartos contain interesting text missing from or different to the *First Folio*. *Hamlet* is perhaps the most interesting case, with a so-called "Bad Quarto" (referred to by editors as Q1) of only 2200 lines and a "Good Quarto" of 3800 lines, compared with the Folio text of 3570 lines. In the Quartos are variations on words, lines and whole speeches, and many modern editors have included, where they felt useful, elements from the Quartos. In *Hamlet* there is from the Good Quarto (referred to by editors as Q2) a final soliloquy of 35 lines for Hamlet that many actors would want to see in a production. For many actors and directors, the most important knowledge gained from some of the Quartos are indications to staging suggestions, and some editors identify these. It is not known fully where the Quartos originated, but one theory suggests they may be a reconstruction by an actor or manager based on a performance and sold for profit in a pirate edition. Another theory considers whether earlier Quartos are actually earlier drafts by Shakespeare of plays that he went on to rewrite and finish later. In a way, for the director and actor, the detailed history is not as important as the fact that there is a resource of information that can help the process of rehearsal.

In reality, most productions can rely on a good edited edition rather than seeking out the raw source materials. There are many editions on the market, and it tends to be habit or familiarity that guides choice for acting or directing purpose. In general, I would avoid working from any 'Complete Works' editions, as they lack good editorial notes, tend to be mainly based only on the *First Folio* and are impossible to hold when up and moving around. They are, however, inexpensive and allow you to quickly cross-reference his other plays, so they can be useful for a first read. To this end, I have used *The Oxford Shakespeare Complete Works* for reference throughout this book to make it easy for a reader to switch quickly from one play to the next (Shakespeare and Wells, 1992). Some actors find they can easily navigate and work with the *Complete Works* during rehearsal. In my personal opinion, the best scholarship and notes often come in the Arden Shakespeare editions; the editors' notes and referencing of the Quartos are very helpful to the director or actor. However, they are not good beyond the round-the-table rehearsals, as

there is not enough actual dialogue on the page due to the copious footnotes. In many of these editions, the glue comes loose between pages when often opened fully for rehearsal work, so they are best used before rehearsal and during the first few days.

The individual *Oxford Shakespeare* editions are pretty good for footnotes that focus mainly on meaning of words and phrases, and the typeface is small enough not to take up too much space on the page; the *RSC/Macmillan* editions are student-friendly and give useful background information, again with footnotes on word meanings. *The New Penguin Shakespeare* editions are well researched but thin on notes and seem to avoid some really difficult sections of text with some plays, though they are easy to hold in full rehearsal, and the notes are endnotes at the back of the edition, which leaves clear text on each page. One interesting series that was never completed by the publisher (which was bought by a bigger company) was the *Applause Shakespeare* editions (only nine plays were published), as they all contain a page-by-page description of what may be happening in performance, based on evidence in the text, and although the traditional, academic editing notes are thin, the commentary by a theatre director or actor is detailed and challenging. (I have to admit to some bias here, as I wrote the commentary for *Measure for Measure*, though the one I most like is of *Antony and Cleopatra* with commentary by Janet Suzman.)

There are many other editions available, but there is no great disparity concerning the text itself; the main differences are in the quality of the editor's notes, the grammar and the arrangement of text on the page. As a personal preference, I tend to use the Arden edition but also work with two or three others as I am preparing the text for rehearsal, with some reference to the *First Folio*.

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1

BEGINNINGS

Most directors begin rehearsals with a reading of the play by actors in a circle of chairs or around a table (assuming the production has already been cast and the text prepared, but more of that text work later). However, in reality, much work will have been completed by the director long before the first day with the acting company. Actors experienced with Shakespeare will have often done their own research and preparation. In some production environments, nearly always in the UK and often in other countries, set and costume designs will also have been drafted and possibly completed. The importance of this and the advantages and limitations this produces will be explored later in the book (p. 120).

The first reading has a number of purposes and how it is conducted can influence much of the following days of work. However, hold for a moment and let us rewind the tape to many weeks before the reading itself, as many productions start (in the same rehearsal session) with an introduction to any concept or style of performance that is envisaged and, crucially, any design decisions that have already been made. In a perfect world, design choices would probably be better made much later in the rehearsal cycle, but in most situations, the restraints on time and budget necessitate costume and set design to be prepared before the actors join the project. For many forms of performance, this would not be as critical, and many contemporary plays have clearly expressed physical needs declared or indicated within the text, but Shakespeare is especially demanding as it often varies extensively while it is placed in particular times and places and within multiple performance traditions. Most directors will agree that the pattern of concept, design, text preparation and casting dominate how the final production will be, and most of this usually happens before the first rehearsal takes place. This has significant impact for the actors and determines the space in which they will operate and the socio-political-historical parameters of the work that will follow. As an actor, it will affect many decisions concerning both character development and interaction between actors.

I should mention, though, that there are some traditions and conventions that do not work in this way, and there are theatre companies, especially in parts of Eastern Europe, where much longer rehearsal periods allow a different process of design and rehearsal that affords more generous time to make decisions. There are also companies that work more communally, where actors themselves control the design process that emerges from experimentation. There are also models that focus more on the physical aspects of performance and need a design that releases options which can facilitate particular movement which may arise from a rehearsal process. In these situations, design can take place during a rehearsal process rather than before.

Choosing a Play

There is no one rule for starting out on the journey of directing a play by Shakespeare, and in any event, it is the choosing of the play that takes up much reflection before anything else begins. I have often been asked in interviews or by acting students what my favourite Shakespeare play is, and I am never able to respond much because it changes all the time. The truth is that, once I am engaged with a play, it becomes at that moment my favourite, regardless of others that might still be floating around somewhere in my imagination. Although some are better structured, the verse more intense and the characters more developed, they are all in the realm of genius and contain enough challenges and surprises to absorb all intellectual energy for a long period of time. Also, and I am sure most directors would agree, choice of his plays changes as we ourselves change. It would be a cliché to say that when we are young, we like *Two Gentlemen of Verona* and *Romeo and Juliet*, but when we are older, we lean toward *King Lear*, but certainly different plays beckon us at different points in our lives and careers. Choosing a play to direct depends very much also on what resource we have. It commences perhaps with the acting company the production will be with and, often, specific actors.

I have, on a number of occasions, declined to direct *Hamlet* because I did not have, in my opinion, the right actor for the lead role, and without that, I could not see the point; it is one of the small group of plays that revolve almost entirely around that central axis, even though there are other notable satellite roles. I

accepted to direct *Richard III* in Japan, in Japanese, mainly because a brilliant Japanese actor Toru Emori was keen to play Richard, and I had a gut feeling that the politics of Japan today in relation to North Korea might be an interesting arena to explore; I have directed him before and knew that we would find a way to approach this demanding play. I was happy to direct *Two Gentlemen of Verona* early in my career not because of an individual actor but because of the excellence and energy of the young acting company I was working with as a whole at the Stratford Festival, Canada. They were a group of newer actors with the company and, in addition to their existing professional acting experience, still training in handling verse. I knew I could create with them a youthful and energetic production that could connect to the world they lived in today. I eagerly accepted to direct *Romeo and Juliet* in Spanish, in Santiago, Chile, in the first professional production of the translation by Nobel Prize-winning poet Pablo Neruda. I accepted this invitation because of the opportunity to work with that specific translation and collected the acting company later in the process. I directed *Julius Caesar* as my first production at the Lyric Theatre Belfast, during the Troubles, as I wanted to try to bring together a great play from the past in a connection with the reality of the then present; I will discuss the design choices for this production later in this section. I declined to direct *Richard III* for the National Theatre of Greece, in the amphitheatre at Epidaurus, because the company insisted on an older, clunky translation into Greek by Vassilis Rotas (vetted carefully by experienced Greek actors for me) as I felt sure it would force a stylised performance far away from my ideas about the play. The version was in verse but used convoluted syntax and older, dated language that was difficult to speak with any degree of comfort. The company declined my suggestion of creating a new translation.

I decided to direct *Cymbeline* in Indonesian (Bahasa Indonesia), in Bali in 2016, because for many years I had been working with local performers and studying unique and extensive forms of performance still thriving there. I had also spent five years writing a book about Balinese performance with a colleague, the distinguished *Dalang* (master shadow puppeteer) and professor Nyoman Sedana. During those years, it had emerged that Balinese performers and audiences were hungry to witness and explore new narratives and techniques from Western Theatre, and Shakespeare was high on their list.

These then are some of the driving reasons that *Cymbeline* was selected; I use this as an example because many productions are chosen for a multitude of practical reasons, alongside the more intellectual, instinctive and passion-driven choices. Shakespeare often fails to be fully realised because of limitations of many kinds, not just scale and cost. In the past there had been a number of Shakespeare plays performed in Bali, but most fell into three categories. The first was English language productions by mainly international expats living in Bali or the occasional visiting company from overseas. As most local inhabitants speak minimal English, the audiences were mainly tourists and fellow expats. Some Balinese students and professors went along, but the language barrier was extreme. The second type of performances were translated into Indonesian or Balinese, but these were very cut down versions of a few well-known plays. In effect, the main narrative and key characters survived the adaptations, and although by many accounts enjoyed, they were a shadow of the original. The third and most interesting performances were those used in more experimental ways, in translation again and in small studio productions or-site specific environments within ISI (Institut Seni Indonesia), Denpasar, the premier training institution for the performing arts in Bali. From discussions with many performers, it seemed the time was right to create a full-length production close to the original text.

As there had been a number of the better-known plays performed there and the more popular plays were known in teaching environments, the most attractive idea was to select a play unknown to the potential audiences and performers. It is rare to be able to produce Shakespeare without carrying a lot of cultural baggage (later in this chapter, we explore ways of combating this), so this was an added incentive. I wanted to identify a play that had some direct connections to the cultural life of Bali, an island full of temples, ceremonies and ritual every day of the year. Finally, I concluded it best to work with a play that contained key characters who could be quickly identified by local performers and audiences, which meant characters parallel to archetypes in Balinese dramas such as kings, queens, servants, evil villains, heroes etc. There is a fuller description of some forms and performance traditions of Balinese drama in my co-written book *Performance in Bali*. The reason for all of these factors was to make the performance connect well to an audience not used to watching long, text-based performances and for the actors who work usually within a number of traditions involving exquisite dance, masks and shadow puppets but not densely scripted texts.

At the end of a reflection process that lasted two years, the choices were narrowed down to *Pericles* or *Cymbeline*, and as I had directed the former once before at the Stratford Festival, Canada, *Cymbeline* it was. I also realised early on that it should not be in English if we wanted to reach a wide audience, many of whom were not especially familiar with Shakespeare at all, and so the choice was between translation into Indonesian (Bahasa Indonesia) or Balinese. Indonesian was the final choice, as it allowed a collaboration across to practitioners in Malaysia, where I had actors experienced in working with Shakespeare productions, and opened up options for future touring across Indonesia. I will discuss later some aspects of the production, as the choices made opened up some fascinating new areas of discovery (p. 12), but for present purposes, I demonstrate that working with Shakespeare does demand thought about so many contextual challenges in most situations. Of course, if it is an experimental, studio production (for example, in a black box), the needs are very different, and all is possible. What is most important is marrying instinctive choices with intellectual rigor and detail during the work. Any company can tackle any Shakespeare (I once saw a fine student production of a three-person *King Lear* and a 15-minute *Hamlet*), and there are no rules, but there are some preparations and early decisions that increase the chances of a successful production in most environments.

There is also a simpler, more gut-feeling approach that starts with a passion for a particular play and then develops in response to the emerging challenges, such as those detailed earlier. When it goes wrong, it tends to be mainly because the choices made are reductive, rather than investigative; the director wants, for example, to use a particular Shakespeare play to talk about a single issue, which is often very personal or political. That can be good, but often it reduces a play with various complex themes and ideas into one emphasis only, which becomes a platform for something else. Again, that can work, often in a very specific cultural and time context, but in my experience tends to end up as a production loosely based on a play by Shakespeare and, in effect, an adaptation. If that is the intention, then so be it. If, however, the aspiration for the production is to deal with the whole play, or even much of it, then detail is always at the centre of the decisions. So, the gut-feeling approach is fine but then should be tested against the details throughout the play and recognising where some of the details may contradict the central, driving response of the director, encompassing them rather than just deleting them. When it comes to relocating in a particular time and place, this becomes more critical.

Developing Ideas

Most of Shakespeare's plays have what could be termed a number of major and minor themes. I have worked with emerging directors from across the world for many years and have found that the tendency to personalise and mono-focus a single theme of the play and wrap a concept or design around it is a common practice. I argue that before focusing on concept in any way, it is better to try to understand first what we think Shakespeare himself was trying to communicate. This is, of course, an imperfect science but useful anyway if the director wants to create and communicate a production that stays in spirit close to the original, even if the final choices seem to belong to a completely different world from that envisaged hundreds of years ago. A quick and useful exercise is to write down two or three major themes in the play and sometimes another list of important minor themes. This is an especially revealing exercise with a group of actors and directors as, by comparing the lists, it is interesting to see where there is a consensus of opinion and response. For example, major themes in *Julius Caesar* might bring up moral questions concerning ends and means through violence, assassination as a tool for change, civil strife, ambition and loyalty. For minor themes maybe fate, love, power of rhetoric and the fickleness of the people. This is not exhaustive, and other directors might well swap between major and minor themes or indeed find other thematic keys, but the point is that these are probably the core ideas that Shakespeare explores, even though the weighting between them may vary considerably as a production emerges from rehearsal. Much will also depend on the casting and the relative strength and skills of individual actors, as this will move the balance of focus around. Most challenging productions will need to deal with most of these ideas in one way or another.

As a concept or central idea develops, it can test itself back against this break-down and can identify when a generalised concept swamps the complexities in the play. This process is not about defining a production, and it could go in many directions, but before deciding what the production will be about, it's good to first try to look back in time at what Shakespeare may have been focusing on. It is, of course, possible to decide to ignore much of these ideas and only focus on a single issue, but it is rare that this will produce a full and complex version of the play. Similarly, a different approach is to begin with an instinctive response to a play and then find out how details may transform it into something very

different. There may in fact be no concept but instead an openness to listen to and respond to the currents of the play. Peter Brook, for example, talks in his book *Shifting Point* (1988) about love as the core of *A Midsummer Night's Dream*, about which everything revolves.

Julius Caesar is a fairly straightforward example, as are some of the comedies and plays such as *Romeo and Juliet* or *The Two Gentlemen of Verona*. The key themes are fairly straightforward to see. *Henry V* can be themed as a play that is a call to arms and inspires a nation to fight a war, as in productions from around the 1940s; Lawrence Olivier's film version (1944) was dedicated to "Commandos and Airborne Troops of Great Britain the spirit of whose ancestors it has been humbly attempted to recapture", and the St Crispin's Day speech (Act IV Scene iii) drew rounds of applause by the audiences of the time, as did the victory against the odds in Agincourt. Olivier did cut elements of text that contradicted this central thematic patriotic drive. However, *Henry V* can also be interpreted as a protest against war as in Peter Hall's Royal Shakespeare Company production in 1964, during the Vietnam War, for example, when the horrors of war were emphasised and moments such as the call to surrender speech outside the city walls of Harfleur, when Henry orders the killing of all prisoners to intimidate the French, were given more emphasis. Shakespeare is never black and white.

So, the major theme is war, but the interpretation of how it is manifested in production can take very different turns. Leadership is another important theme, but Shakespeare would no doubt be surprised to know that in recent years, the St Crispin's speech is often used by actors working with corporate leaders and teaching them how to inspire their staff. The gift of Shakespeare is always offering complexity and debate rather than simplistic responses to situations or individual characters. Is Henry V a patriotic hero or a war villain? Are his speeches jingoistic incitement to hatred or a needed call to arms? In Shakespeare's play he can be either or both. All of his plays are about characters and relationships between characters, and they are always complex and often contradictory, and a production should allow these areas to evolve in rehearsal and not lock them down before rehearsal even begins.

However, this early exploration of thematic focus is even more important with plays such as *Pericles*, for example, which I directed at the Stratford Festival, Canada, in 2001. I had wanted to direct it for many years based on the gut- feeling approach rather than an intellectually rigorous study; it had a compelling narrative, and it fitted well into the genre of Renaissance travel plays that brought exotic stories of travelling to distant lands. Plays such as *The Sea Voyage* by Fletcher and Massinger; *The Travel of the Three English Brothers* by Day, Rowley and Wilkins; and *The Antipodes* by Richard Brome (Kastan and Proudfoot, 2000) brought narratives of pirates, adventure, storms at sea etc. to the English stage and brought explorations from the Old and New Worlds to life. This is explored in depth in the introduction by Anthony Parr to the excellent Revels edition of these three plays (2009). The maritime adventures of trade ships bringing back to England exotic goods from across the globe made great source stories for the writers of the age. In plays such as *The Tempest*, there were hints at this, but *Pericles* falls firmly into this genre of play. This travelogue, showcasing of exotic cultures, full of ritual and populated by unusual characters, appealed to me as a director working globally. It was not, however, research that led me to want to direct the play but an instinct not yet understood that I wanted to engage with that story. What was missing for me, aside from the theatricality and fascination with multiple cultures, was a key theme. The main themes of travel, adventure, incest, loss and rediscovery of a loved one, and magic were themselves exciting to explore. However, I found that something eluded me in my early thinking about the play.

During research for the production, when looking at *The Storm at Sea* by Pieter Bruegel the Elder (1569), I was reminded of a project I had conducted some time before in Thailand. I had been commissioned by the King of Thailand, Rama 9, to create (with actors in a studio) an English language sound track to go with an already-created animated version of a story that he had written based on an ancient Buddhist tale. The King had earlier written his own version of the story, and this had been published as an illustrated book and then made into a Thai language animated film (Adulyadei, 2014). He now wanted an English version to communicate the messages embedded in the work to reach further audiences. In essence, he had interpreted the story of adventures, troubles and travels of the future King Mahajanaka as a fable about kingship and learning wisdom in governance. For me, it became clear that *Pericles* was also about learning how to be a good ruler, as throughout his adventures and travels he sees different systems of governance and learns from each about how a king and prince should rule. In both stories, the main character survives the chaos and suffering of the storm and goes on to further gaining of knowledge and wisdom. So, alongside the already evident themes was the central, guiding journey for a

production and the ritual and exotic manifestations of the journey, illustrated and decorated though not the key focus. Alongside this idea of governance was the sheer power of the theme of love and loss between Pericles, Thaisa and Marina, and I realised that this was in fact the strongest draw and the heartbeat of the play. By far the best written scene is the beautiful and moving one between Pericles and Marina when she finds him again. The episodic and sometimes fragmented structure of the play made sense in this context. Later, I will talk about the movement from gut feelings to design with this production and the challenges of an incomplete and not fully coherent text omitted from the *First Folio* and known only by Quarto.

Logistics

I said earlier that choice of a play was very dependent not only on gut feeling (often the initial driver) and close textual understanding but also human and physical resources, in particular, actors. In most situations, the number of actors is the starting point for understanding the possible scope and ultimately the style of a production. There are many Shakespeare plays that I would like to direct but only in the right place and circumstance and only with actors who have the right skills. The logistics play a large role in some decision-making processes. If it is a drama school production, for example, there may well be a necessity to use all 15 actors in a group, no more or less. If it is a large company such as the RSC or The National Theatre, then numbers are less crucial, but use of specific actors in suitably demanding roles is important. The question of design, number of costumes and budget all flows from these questions of scale. The quickest and simplest way to understand the logistic demands of a play (all plays but especially with large-scale plays like Shakespeare) is to build at first a scene breakdown, a practical chart of information, completely separate from conceptual or intellectual ideas. Here is an example for *Titus Andronicus* that contains a clear picture of which characters are in each scene and how many lines they speak:

Titus Andronicus

		ACT1		ACT2 534 Lines				ACT3 388 Lines				ACT4 531 Lines				ACT5 571 Lines			
	Lines	1.1	500	2.1	2.2	2.3	2.4	3.1	3.2	4.1	4.2	4.3	4.4	5.1	5.2	5.3			
	Titus	★			★	★		★	★	★		★			★	★			
	Marcus	★			★		★	★	★	★					★	★			
	Lucius	★				★		★						★		★			
	Saturninus	★			★	★							★			★			
	Bassianus	★			★	★													
	Publius											★			★				
	Quintus	★				★		★											
	Martius	★				★		★											
	Chiron	★		★	★	★	★				★		★						
	Demetrius	★		★	★	★	★				★		★						
	Aaron	★		★		★		★			★			★		★			
	Young Lucius								★	★	★					★			
	Aemilius												★	★		★			
	1st Goth													★		★			
	2nd Goth													★		★			
	3rd Goth													★		★			
	Clown											★	★						
	Messenger							★											
	Roman Captain	★																	
	Mutius	★																	
	Tribune	★														★			
	Calus											★			★				
	Senators																		
	Judge							★											
	Valentine														★				
	Sempronius											★							
	Lavinia	★			★	★	★	★	★						★	★			
	Tamora	★			★	★							★		★	★			
	Nurse																		

FIGURE 1.1 Scene breakdown for *Titus Andronicus*. Credit: Zoe Zhang.

The chart is interesting for a number of reasons, but the primary function is to determine options for how many actors are needed to perform the play. This makes it easy to calculate what the doubling options will be, as it is clear which scenes individual actors will be available to be in if playing multiple roles. It is also a quick guide to gender balance in the play. However, it is only a snapshot of the full text as it is at the starting point. The chart can also indicate if a character doubling for one actor can work, highlighting, for

example, one small scene in which both characters appear. This quickly helps decide, after looking back at the text, if that scene needs editing or cutting to release a character due to conflicts.

Alternatively, it may indicate a change of text from one character to another. Similarly, the gender issues become rapidly exposed, which may lead to a decision to swap around gender casting. Since Sarah Bernhardt played the title role of Hamlet in 1899 (and even filmed the following year), casting became more open to interesting variations. But it is only in recent years that there have been a series of fascinating productions with female actors playing male character roles. It could lead to a decision to more radically rearrange the order of scenes in the play. In other words, the logistical look at the play's needs can impact major style and concept choices and options. It is not a restriction or decision-making device but offers clarity of thought on impact of later decisions. It can also work for some directors in reverse to check their already existing notions of how the production should be against the practical re-organising, editing and casting needs suggested here. The practical decisions early on in the life of a production have an enormous impact on the style and approach that evolves later. This type of chart also indicates intentions such as the sheer quantity of text given to Richard III, placing him in the centre of all of the play, or the weight of text given to Petruchio rather than Kate in *The Taming of the Shrew*. Concept without clarity of how to create a unified and detailed production stands little chance of success.

It is worth noting that there is also a line count against each character in each scene, and this is also useful for casting purposes; it is easy to underestimate the importance of some of the minor characters as much as it is often the case to underestimate how much text an individual actor must grapple with, and this also has an impact on casting decisions and rehearsal structure. In a training environment, it also helps us analyse how to balance the scale of roles among actors. Later, a designer may well use this chart as a basis for creating a more detailed one for costume changes if the production will be on a scale and style that requires many between characters and for individual characters between some scenes.

It is also possible to use this type of logistical information in reverse, when there is a director and a company of a fixed number of specific actors looking for a suitable play. The decision can be made at the beginning that a particular play will be produced, and then it can be calculated how to make this work. However, it is important to stress that logistics should always come a distant second to passion and instinct about why a particular play will be produced; the logistical analysis is a support system and helps the director define what they need for the work that will follow.

Cutting and Editing

The usual question facing directors is how to cut Shakespeare texts, but the main question is, perhaps, why? In his excellent book *Shakespeare on Page and Stage*, Stanley Wells points out the following:

Peter Brook, for example, omitted over 650 lines from his 1955 production of *Titus Andronicus*, a landmark production . . . (that) rehabilitated the play's theatrical reputation. The same director's production of *A Midsummer Night's Dream* . . . played the entire text with only a few minor rearrangements of dialogue. When Peter Hall was in Stratford in the 1960's he produced *Hamlet* in a text from which about 730 lines had been cut. At the National Theatre he used a full text.

(Wells and Edmondson, 2016)

A survey of many prompt scripts of past productions will show huge variations of cutting and modifying of the plays in performance, often by the same directors at different times in their career. In the later years of his work, Peter Hall said his critics referred to him as an "Iambic Fundamentalist" (Billington, 2017), and he seems happy with that description as he was an advocate of minimal cuts (dismissive of productions which made significant cuts or changes) to all the texts and believed in what some term pure Shakespeare. In translation, the issues are different as the translation itself is, in effect, the edited version. Problems of meaning should have already been clarified, and usually the absence of consistent meter makes cutting more straightforward, although this same loss of meter does change also the dynamic for an actor who does not have the driving heart beat to charge the text.

There are numerous different considerations when preparing a play for performance and different motivations for cutting in particular. Sometimes it is a question of length. Many theatres believe that there is a maximum length for all performances that their audiences will cope with, or there are more pragmatic trade union agreements that have a fixed length of performance beyond which huge extra costs

are needed for overtime payments. In some cases, the length may be guided by a younger audience with a likely shorter attention span (bearing in mind the complicated language at play) or the practical needs of an older audience. In film versions of Shakespeare, the visual language of the medium makes some descriptive sections possibly redundant, and all film versions have significant cuts. In some situations, it is a question of casting limitations or parameters; an inexperienced cast deals better with shorter speeches on the whole. Some productions cut minor characters in order to work with a small cast using multi-doubling. Throughout the mid-eighteenth and nineteenth centuries, cuts were needed to make room for elaborate scenery changes between acts. At other times, cuts have been used to focus a production around a star actor. In some theatre companies around the world, cuts are used to emphasise political points by deleting moments that could contradict the central thrust.

So, the detail of cuts can be very specific, and there is no single solution to the challenge, but it is important to have a clear view of the purpose of any changes. In Bali, performers always describe a particular performance as only existing according to the three elements of time, place and circumstance. A particular form of performance may be holy, semi-secular or secular, according to where and why it is performed. A highly structured form might suddenly include improvised topical comments according to the place and time of performance. A shadow puppet performance usually performed at night, designed to please a large audience, can be performed instead as a daylight performance without a shadow screen, for no (or almost no) audience as it is intended for the gods. If interested more, see my book, *Performance in Bali* (Rubin and Sedana, 2009). The same is true for Shakespeare performances today. We also know from the quartos and other historical evidence that Shakespeare himself probably adapted and changed the plays according to these same elements: A performance before the monarch in one of the palaces or the Inns of Court was likely to differ from a performance for the general public. A performance at The Globe was probably very different from those at The Curtain Theatre or Blackfriars, as each space was unique and of differing scale. Over the following centuries, the text has been adapted, cut and rewritten countless times according to fashion of the time, place and circumstance.

In general, most directors cut in modern productions for some of these reasons but, mainly, to clarify meaning, strengthen narrative and avoid apparent repetition. It is useful to remember that although we see Shakespeare's genius throughout his work, the texts we have passed on to use are not perfect. Some contain poorly written sections, either by Shakespeare in a hurry or on a bad day or written by co-writers as was the custom in his time; fortunately, there are so few such flaws within such a large volume of work. In recent years, there is also gender swapping, mainly from male to female in casting, so King Lear can become Queen Lear, and minor text changes are needed. Amalgamation of minor characters (often in the History plays) for casting reasons also leads to editing and movement around of lines to facilitate practical needs of production. So, it is important for the editor to be clear about what the intentions are behind the cutting and editing process, as there is no single rule to work with. Usually, it is the director who needs to balance practical challenges with careful attention to text integrity in the editing process.

Finally, it is worth mentioning that when changes are significant, we are dealing with adaptation rather than just the cutting of a script. This can be a relatively minor shift away from the original or a complete rewrite that creates a new work based on a play by Shakespeare. For my production of *Cymbeline* in Bali mentioned earlier, most of the text was translated, but for clarity of narrative, a character was added (moulded around a character with a function similar to Gower in *Pericles*). All is okay, as Shakespeare always survives what we do to his plays, and if we are clear about what we are creating.

If we are cutting predominantly for length, as is often the case, there are no rules but only a few guidelines to support the work. In general, it is better to cut full verse lines wherever possible to retain the meter. In translation, of course, this is quite different and easier to accomplish. It is also often better not to cut away many individual lines within speeches, rather than whole sections, as it can break rhythm and flow. In many plays, whole scenes can be cut without damage to the meaning and narrative thrust. In *Romeo and Juliet*, for example, the musicians' scene, at the end of Act IV Scene iv, can happily be cut completely with no loss of narrative clarity. A little more controversially, the induction scene of *The Taming of the Shrew* is often cut, for example, from productions (this had been done many times since the eighteenth century), and I believe little is lost in the process.

In the *Henry VI*, plays numerous small scenes and parts of scenes during long sequences of battles can be cut for the sake of length (and narrative clarity), such as in Part 1, Act IV Scene vi, in which Talbot comes to rescue his son in the midst of battle as it is simply an additional way of emphasising Talbot as the great

warrior. In addition, it seems to get in the way of the switch from the heroic father and son launching into battle followed by the son's death when his sadness can be expressed fully in the following scene. The content has little value for a modern audience as it gives a platform for heroic talk and patriotic flourish between father and son. In the preceding scene, cuts can be made to help the forward momentum of the play as the battles rage, bearing in mind that on stage, the action is continuous between many of the scenes.

The original text: (Act IV Scene v)

Talbot: O young John Talbot, I did send for thee
 To tutor thee in stratagems of war,
 That Talbot's name might be in thee revived
 When sapless age and weak unable limbs
 Should bring thy father to his drooping chair.
 But, O—malignant and ill-boding stars!—
 Now thou art come unto a feast of death,
 A terrible and unavowed danger.
 Therefore, dear boy, mount on thy swiftest horse,
 And I'll direct thee how thou shalt escape
 By sudden flight. Come, dally not, be gone.

John: Is my name Talbot, and I am your son,
 And shalt I fly? O, if you love my mother,
 Dishonour not her honourable name
 To make a bastard and a slave of me.
 The world will say he is not Talbot's blood
 That basely fled when noble Talbot stood.

Talbot: Fly to revenge my death if I be slain.

John: He that flies so will ne'er return again.

Talbot: If we both stay, we both are sure to die.

John: Then let me stay and, father, do you fly.
 Your loss is great; so your regard should be.
 My worth unknown, no loss is known in me.
 Upon my death the French can little boast;
 In yours they will: in you all hopes are lost.
 Flight cannot stain the honour you have won,
 But mine it will, that no exploit have done.
 You fled for vantage, everyone will swear,
 But if I bow, they'll say it was for fear.
 There is no hope that ever I will stay
 If the first hour I shrink and run away.
 Here on my knee I beg mortality
 Rather than life preserved with infamy.

Talbot: Shall all my mother's hopes lie in one tomb?

John: Ay, rather than I'll shame my mother's womb.

Talbot: Upon my blessing I command thee go.

John: To fight I will, but not to fly the foe.

Talbot: Part of thy father may be saved in thee.

John: No part of him but will be shamed in me.

Talbot: Thou never hadst renown, nor canst not lose it.

John: Yes, your renowned name—shall flight abuse it?

Talbot: Thy father's charge shall clear thee from that stain.

John: You cannot witness for me, being slain.
 If death be so apparent, ten both fly.

Talbot: And leave my followers here to fight and die?
 My age was never tainted with such shame.

John: And shall my youth be guilty of such blame?
 No more can I be severed from your side
 Than can yourself your self in twain divide.
 Stay, go, do what you will: the like do I,
 For live I will not if my father die.

Talbot: Then here I take my leave of thee, fair son,
Born to eclipse thy life this afternoon.
Come, side by side together live and die,
And soul with soul from France to heave fly.

Exeunt

The rhymes are basic and the content repetitive as the forward narrative stops for their debate. There are many ways to edit it, but here is a suggested version that retains the storyline:

Talbot: O young John Talbot, I did send for thee
To tutor thee in stratagems of war,
But, thou art come unto a feast of death.
Therefore, dear boy, mount on thy swiftest horse,
And I'll direct thee how thou shalt escape
By sudden flight. Come dally not, be gone.

John: Is my name Talbot, and I am your son,
And shalt I fly? O, if you love my mother,
Dishonour not her honourable name
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Talbot: If we both stay, we both are sure to die.

John: Then let me stay and father, do you fly.
Your loss is great; so your regard should be.
My worth unknown, no less is known in me.
Upon my death the French can little boast;
In yours they will: in you all hopes are lost.

Talbot: And leave my followers here to fight and die?
My age was never tainted with such shame.

John: And shall my youth be guilty of such blame?
No more can I be severed from your side
Than can yourself your self in twain divide.
Stay, go, do what you will: the like do I,
For live I will not if my father die.

Talbot: Then here I take my leave of thee, fair son,
Born to eclipse thy life this afternoon.
Come, side by side together live and die,
And soul with soul from France to heave fly.

Exeunt

The next scene can be entirely cut as, in production, we can move forward after a staged fight sequence in one style or another. The play can then continue with Act IV Scene vii as Talbot grieves for his dead son. The cuts help dramatic momentum but does not lose the argument as the father and son vie for heroic death.

Another scene often cut for production is the scene with Talbot in battle when he encounters, in private, the Countess of Auvergne in Act II Scene iii. The scene seems to be hastily written, seems superfluous to the main action swirling around in battles and is easily cut (although in my production of the three plays, I did eventually decide to retain it as an example of Talbot when he was less heroic and unpleasant).

Another example in the same play of a whole scene that can be cut to help shorten it but also to help balance a view of an individual character: Joan La Pucelle is captured in Act V Scene iii after a theatrical and visually thrilling sequence, during which she conjures up her dead soldiers by black magic to try to inspire them to fight on. This is all part of the English propaganda of the Elizabethan period that portrays her as a witch, as opposed to the French view of her as a holy saviour. Her use of dark magical spells already condemns her, but there is an additional sequence used to insult her and frame her further in the English view as an evil woman. In this sequence, Act V Scene iv, there are nearly 100 lines of text designed

to insult Joan and play out the English propaganda of the time. It is a good example of text that might well appeal to a more academic view of the play and add insight into the mindset of the time, but for staging purposes, it has little value and does not add to our understanding of the central characters.

In fact, to construct the scene, an additional minor character is introduced into an already crowded picture, as an unnamed shepherd testifies Joan is his illegitimate daughter whilst she boasts to English derision that she is "... issued from the progeny of kings; virtuous and holy". Her character is further demolished as she is accused of sleeping with the Dauphin, and she panics and begs to be allowed to live as she is pregnant. From a dramatic point of view, we have already seen her black magic at play and do not need further evidence of the English view of her as a witch. The most interesting speech is at the end of the scene with her defiant curse and last words:

Joan: Then lead me hence; with whom I leave my curse.
May never glorious sun reflex his beams
Upon the country where you make abode,
But darkness and the gloomy shade of death
Environ you till mischief and despair
Drive you to break your necks or hang yourselves.

This succinct and powerful final speech can be transposed to the earlier moment in Act V Scene iii, when Joan was captured during the battle sequence following her attempt to raise the dead spirits of the soldiers. According to the stage directions, Richard Duke of York "fights with Joan la Pucelle and overcomes her. The French fly". Presumably, this fight, when staged, is fierce and furious. The speeches that follow are not well developed and could be replaced with the earlier speech, thus ending Joan's contribution to the narrative with more power. Here is the original sequence:

Richard: Damsel of France, I think I have you fast.
Unchain your spirits now with spelling charms,
And try if they can gain your liberty.
A goodly prize, fit for the devil's grace!
[To his soldiers] See how the ugly witch doth bend her brows,
As if, with Circe, she would change my shape!
Joan: Changed to a worser shape thou canst not be.
Richard: O, Charles the Dauphin is a proper man.
No shape but his can please your dainty eye.
Joan: A plaguing mischief light on Charles and thee,
And may ye both be suddenly surprised
By bloody hands in sleeping on your beds!
Richard: Fell banning hag, enchantress, hold thy tongue.
Joan: I prithee give me leave to curse awhile.
Richard: Curse, miscreant, when thou comest to the stake.

Here is how it looks if cut and the speech from later is transposed, so we see Joan's end once (not twice) and with having cut a long sequence:

Richard: Damsel of France, I think I have you fast.
Unchain your spirits now with spelling charms,
And try if they can gain your liberty.
Joan: Then lead me hence; with whom I leave my curse:
May never glorious sun reflex his beams
Upon the country where you make abode;
But darkness and the gloomy shade of death
Environ you, till mischief and despair
Drive you to break your necks or hang yourselves.
Richard: Curse, miscreant, when thou comest to the stake.

Most cuts intended to reduce length also impact other elements, such as character, balance of presence between characters, conceptual focus, narrative clarity, integrity of verse and rhythm. Some cuts, not only aimed at reducing length, can be there for a variety of other reasons. In the sections on verse and prose I

have already discussed, the choice of changing or cutting amusing lines is done when they have ceased to be humorous because of changing use of language. It is also sometimes useful to look for excessive repetition of ideas, arguments or words that can try the patience of an audience brought up on media, often served by shorter bursts of drama on media platforms. The Elizabethans seemed comfortable with using repetition as a form of emphasis, especially in longer speeches. In general, I argue that it is still vital not to lose argument and debate between characters when ideas, often complex and elaborate, are played out. The exchanges between Angelo and Isabella in *Measure for Measure*, for example, are difficult for an audience to follow but can be understood and communicated as long as the actors have mastered the argument. In fact, these demanding sections are at the heart of the play and integral to character, narrative, dramatic tension and thematic focus of the play. This is true of so many sequences in Shakespeare's plays, and it would be a brave or foolish director who cut or reduced Hamlet's soliloquies.

However, within some speeches, internal cuts are possible. *Romeo and Juliet* offers good examples of text that can be edited or cut without much negative consequence. The Nurse is a character largely defined by her inability to express anything economically, and the humour around this is important to play. Sometimes the patience of other characters around her is tested but sometimes, too, less positively, the patience of a modern audience. However, it is not easy to reduce her lines. In Act I Scene iii, when she reminisces at length about Juliet as a small child, Lady Capulet tells her, "Enough of this. I pray thee hold thy peace", and Juliet, too, tries to keep her quiet: "And stint thou too, I pray thee, Nurse say I". However, it is the seemingly endless memories, full of earthy language and good humour, that sets up the contrast with the more serious intent of the discussion: to let Juliet know that Paris wants to marry her. This is firmly in keeping with the tone of comedy in the early part of the play and when only a fleeting reference comes for future tragedy. The challenge for director and actor, though, is to communicate actual meaning rather than just the overall broader comedy of the moment that it is tempting to play. The Nurse may laugh at her own words to provoke audience laughter in response, but the audience can often be left bemused but confused:

Nurse:

- 1 Even or odd, of all days in the year
- 2 Come Lammas Eve at night shall she be fourteen.
- 3 Susan and she—God rest all Christian souls!—
- 4 Were of an age. Well, Susan is with God;
- 5 She was too good for me. But, as I said,
- 6 On Lammas Eve at night shall she be fourteen,
- 7 That shall she, marry, I remember it well.
- 8 'Tis since the earthquake now eleven years,
- 9 And she was wean'd,—I never shall forget it—
- 10 Of all the days of the year upon that day,
- 11 For I had then laid wormwood to my dug,
- 12 Sitting in the sun under the dovehouse wall.
- 13 My lord and you were then at Mantua.
- 14 Nay, I do bear a brain! But, as I said,
- 15 When it did taste the wormwood on the nipple
- 16 Of my dug and felt it bitter, pretty fool,
- 17 To see it tetchy and fall out wi'th' dug!
- 18 'Shake', quoth the dove-house! 'Twas no need, I trow,
- 19 To bid me trudge;
- 20 And since that time it is eleven years,
- 21 For then she could stand high-lone. Nay, by th' rood,
- 22 She could have run and waddled all about,
- 23 For even the day before, she broke her brow,
- 24 And then my husband—God be with his soul,
- 25 A was a merry man!—took up the child.
- 26 'Yea,' quoth he, 'dost thou fall upon thy face?
- 27 Thou wilt fall backward when thou hast more wit,
- 28 Wilt thou not, Jule?' and, by my halidom,
- 29 The pretty wretch left crying and said 'Ay'.
- 30 To see now, how a jest shall come about!
- 31 I warrant an I should live a thousand years
- 32 I never should forget it. 'Wilt thou not, Jule?' quoth he,

Capulet's wife: 33 And, pretty fool, it stinted and said 'Ay'.
Nurse: 34 Enough of this. I pray thee hold thy peace.
 35 Yes, madam. Yet I cannot choose but laugh
 36 To think it should leave crying and say 'Ay'.
 37 And yet, I warrant, it had upon it brow
 38 A bump as big as a young cock'rel's stone.
 39 A perilous knock, and it cried bitterly.
 40 'Yea' quoth my husband, 'falls't upon thy face?
 41 Thou wilt fall backward when thou com'st to age,
 42 Wilt thou not, Jule?' It stinted and said 'Ay'.
Juliet: 43 And stint thou too, I pray thee, nurse, say I.

Clearly, the humour revolves around her chattering too much, but the detail is also important in some of the speech, especially when she is at her earthy best. The problem is that the speech seems too long because the detail of meaning is often lost. This is an example of a speech that I would not attempt to edit until the rehearsals. It may be possible to find a way to make it work without cuts and without losing meaning, and during rehearsals, the actor and director would need to go through every word and nuance to understand the full intent before exploring approaches to the acting. I would ask the actor first to paraphrase in modern English her narrative. It may go something like this:

1 The play on the meaning of odd, in response to Lady Capulet's "A fortnight and odd days" still works.
 2 Lammas Eve is not really known to many now and could read as the Harvest Festival or end of July when Juliet was born, almost 14 years ago. A better choice might be Midsummer Eve, although in June rather than July it would convey the equivalent feeling.
 3 The nurse's daughter, Susan, was born at the same time, but died, by God's will.
 4/5/6 Still clear in meaning.
 7 Meaning "by Mary", but also possibly an accidental introduction of the word marriage.
 8 She remembers well; eleven years ago was the day of the earthquake.
 9/10/11 That day the Nurse smeared wormwood, a bitter plant extract on her nipple to make Juliet stop breastfeeding.
 12 She was sitting in the sun by the dovecote.
 13 Capulet and Lady Capulet were away in Mantua (the place where Romeo will be exiled to).
 14,15,16 Juliet tasted the bitter extract, and the nurse remembers it well.
 17 The baby Juliet, silly thing, suddenly, anxiously pulled away from her breast. 18/19 The dovecote shook from the earthquake, but the nurse didn't feel the need to shuffle away.
 20 She repeats it was 11 years ago.
 21/22 The nurse explains Juliet was able to stand on her own, or even run or waddle around
 23 because the day before Juliet had fallen on her face and got a cut on her forehead.
 24/25 The nurse's husband, now deceased but was a happy man, picked Juliet up 26 and asked her if she fell had fallen on her face
 27 and said that when she was older and wiser, she would fall on her back (to have sex)
 28 and asked her if she agreed? 'wilt thou not, Jule?'
 29 I swear the pretty little thing left crying and said "Ay".
 30/31/32 It was so funny to see and I'll never forget it in a thousand years.
 33 She repeats again his words: 'wilt thou not, Jule?'
 33 And the pretty thing stopped crying and said "Ay".
 34/35 Although Juliet asks her to be quiet, the nurse agrees but immediately starts laughing again.
 36/37 Again, the nurse repeats the story of Juliet's fall.
 38 This time she adds some more colour as she says the bump on her head was as big as a young cockerel's testicle!
 39 Juliet had a hard knock on her head.
 40/41/42 The nurse repeats again the story of her husband's comments to Juliet.

The meanings can be clarified, but the tone of the whole sequence is important, too, as the nurse uses the vernacular and language, suggesting a story told by an uneducated character. It is full of fun, and the humour is raw. The frequent references to Juliet being ready for marriage (sex) and the descriptive simile of the cockerel's testicle set up the discussion for marriage. The character emerging at this point of the nurse is largely defined by such a speech and suggests her closeness to Juliet, and this will make the break with her later more painful. Juliet's few playful responses here suggest that she, too, can enjoy the nurse

and her earthy stories. So it is a challenging sequence for the actor, even though from an academic point of view, it all makes sense. There are choices concerning the text, but what can help is seeing this speech as prose rather than verse as modern editions suggest. *The Folio* and the 2 Quartos leave it as prose, although many parts of it have a clear iambic rhythm, implying perhaps that the version we have may not have been complete. As prose it is easier to negotiate and make more sense of.

Second, an option flowing from this is to change a small number of key words that have lost or changed meaning in order to ensure the detail is retained. A third option is to cut some of the repetitions (although acknowledging that they are largely a character note) and one or two diversions from the main story she is trying to convey. The final area of challenge is to find a way to communicate the tone of the nurse in telling the story. It is close to a modern stand up storyteller switching tense and dropping formal grammar in: "and then I say to her and she says to me . . ." and in which sexual humour is undisguised.

My advice is to first improvise, in prose, using the modern text as earlier when it is useful to clarify. The use of laughter by the nurse to punctuate the speech should ultimately be infectious and sound natural but be carefully choreographed after improvisation of the speech. In translation it would be essential to freely improvise around the speech, before finding the right tone and language for the character; a prepared translation of this type of text rarely fully works. There is no single answer to what the final sequence would end up as, cut, edited or uncut, but a few changes might help (as below) in some productions, depending on the actor: (changes of words underlined)

Even or odd, of all days in the year, come Midsummer Eve at night shall she be fourteen. Susan and she, by God's will, were of an age. Well, Susan is with God; She was too good for me. But, as I said, on Midsummer Eve at night shall she be fourteen, That shall she, by Mary, I remember it well. Tis since the earthquake now eleven years, when she was wean'd. I never shall forget it. Of all the days of the year, For I had then laid wormwood to my breast, sitting in the sun under the dovehouse wall. My lord and you were then at Mantua. Nay, I do bear a brain! But, as I said, when she did taste the worm- wood on the nipple and felt she bitter, pretty fool. To see her tetchy and fall out wi'th' dug! 'Shake' says the dove-house! 'Twas no need, I trow, to bid me trudge; and since that time it is eleven years, for then she could stand high-lone. Nay, by Christ, She could have run and waddled all about, for even the day before, she broke her brow. And then my husband, God rest his soul, he was a merry man, took up the child. Yea,' quoth he, 'dost thou fall upon thy face? Thou wilt fall backward when thou hast more wit. Wilt thou not, Jule?' and, by Mary, the pretty wretch left crying and said 'Ay'. To see now, how a jest shall come about! I warrant an I should live a thousand years I never should forget it. 'Wilt thou not, Jule?' quoth he, and, pretty fool, she stinted and said 'Ay'.

Juliet: Enough of this. I pray thee hold thy peace.

Nurse: Yes, madam. Yet I cannot choose but laugh
To think it should leave crying and say 'Ay'.

And yet, I warrant, she had upon her brow bump as big as a young cock'rel's ball.

A perilous knock, and she cried bitterly. 'Yea' quoth my husband, 'falls't upon thy face? Thou wilt fall backward when thou com'st to age. Wilt thou not, Jule?' She stinted and said 'Ay'.

Juliet: And stint thou too, I pray thee, nurse, say I.

There may be many other ways to edit or cut, although most editors would leave it all intact. I argue that these few minor changes and cleaning up of the gram- mar and leaving prose is a better choice; maintaining the tone, form of language, character and narrative intent is achieved in this way. So, this is just an option to consider and some of the changes could be used, although many might argue it is not necessary to make any alterations. In the end, for some it is a question of clarity versus preservation of authenticity and the balance changes according to situation.

However, another sequence by the nurse could more easily be shortened, without loss of character or tone. In Act IV Scene iv, after the discovery of Juliet's supposed death, there is a series of expressions of despair from all present. However, in spite of the sense of ritualist and outward expressions of emotion (perhaps belonging to its own time and place or even Shakespeare's notion of an Italian response), it is excessive and difficult to perform. I have directed it four times and seen numerous productions, and reducing it is always the best solution. It can produce laughter rather than sadness for the audience as they know, of course, Juliet is not actually dead. The continual repetition of the "o" is of course

the key to the scene, but I believe for most audiences, it needs a shorter outing. The nurse has already expressed her feelings at the beginning of the scene, as has Lady Capulet:

Capulet's Wife: What noise is here?

Nurse: O lamentable day!

Capulet's Wife: What is the matter?

Nurse: Look, look. O heavy day!

Capulet's Wife: O me, O me, my child, my only life!
Revive, look up, or I will die with thee.
Help, help, call help!.

Capulet: For shame, bring Juliet forth. Her lord is come.

Nurse: She's dead, deceased. She's dead, alack the day!

Capulet's Wife: Alack the day, she's dead, she's dead, she's dead!

Capulet: Ha, let me see her! Out, alas, she's cold.
Her blood is settled, and her joints are stiff.
Life and these lips have long been separated.
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.

Nurse: O lamentable day!

Capulet's Wife: O woeful time!

Capulet: Death, that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.

Enter Friar Lawrence and Paris, with Musicians

Friar Lawrence: Come, is the bride ready to go to church?

Capulet: Ready to go, but never to return.
(To Paris) O son, the night before thy wedding day
Hath death lain with thy wife. See, there she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, death is my heir.
My daughter he hath wedded. I will die,
And leave him all. Life, living, all is death's.
(*Paris, Capulet and his Wife, and the Nurse all at once wring their hands and cry out together:*)

Paris: Have I thought long to see this morning's face,
And doth it give me such a sight as this?
Beguile, divorced, wronged, spited, slain!
Most detestable death, by thee beguiled,
By cruel, cruel thee quite overthrown.
O love, O life: not life, but love in death.

Capulet's Wife: Accursed, unhappy, wretched, hateful day!
Most miserable hour that e'er time saw
In lasting labour of his pilgrimage!
But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel death hath caught it from my sight!

Nurse: O woe! O woeful, woeful, woeful day!
Most lamentable day! Most woeful day
That ever, ever, I did yet behold!
O day, O day, O day, O hateful day,
Never was seen so black a day as this!
O woeful day, O woeful day!

Capulet: Despised, distressed, hated, martyred, killed!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child, O child, my soul and not my child!
Dead art thou, alack, my child is dead,
And with my child my joys are buried.

Before rehearsal, I would make cuts here as the impact is weakened in my view, not strengthened, by the repetitive exclamations. In an Elizabethan context, the speech would have likely had much more impact within a tradition in which repetition was an accepted form of emphasis, whereas a contemporaneous audience would perhaps find the sequence laboured. I argue that this version will play better and not lose any lines of importance:

Capulet's Wife: What noise is here?
Nurse: O lamentable day!
Capulet's Wife: What is the matter?
Nurse: Look, look. O heavy day!
Capulet's Wife: O me, O me, my child, my only life!
 Revive, look up, or I will die with thee.
 Help, help, call help!.

Capulet: For shame, bring Juliet forth. Her lord is come.
Nurse: She's dead, deceased. She's dead, alack the day!
Capulet's Wife: Alack the day, she's dead, she's dead, she's dead!
Capulet: Ha, let me see her! Out, alas, she's cold.
 Her blood is settled, and her joints are stiff.
 Life and these lips have long been separated.
 Death lies on her like an untimely frost
 Upon the sweetest flower of all the field.

Nurse: O lamentable day!
Capulet's Wife: O woeful time!
Capulet: Death, that hath ta'en her hence to make me wail,
 Ties up my tongue, and will not let me speak.
Enter Friar Lawrence

Friar Lawrence: Come, is the bride ready to go to church?
Capulet: Ready to go, but never to return.
 (To Paris) O son, the night before thy wedding day
 Hath death lain with thy wife. See, there she lies,
 Flower as she was, deflowered by him.
 Death is my son-in-law, death is my heir.
 My daughter he hath wedded. I will die,
 And leave him all. Life, living, all is death's.

Capulet: Despised, distressed, hated, martyred, killed!
 Uncomfortable time, why cam'st thou now
 To murder, murder our solemnity?
 O child, O child, my soul and not my child!
 Dead art thou, alack, my child is dead,
 And with my child my joys are buried.

I have additionally cut Paris here, but this is a choice that not all would make. Assuming their scene is also cut, the musicians are not needed here.

Finally, in *Romeo and Juliet*, Act V is usually reduced in most productions and the frantic action simplified to focus more on the key speeches and emotional impact of the scene. It is easy for a production to accidentally amuse instead of move the audience as minor characters rush around and objects strew the stage. Although this is, of course, a question of staging and acting, a careful edit can help with the challenges. In many cases it can play well at half the length. In particular, the Friar Laurence speech, just before the end of the play, is there ostensibly to bring the Prince up to speed, but it is mainly there for the Friar to justify him- self and fill in gaps for the others present; however, it holds back the movement toward the end of the play as the audience know all this information already:

Friar: I will be brief, for my short date of breath
 Is not so long as it is a tedious tale.
 Romeo, there dead, was husband to that Juliet,
 And she, there dead, that Romeo's faithful wife.
 I married them, and their stol'n marriage day
 Was Tybalt's doomsday, whose untimely death

Banished the new-made bridegroom from this city,
 For whom, and not for Tybalt, Juliet pined.
 You, to remove her that siege of grief from her,
 Betrothed and would have married her perforce
 To County Paris. Then comes she to me,
 And with wild looks bid me devise some mean
 To rid her from this second marriage,
 Or in my cell there would she kill herself.
 Then gave I her—so tutored by my art—
 A sleeping potion, which so took effect
 As I intended, for it wrought on her
 The form of death. Meantime I writ to Romeo
 That he should hither come as this dire night
 To help to take her from her borrowed grave,
 Being the time the potion's force should cease.
 But he which bore my letter, Friar John,
 Was stayed by accident, and yesternight
 Returned my letter back. Then all alone,
 At the prefixed hour of her waking,
 Came I to take her from her kindred's vault,
 Meaning to keep her closely at my cell
 Till I could conveniently send to Romeo,
 But when I came, some minute ere the time
 Of her awakening, here untimely lay
 The noble Paris and true Romeo dead.
 She wakes, and I entreated her come forth
 And bear this work of heaven with patience.
 But then a noise did scare me from the tomb,
 And she, too desperate, would not go with me,
 But, as it seems, did violence on herself.
 All this I know, and to the marriage
 Her nurse is privy; and if aught in this
 Miscarried by my fault, let my old life
 Be sacrificed, some hour before his time,
 Unto the rigour of severest law.

The challenge for the editor is to determine which details are necessary and shorten the speech accordingly, although the actor playing Friar Laurence might disagree. There are many ways of editing, but here is one suggestion:

Friar: Romeo, there dead, was husband to that Juliet,
 And she, there dead, that Romeo's faithful wife.
 I married them, and their stol'n marriage day
 Was Tybalt's doomsday, whose untimely death
 Banished the new-made bridegroom from this city,
 For whom, and not for Tybalt, Juliet pined.
 You, to remove her that siege of grief from her,
 Betrothed and would have married her perforce
 To County Paris. Then comes she to me,
 And with wild looks bid me devise some mean
 To rid her from this second marriage,
 Or in my cell there would she kill herself.
 Then gave I a sleeping potion, that gives
 The form of death. Meantime I writ to Romeo
 But it was stayed by accident, and yesternight
 Returned my letter back. Then all alone,
 At the prefixed hour of her waking,
 Came I to take her from her kindred's vault,

But when I came unto the tomb, here lay
 The noble Paris and true Romeo dead.
 She wakes, and I entreated her come forth
 But then a noise did scare me from this tomb,
 And she, too desperate, would not go with me,
 But, as it seems, did violence on herself.

The scansion is not perfect, but it effectively conveys the narrative and maintains the tone of the whole speech but at half the length. It could be reduced further with less detail if desired.

These are just a few examples of how cutting and editing can function to support the presumed intent, focus and tone of the play. In translation, the task is simpler, although it is crucial to fully understand the original text before making decisions. All changes are debatable and controversial, but there is a gulf between an academic view of how the text should be and practitioners at work. It is essential to gauge the likely impact on the audience, alongside the challenges on scansion, character development, rhythm and dramaturgy. In addition, for the actor, changes in rhythm and scansion have direct impact on their emotional and character response to the text. In translation, these are shifted sometimes significantly and reference to the original text is helpful in guiding the use of edited and translated texts.

So, there are many options in cutting and editing or adapting a play, but clarity of intention and narrative should help focus the process.

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ACTING COMPANY PREPARATION

There are various exercises which can prepare an acting company for working on a production of any play by Shakespeare. I have worked with these in many countries, with student actors and seasoned professionals, re-tuning the work as I go along. They are not static and can all be adapted according to circumstance. In general, they are what I term “preparation” exercises which are mainly used before a more structures rehearsal process begins for a specific play. The more specific rehearsal approaches are dealt with later in the book, although some of the work that follows can also be extracted and used during rehearsals to deal with particular challenges that may emerge.

Leaving the Baggage Behind

The aim of this process is to declutter our memories and imaginations of earlier exposure to a given play by Shakespeare. It begins with all the actors (and director, stage management etc.) sitting in a circle. Most British directors like circles, as it is responding to listening and hearing others around you that feeds the work and maintains concentration. Some directors prefer to be behind a desk facing actors, but for me the circle, always, is best; if you fade, you are immediately exposed. You share responses and, sometimes, emotions better when surrounded. In a way it is also semi-democratic, as the director is not protected by the barrier of a desk, and actors are seated, in effect, in an apparently non-hierarchical situation. These exercises can be stand-alone in workshops before rehearsals begin at all or can follow early read-throughs of the play.

The first question posed is, “What are your earliest memories of Shakespeare”? The objective is to bring back to life dormant images or ideas related to Shakespeare that will impact, possibly subconsciously, our interpretation, understanding and depiction of characters and events. With occasional prompting of childhood and teenage references (cartoon books, animations, advertisements [Hamlet cigars etc.]) and lyrics, as well as the more obvious films and live productions, each member of the circle tries to describe and remember early memories; what become important is some key shared images that tend to repeat between and even beyond cultural borders. *Romeo and Juliet* is one such example within which the balcony scene is most prominent. Some discussion follows of such shared images, as does a discussion about how these received images can dominate our own interpretation of character when acting with the text. The concept of a high upstage balcony with Romeo downstage looking up (back to the audience) indicates the dominant, proscenium-thinking and staging in most received images, for example. Further discussion and interrogation can challenge this and demonstrate how we need to exorcise such images as we start to look freshly at a given character or scene.

Numerous other examples will emerge, including songs and music. Some Latin cultures, for example, have old children’s songs based loosely around a story from one of Shakespeare’s plays. A quick scan on the internet will list dozens of Shakespeare-inspired or -referenced songs by, among many others, Dire Straits, Sting, The Smiths, Elton John, Bob Dylan and the Beatles. American cultural references span frequently from cartoon to rap. In the UK, actual witnessing of a performance, live or on video, is in many childhood memories, as is also often performing in, for example, *A Midsummer Night’s Dream* as infants. Older generations refer usually to the early influence of Zeffirelli’s *Romeo and Juliet* film (1968), whilst others name Baz Luhrmann’s version (1996). The worst examples, in my opinion, in many countries are perhaps from the original BBC television series filmed in the 1970s, as they were often used as teaching tools around the world. The images and styles of set and acting in many of the productions seem mainly to be a throwback to an earlier time of mannered, staged Shakespeare and sit oddly on camera in that period. The key plays that emerge during the exercise are, usually, *A Midsummer Night’s Dream*, *Hamlet* and *Romeo and Juliet*.

The discussions which emerge from these early encounter narratives often lead to an exploration of more general attitudes toward Shakespeare from the group, including barriers and prejudiced opinion about what works and what doesn't; it is rare that a group of actors does not contain many differing attitudes towards Shakespeare as a whole, and it is useful to bring some of this to the surface before the work commences. If a production finds a sense of unified approach during rehearsal, then this all matters, and this early memory exercise is a springboard into bringing a company together and beginning to share some mutual understanding of the journey they are about to embark on. It is also interesting that some actors have a lot of emotional baggage connected to early memories of these kings, and this, too, is useful to explore. It is not therapy, but it can unlock a few buried feelings.

Opening the Senses

I have often heard performing arts practitioners talk loosely about the well-known understanding (first theorised by Roger Sperry, who won the Nobel Prize for his work in 1981) of the human brain being divided in function between the left and right hemisphere, with language, maths and logic and on the left and creativity and emotions on the right. However, more recent research and understanding suggests that this dichotomous analysis is too simplistic and that the two hemispheres work together. Language and speech are perhaps the best examples, and the more complex the language, the more the two hemispheres seem to interact. Shakespearean language, in particular verse, opens up so many challenges and is a good vehicle to explore these ideas. "The right hemisphere generally processes nonverbal communications. . . . It also processes the musical component of speech, or tone, by which we convey emotion. . . . The left hemisphere generally processes the verbal-linguistic elements of speech, as opposed to the emotional-musical ones and analyses problems using conscious processing" (Doidge, 2007). In many experiments since the late 1980s, brilliantly described in Norman Doidge's excellent book *The Brain That Changes Itself*, there are interesting conclusions about how our brains function as we learn and we create new brain maps which allow us to deal with functions efficiently and successfully. The brain constantly changes and adapts and our tasks, physically and intellectually, can be altered by, in effect, training. Working with Shakespeare actually changes the brain itself. A good parallel example is learning music:

When a child learns to play piano scales for the first time, he tends to use his whole upper body—wrist, arm, shoulder—to play each note. Even the facial muscles tighten into a grimace. With practice the budding pianist stops using irrelevant muscles and soon uses only the correct finger to play the note. He develops a "lighter touch", and if he becomes skilful, he develops "grace" and relaxes when he plays. This is because the child goes from using a massive number of neurons to an appropriate few, well matched to the task. This more efficient use of neurons occurs whenever we become more proficient at a skill. . . . as neurons are trained and become more efficient, they can process *faster*. This means that the speed at which we think is itself plastic . . . speed of thought is a crucial component of intelligence.

(*ibid*)

These are all essential skills for an actor working with verse and complex language, and the speed of thought of the actor needs to match the speed of thought of Shakespeare and his characters. When working with Shakespeare and learning to play music, the left and right hemispheres of the brain work together to bring analytical and emotional processes to function together. When a piece of music is learnt on the piano, the part of the brain that triggers movement of the fingers enlarges; the more frequent the exercise, the more the precision of the brain map that is created. This has been well studied and researched with brain scans (Schlaug et al., 2009), and I believe that something similar is happening when rehearsing with a complex verse text, such as with Shakespeare. The French word for rehearsal is *répétition*, and this describes well the way an actor learns when studying and speaking verse in early rehearsals. After time, verse rhythm is absorbed into the brain and memory and can be accessed with ease; the brain is prepared. When you sing, the language comes from the left hemisphere and the melody from the right, thereby using the whole brain function.

As Doidge explains, "A pianist performing the eleventh variation of the Sixth Paganini Etude by Franz Listz must play a staggering eighteen hundred notes per minute . . . studies have shown that the more these musicians' practice, the larger the brain maps".

It is a small leap from the science to the rehearsal room where actors both exercise physically, emotionally and mentally and add synaptic firings and changed brain maps.

Shakespeare's plays are a riot of sensual references evoking images, sounds, smells and touch. You do not have to travel far in any of his plays to experience this. We all know how a simple smell can suddenly unlock a distant memory of childhood or a happy or traumatic event, even without realising consciously why this is happening. *Titus Andronicus* offers many good examples of this evoking of olfactory and other senses among the visual and physical horrors (hands and tongue cut off, rape, throats cut etc.) as we witness and thereby have conditioned our own responses as actors or audiences. From early in the play (Act I Scene i), we are welcomed into this world of angry, intense and sensually saturated language well before the worst events will take place:

Lucius: See, lord and father, how we have performed
Our Roman rites. Alarbus' limbs are lopped
And entrails feed the sacrificing fire,
Whose smoke like incense doth perfume the sky.
Remaineth naught but to inter our brethren
And with loud 'larums welcome them to Rome.

So, we visualise the limbs and entrails of the newly butchered victims, then we feel the flames of the fire, and then we smell the scent of the burning body parts and end when told to hear the trumpets which follow in the stage directions. The entire play follows in a similar vein as the words shock us into physical response to the horrors that unfold, as all our senses are awakened. In *King Lear* (Act III Scene ii) we are continually invited to hear and feel the crashing sound waves of the storm:

Kent: Such sheets of fire, such bursts of horrid thunder
Such groans of roaring wind and rain I never
Remember to have heard.

Or just before this, when we can hear the "crack" of the wind through the hell- like fires and end-of-the-world floods, through to the final "crack" of "nature's moulds" itself, as though we have reached the calamitous end of the natural world:

Lear: Blow, winds, and crack your cheeks! Rage, blows,
You cataracts and hurricanoes, spout
Till you have drenched our steeples, drowned the
cocks!
You sulph'rous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head; and thou all-shaking thunder,
Strike flat the thick rotundity o'th' world,
Crack nature's moulds, all germens spill at once
That make ingrateful man.

The language needs itself new words, a series of unique compound verbal creations, to express sound and fury almost beyond words.

There is also the intense visual anger in his curse of Goneril (Act I Scene iv) as we are asked to imagine her body wrought with disfigurement and with a baby to match. It is not just the words of the curse that repel us but the associated images as a father bellows at his daughter:

Lear: Hear, nature; hear, dear goddess, hear:
Suspend thy purpose if thou didst intend
To make this creature fruitful.
Into her womb convey sterility.
Dry up in her the organs of increase,
And from her derogate body never spring
A babe to honour her. If she must teem,
Create her child of spleen, that it may live
And be a thwart disnatured torment to her.

In contrast, in *The Tempest*, Caliban invokes the sounds of nature as soothing music to help us hear the sound of paradise:

Caliban: Be not afeard. The isle is full of noises,
Sounds, and sweet airs, that give delight and hurt
not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That if then had walked after long sleep
Will make me sleep again; and then in dreaming
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

It is the appeal again to our senses; as we listen to his description, we can hear the sweet airs. This music is ever present throughout the play, brought on by the spirits that surround Ariel.

In *The Winter's Tale*, the rural landscapes are an idealised world of beauty, harmony and purity, in contrast to the court of Leontes filled with "jealousies", "bloody thoughts" and "revenge" (Act III Scene ii). The constant references to flowers, giving us a visual and olfactory impression, are added to by even the taste of the purity of Perdita, as Camillo describes her as "The queen of curds and cream". The senses are opened further as this is followed by the music and dance of the shepherdesses.

A Midsummer Night's Dream is arguably the most sensually driven of all his plays, with constant evocation of the magic of the forest and the sights, sounds and scents therein. The emphasis on the beauty of and also the scents associated with the aromatic flowers and herbs throughout the play is a good example (Act II Scene i):

Oberon: I know a bank where the wild thyme blows,
Where oxslips and the nodding violet grows,
Quite overcanopied with luscious woodbine,
With sweet musk-roses, and with eglantine.
There sleeps Titania sometime of the night,
Lulled in these flowers with dances and delight;

As often is the case in this play, the assault on our senses continues at the end of this sequence into the realms of music and dance. It would be near impossible to stage this play without music, although Mendelssohn is not always the best option today, as fashions in music change alongside other conventions. This same pattern continues throughout *A Midsummer Night's Dream*, merging the sounds of nature, the aroma of flowers, and song and dance alongside magical sights and events.

Or Hermia expressing how the night reduces her vision and thus awakens acutely her sense of hearing as she becomes alert to the sounds around her (Act III Scene ii):

Hermia: Dark night, that from the eye his function takes,
The ear more quick of apprehension makes.
Wherein it doth impair the seeing sense,
It pays the hearing double recompense.
Thou art not by mine eye, Lysander, found;
Mine ear, I thank I, brought me to thy sound.

This alerts the audience to listen harder to the sounds of the forest as she searches.

These short examples are just a tiny example of these processes. In all other plays, we hear, see, feel and smell, as the text opens up our own senses. For instance, the reference to Crab the dog's fart in *Two Gentlemen of Verona* keeps us humorously rooted in the real and unpoetic daily life of his characters to balance the essentially romantic verse and plot movements of his lovers. Shakespeare invites us in blunt prose to witness and see the picture as well as smell the moment

(Act IV Scene iv):

Lance: He(Crab) thrusts me himself into the company oft here of our gentleman- like dogs under the Duke's table.; He had not been there—bless the mark—a pissing-while but all the chamber smelt him. 'Out with the dog,' says one. 'What cur is that' says another. 'Whip him out,' says the third. 'Hang him up' says the Duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs. 'Friend,' quoth I, 'you mean to whip the dog.' 'Ay, marry, do I,' quoth he. 'You do him the more wrong,' quoth I, 'twas I did the thing you wot of.'

And so the master, Lance, was whipped instead of the dog. In addition to the humour and use of the idea of smell, Shakespeare is also giving us, within a play about apparent love, an example of true love!

Here is not the place to explore in detail this sensual journey that we are always taken on; there are many academic papers and books which do this well. Rather, here the purposes are to understand that the world that Shakespeare inhabited was more sensitive to these currents than our own modern world and to try to help the actor today in dealing with the demands that emerge. These demands are more intense and more difficult for our actors than the naturalistic acting that they are well trained for and familiar with, although it is also interesting to note that the father of all naturalistic acting approach, Stanislavski especially in his early work such as *An Actor Prepares* (2013), was very aware of the need for sense immersion in the acting processes, and some of his acting technique approaches can support some elements of the processes of working with Shakespearean text, characters and events. In a way, however, the Stanislavskian approach starts within the actor as memory, sense memory and objectives are worked on, whereas Shakespeare acting, in particular in English, usually begins with language and then connects to other more internal acting processes. One of the major tasks in rehearsing Shakespeare, in particular when working with the original English text rather than translation, is finding ways to cope with language that asks much of the actor beyond dealing with the verse structures but in addition demands a full connection to the body and all the senses, as the language cannot be divorced from this acting need; poetry alone cannot convey the intensity of human experience, which works with emotion and sense beyond the words themselves.

As a young assistant director at the Royal Shakespeare Company (RSC), I was at first surprised and later deeply impressed and influenced by the work of Cicely Berry, the extraordinary and visionary voice coach there. I first walked into one of her sessions to see actors rolling on the floor wailing and later others running around the rehearsal room shouting out words as she helped them enter a world of sound, emotion and physical connection to language. She was keenly aware, from the very beginning of her long reign at the RSC in 1969, that her focus was on bringing together the mental, emotional, and physical and vocal processes at work and allowing natural, unselfconscious voices to work with the text. This approach had great influence on the development of the work of the company and all the actors and directors (including Peter Brook) who have worked there ever since.

We should also bear in mind that what we know about Shakespeare's world does suggest a full awareness of the constant realm of the senses around him. Even a quick study of excellent books and papers about his world indicate London as a sprawling, teeming, noisy, smelly, diseased (prone to the Plague) metropolis of over 100,000 inhabitants. Even the court had no waste plumbing and, in part, stayed on the move through much of the year, perhaps to escape said disease and foul smells. The rural contrasts were extreme, as emphasised in plays such as *The Winters' Tale* and *Cymbeline*. Each of these three key environments (the court, the city and the country) offers an extreme wealth of sights, sounds and scents to influence everything that Shakespeare wrote.

The contemporary actor has to work hard to fully explore this world of senses to embody and express the full force of the undercurrents of each play, which are integral to feeling, alongside understanding, the narrative and character developments. The language of Shakespeare is as loaded with these elements as the notes in a musical score. It all connects, of course, to one's use of verse (dealt with in another section of this book, p 56) and the other emotional and intellectual challenges at work in each play, but it is an additional acting challenge, and, without this, the performance is poorer.

We still, of course, live in a world which assaults the senses but not in the same ways. The sound of city traffic and exhaust fumes is not the same as a rural world or even the city environment which would have been familiar to actors and audiences in Elizabethan times. The detail has changed significantly, and it is

detail the actor is concerned with. Similarly, the scent of local, seasonal fruit in the market is not the same as wrapped fruit in the modern supermarket, and so we could go on and on. The point, though, is we can relate to sights, scents and sounds from an earlier time, but we need reminding (and perhaps our sense memory needs triggering) to connect us. The language of Shakespeare is often this agent and a force to sensitise us as observers and listeners in the same way that a poet might today. Some of the acting exercises we can explore are geared toward this awareness and arousal of our senses, combined with an arousal of imagination.

Unlocking Stale Approaches to Language

This exercise is the first in a connected series of exercises that allow the actors to enter the linguistic world of a given play. All actors and directors who work frequently with Shakespeare are aware that each play has its own DNA finger- print of words, phrases, images, metaphors etc. Immersion into that unique world is important from the beginning of a rehearsal process. It is not dissimilar to speaking a foreign language, wherein the learner has first to be aware of the music of the language. This first exercise begins that process simply and directly by playing with that text from the outset and thus entering that world without thinking about it. It also opens up sensory imagination and memory to support the refreshing of language and the associations we connect to it through the senses.

This is important, as the exercise also adapts basic early Stanislavskian processes to encourage sense awareness and development, as the prompts suggest (for example) possible specific animal sounds or scents; later this exercise is repeated and developed but each time in a different imaginary setting. The key difference, though, with this work and with Stanislavski is that later we must work with complex language and a verse form that dictates, in many ways, the details of what the character is thinking and, in many cases, feeling. In Stanislavski, the emphasis is on the inner processes of imagination and the senses which later find an outward expression. With Shakespeare, the text itself leads the outward expression; the actor needs often to construct backwards from language to inner feelings and thoughts. Shakespeare, in effect, tells the actor (and audience) what the character is thinking and feeling with an extraordinary detail of language. Stanislavski, in *An Actor Prepares*, often refers to Shakespeare when discussing exercises, but he does not deal specifically with the challenges of a text that states thoughts and emotions. Perhaps this is partly because he is working with a translation of Shakespeare, and, as explored later, the demands are then different. In one sense, there is more freedom of choice for the actor, and the Stanislavskian approach is more useful, but on the other side of the equation, there is much missing, detailed information for the actor offered almost directly from Shakespeare through language, grammar and verse structure. I say “almost” because of the hazards of relying fully on a text reconstructed, in part, by memory and multiple version sources (folio or quartos) and compositor decisions. Stanislavski delves deeply into sub-text and thoughts and feeling beyond text, whereas in Shakespearean verse (in the original English language at least), there is no sub-text; characters tell us what they feel and think and even what they will do. So, these early exercises are preparing an actor not only to be open to emotion and imagination but, essentially, how to then connect that to rich and complex language. Then, in a spiral, that language will itself intensify emotions and thoughts as the rehearsal period develops.

Preparing for Verse

First Phase

Before the work begins, the actors are asked to look at the text of the play in question and each select one interesting word; it must not be monosyllabic or a name of a character. They are asked to not discuss with anyone else their choice of word. Actors are asked to relax and become aware of breath as they lie on the floor with their eyes closed. It is important that they have enough space around them without physical contact with another actor. Later, we will explore sudden change: from states of relaxation to states of tension and then the reverse. The first instruction is that they imagine themselves in a specific place in nature they know and like, such as in a forest. It is useful to describe the scene a little, indicating the likely natural objects around them. They then are talked through a narrative that involves feeling positive and happy as they remain with eyes closed and fall into a state of deeper relaxation. The second stage is to imagine specific sounds around them, for example, wind or birdsong. They are then told they have decided to go on a walk (not an actual walk but with their imagination). There is emphasis on conjuring up, in their minds, all the sights, sounds and smells surrounding them, using prompts when necessary. What non-

threatening animals or birds might they see and hear? It is important to engage in detail during these narrative leads, as visual imagination expansion is at the heart of this section of these exercises; perhaps the trees and flowers are described specifically, for example. They are then asked to become aware of any scents or smells around them, the more specific the better. This is added to by suggestions involving touch and taste. The actor is asked to reach out and grasp an object (typically a stone or branch) and to actively be aware of that feeling. It is generally the more involved actor who physically reach out with their hands rather than just imagining it. It is good to leave them the choice in the way the command is described. Next, the actor is asked to imagine eating a fruit and, again, to be aware of the taste and textures in their mouth as they imagine a specific choice. So, by this point (perhaps 30 minutes into the exercises), the actors have awoken their sense of sight, sound, touch and taste. These activities are drawing on memory and imagination and thereby access inner psychological experience.

Second Phase

Then, during their imaginary walk, again being prompted to see objects or animals as they pass by, they stop and see a message carved in a tree, and it contains their one word from the given play. They are instructed to look at the word and imagine they have never seen or heard it before. They have to try to decipher the meaning and explore the word as though new. Various prompts follow, suggesting they try to see what emotions the word might generate (could it be a humorous word or an angry word?). Then, after a few minutes of prompts, they are asked to whisper the word gently, not listening to others around them but just focusing intently on their one word. They are asked to explore saying the word with as many different stresses as possible and always striving to reimagine and recreate the word. They are also asked to change physical position and see if it impacts on how they say and feel about that chosen word. This is important as they quickly become very aware of how the body as a whole has an impact on response to even a single word.

In the next sequence, they are asked to begin making decisions on how they want to speak their word and begin saying it more confidently. They are asked to continue repeating and changing their physical position to see if that changes that decision. Another good instruction is to explore placing their tongue in different positions in their mouth and feel the effect on the expression of their word; it is all part of the unlocking of language from habitual use.

Third Phase

They are asked to stand up and open their eyes and encouraged to continue increasing the volume with open diaphragm and full projection. At the same time, they are asked to let their word possess them and take full ownership of their word. They shout out that word to the heavens and need it to be heard by the whole world. At the climax of sound, they are asked to stop speaking and freeze physically exactly as they are, without movement. Then, they are instructed to memorise the exact physicality they are in and their emotional state, their breath and their thoughts at that moment in time. This will be recalled at a later exercise in the sequence concerning what I term acting memory.

This whole sequence is then repeated a number of times, depending on how much time is available. However, each time the whole three phases are run, there needs to be variations on setting and the detail of instruction. Some examples that stimulate well the imaginations involve on a beach with writing found in the sand, in a city with a sign in neon lights or a favourite room in their home with writing on a sheet of paper on a table. Each time there needs to be different sounds, smells and textures at work to keep on stretching their sensual imaginations. Each time the process is repeated, it is important that each actor selects a word from the play that is not only new to them but has also not been used by any other actor that day.

There are many possible variations, especially when the exercises take place over a number of days. These can include moving from a happy, safe environment of imagination to a more hostile and dangerous world. Their choice of words may well reflect this, and they can explore intense emotional states around each word. In particular, these exercises animate, enliven and bring new meanings to archaic and complex vocabulary.

So, these first three phases of the exercise have begun an immersion into language and the dropping of habits of expression, and the next phase will move to listening and sharing language whilst retaining

immersion in it. It is also useful as part of a vocal warm-up! In addition, working with the exercise for a few hours takes the acting company deeply into the language of the play, as they have to dig deeper and deeper to find new words. It is, in effect, a rapid form of linguistic immersion into the play, and each play has a very different set of vocabulary. This form of induction is useful even before a first read-through, as the language of the play is like a foreign language that is opening up. These exercises can work equally well using a translation, as a good translation will incorporate much of the linguistic and metaphoric quality of the original. It is also useful at the end of each session to ensure that all the words used are fully understood by every actor and that information aired among the whole group is fully understood; sometimes actors may have chosen a word that sounds interesting but without full understanding of what it means.

Concentration and Listening

As an audience member, having watched well over 100 productions of Shakespeare over the years in many countries, languages and theatres, it is so clear to me how there are no simple rules for determining what always works in a performance of Shakespeare, as the routes to engaging an audience are multifarious. However, there are a few easy rules for knowing what does not work. Ever. Preeminent among these is the knowledge that actors who do not listen to each other on stage are sure to leave the audience unmoved and disconnected from the performance. Although it is a pleasure to watch an individual great actor at work, it is rarely a pleasure for the three hours or more of a typical Shakespeare production. It is similar to watching an accomplished football player move with the ball, as, in the end, few goals emerge from solo runs as opposed to being part of a well-drilled team working in harmony. The manager (director) needs to get the team (actors) functioning as a whole, passing the ball (text) and sharing the plan. Elizabethan verse supports and encourages this teamwork, as described in a later section about working with verse (pp. 55–61). It is also evident that actors who do not understand the detail of what they are saying can never hold the attention of the audience for a sustained period of time; narrative clarity is always the bond that binds the audience to the actors, and, without it, all is lost.

Fourth Phase: Sharing Language

This next phase of the continuing exercise moves from personal expression of language to sharing that process with other actors. The first parts of the exercises are, by their nature, to do with self and personal responses to language and ideas.

The actors are first asked to relax and breathe again gently following the last exercise. It is important to regain relaxation of muscles between sequences to lose tension in the body and clear the mind. The actors shake their arms and legs to help regain a relaxed state. Then, the actors are given a time frame for the next phase of the work, depending on the numbers of actors in the room; two minutes is typical. They are asked (with open eyes) to walk about the space and make eye contact with whomever they meet. At the point of eye contact, they exchange words once, articulating clearly. They are asked to listen carefully, as well as express fully their chosen word. They are further instructed that they must meet every other actor during the given time frame. At the end of the period, they are asked to stop and remain where they are and stay completely silent. The director or another actor then moves around the group, asking an actor at random if they can remember the word of another chosen actor. They are only given a few seconds to respond, and all other actors are asked to remain silent and not prompt or call out the answer. The director needs to work quickly to retain the energy and momentum of the process until all words have been identified by interrogating different actors.

Inevitably, most of the actors will not have remembered many or any words from other actors, and this indicates the challenge ahead, in that they have to raise (considerably) the level of concentration and listening. Even actors still standing side by side when the exercise halted will often not know the words they have just heard. The process of focus on their own expression leads to a closing off from those around them even when explicitly instructed not to; even remembering a small number of words proves to be a difficult task. As the exercises develop to follow on, other layers of challenge are built on top to make the task increasingly more complex and demanding. These first phases of the exercise will be repeated four or five times, with significant variations described later. At the end, without really reflecting on it, the actors will have already become immersed in many of the key words in the chosen play. Each time the exercise replays, the actors are asked to choose a new word each and cannot repeat any chosen earlier by the group. It is useful to have a few copies of the play standing by to help ensure a selection of interesting words. Their

ability to remember each other's words should slowly increase, as their focus has to split between themselves and their expression of a word and listening to the others.

Acting Memory

As the first exercise moves from the third phase into the fourth, as described earlier, I find it a useful technique to vary some of the objectives so that the actors do not focus on gaming the process by just trying to memorise words rather than working at the full objectives of the work involving immersion in language and expression. It also helps maintain maximum energy and concentration within the group. Therefore, it is good to add other elements of acting processes in between cyclical running of the primary exercises described. One such useful technique I term acting memory. This exercise can be introduced as a break between the phases of exercises already described but can also be set up as a self-standing exercise on its own.

At the end of the third phase, the actors were asked to memorise all the characteristics of their final sounding of their chosen word. This means the physical position of the body, positions of legs and hands etc., depth of breath, emotional and intellectual state, and so on. In other words, they were asked to take a three-dimensional photograph of themselves in every detail possible. This freeze is an important first step in training the muscle and emotional memory and is especially acute when working from the springboard of a dense text, such as Shakespeare. The actors are asked to first relax, before moving suddenly into a state of tension in the following sequence. This movement from relaxed state to tension and back again is an important process for actors as it raises alertness, dexterity and speed of reaction, all useful skills for vibrant acting of Shakespeare, although also helpful for acting in general.

The actors are asked to move from a state of zero (relaxed state) immediately to exactly the heightened state of expressing loudly and forcefully the word they had chosen at the end of phase three. It is important to remind them that they should use the same energy and the same physicality they ended with last time around. They are first asked to relax and then, at a count of three, repeat exactly what they had ended up with before; they are only allowed to shout out their word once. At first try, nearly always, the low energy and volume levels indicate that the full process has not been achieved. A second and third attempt will bring it back to where it was. The next time phases one to three are repeated, the actors will be asked to end the full-energy version in pairs facing each other, as will be described later in the sequence of exercises. I find it useful to explain to the group why this process is being used and suggest how it will help later acting beyond Shakespeare. In a long-running production, over weeks or months, for example, an actor needs to be able to reproduce a specific, heightened emotional and physical state, as though being newly minted. The ability to use acting memory to support other acting techniques is vital to maintain a freshness of performance, even when the mood is not right or the original feeling and creative spirit not at work.

In repeating the acting memory exercise a few times, there are some variations that help keep it always dynamic and challenging. The most interesting is the use of pairings as mentioned earlier. The actors need to be able to see at least one other actor (sometimes two, depending on numbers) and face them. This may necessitate moving some of the statues a little or rotating them. As they repeat their word, physical position and energy, they then freeze, as a statue. Each pair is numbered A and B. A watches while B repeats the process and freezes. The statue position is held as A readjusts B until he or she believes the position is precisely as they observed earlier. This may mean moving their head position or distance between legs etc. The aim for A is to improve their own sense of detailed observation and for B to learn full acting memory of the moment that has just passed. The two actors then swap roles, as B observes and then adjusts A. If it is a group of three actors, it is no problem to have two designated as A.

There is an extended version of the same exercise, when time permits typically over a period of days, when a video camera can record and play back afterwards to see how accurately the statues and their helpers have recreated that one moment. After practice, the actors can become very skilled with this work, but it takes time.

Fifth Phase

I come back now to the next stage in this exercise; this can follow directly on from the fourth phase or take place after the acting memory interlude. In essence, the next phase steps up the need for higher and higher

concentration, as additional challenges are added to the process of sharing words and concentrating. In this phase, new tasks are given to the actors after the induction process in phases one to three have been prepared again with new words. The first new task is that each actor should touch, once, the four walls in the space while also exchanging words with each actor they meet. This changes the energy in the room as actors need to move quickly around the space rather than grouping in the middle. The director often needs to prompt the actors to remember to do this, as some forget immediately as they instinctively try to repeat the previous version of the exercise. During the checking activity at the end, when they are interrogated about other's words, the success rate often falls. Depending on time, as these exercises can take place in just one day or across many days, this task can be repeated, and the success rate of remembering others' words rapidly increases.

The next rung on the ladder is to add another challenge. Tennis balls are produced, approximately one per four students, and they are given to some of the actors. This time, as they start to move around and exchange words, they still have to touch each wall but must also pass the balls to others. The rule is that if you are holding a ball, you cannot exchange words with anyone. The actor must make eye contact with someone and throw the ball to them; then they can quickly find a different actor to exchange words with (not the one who receives the ball). If a ball is dropped, the actor nearest to it should pick it up. The director or one of the actors needs to have extra balls ready to throw into the process to keep it all moving quickly if a ball has run too far. The exercise immediately brings coordination into the skills mix being developed and thereby adds a new level of physical concentration; the result is often no worse than in the previous version. This is perhaps counter intuitive, as the tasks are harder, but the concentration level raises significantly at this stage. However, what often emerges is a large divide between two types of actors' approaches: Some try hard to remember all words and therefore avoid eye contact with anyone holding a ball; others get stuck for a long time with a ball (or sometimes one in each hand) and exchange few words. When repeated, the instruction is that the aim is for the company as a whole to score well at the end and that all in the group should be generous and open to eye contact and receiving a ball. In effect, this is extending the idea of a company at work as an ensemble rather than a group of individuals each trying to excel separately. It is a good preparation for working with verse later. When repeated this time, the success rate of remembered words nearly always goes up.

The final variation in this ladder of challenges pushes up concentration and ensemble work significantly as fresh, uncooked eggs are substituted for the balls. The reaction is immediate when the eggs are suddenly produced, as though the stakes have suddenly gone right up, and the tension in the room is evident to all. The origins of this exercise with eggs is through a chance conversation with a Thai musician who was a member of a small touring orchestra which had performed on a visit to Italy. In Venice, when strolling across St Mark's Square, he was approached by a scruffily dressed woman holding a baby, accompanied by two small children. She went right up to him, and he assumed she would ask him something that he would not understand. Instead, she pushed her small baby towards him, against his chest and dropped the baby. Instinctively, of course, he raised up his arms and hands and caught the baby. As he stood there, shocked and confused and holding the baby, the two children proceeded to quickly empty his pockets and remove his watch and run off into the distance. He remained speechless as the woman quietly took the baby back and left; he was unable to do anything about it as he stood there perplexed.

His reflex action was automatic, and the calculation of what pressure he needed to grasp the baby safely and the speed at which his muscles reacted was immediate and not a conscious choice. An actor catching an egg thrown towards them reacts differently to if it were a tennis ball. The tension, adrenaline rush and gentleness needed change the thinking and physicality. I find this a useful challenge which adds considerably to the mood in the room and individual personality responses. Some actors become very anxious and fear catching and throwing the eggs. After hearing the story, I was curious and read many accounts of how the brain works when confronted with new situations. There are many conflicting theories about the fight between conscious and unconscious responses and how different areas of the human brain are engaged when a new challenge emerges. However, there is a general agreement that we do not consciously always control our thoughts and actions, and the "cognitive control system in the prefrontal cortex is not exclusively driven by conscious information" (Sumner and Hussain, 2007), and "It has been generally accepted that a large, perhaps even a major part of our mental activities can take place without our being consciously aware of them" (Libet, 1965).

Much scientific research on the brain concerns mental activity, and this is directly related to motor activity. For an actor, it is important to consciously control responses to given situations, and any learning to

support this skill building is helpful. Repetition of tasks helps prepare the acting memory for future tasks, and many acting exercises can provoke this learning. Perhaps, one day, study of the functioning of the human brain may be included as part of actor training.

In preparation for this last version of the exercise, I recommend that it only takes place on a floor surface that can easily be wiped clean, a bowl of water and paper towels are standing by, and a health and safety warning is given at the outset telling the actors that if an egg drops, they need to be aware and step around it and need to keep constant awareness of everything that is happening in the room rather than only concentrating on their own process. Unless the situation looks hazardous, the exercise should continue to the end. Second, the rules are that if someone drops an egg, they clean it up at the end of the exercise! On a second attempt, it is always better to brief the actors to be counterintuitive and throw the eggs to each other with some distance between them, perhaps around two metres or more. This helps the momentum of the work and usually leads to a better final result.

It is interesting during the interrogation process at the end, when most words will probably not be recalled, to also discuss what the actors were feeling during this last version. Many will be surprised at how tense the eggs made them feel, although they accept that in reality, they were not babies and were, in fact, only eggs. An interesting variation is to use some eggs and some tennis balls so that different muscles are flexed during the same exercise. A further refinement is to vary the size and types of balls.

This whole set of phases and variations are all skills designed to raise levels of the C words: concentration, company cooperation and coordination. They are all in addition to the initial work on bringing language alive and owning it, whilst being fully aware of all the sense triggered by language. With Shakespeare, all these elements are needed to infuse a production with energy, precision and, often, play. It should not be forgotten that play is a large part of the exercises as a company works closely together, and the balls and eggs and growing challenges are designed, in part, to trigger a playful response alongside the more serious skill building.

Another good exercise that can either follow on from the previous process (or work as a free-standing task) also uses eggs, although begins with balls. I am not sure of how this developed, as I have refined it over many years, but the roots were in a documentary I saw early in my career involving work with British director Peter Brook when he was training singers in acting techniques for a production of *Carmen* (*La Tragédie de Carmen*, 1983). His main aim was to encourage the opera singers, trained in classical opera, to open up and physically be more responsive to others on stage. My version starts with the same impulse but moves into very different territory as it focuses on delivery of a soliloquy.

Two chairs are set up in the middle of the room, facing each other two or three metres apart. The actor delivering a soliloquy that they know well and have learnt by heart sits in one chair and another, who will be silent, sits facing opposite. One more actor stands one metre behind the speaker and another the same distance behind the other chair. Two more actors stand on either side of the speaking actor but in front of them, two metres or more away and half-way between the two chairs, thereby creating a triangle. The exercise commences with the silent actor making movements and gestures on and around their chair. The speaker has to mirror all the movements as they begin the soliloquy. The other four actors keep to their position, and each is armed with a tennis ball. At will, they can throw the balls to the speaker, who must try to catch and then immediately return them to the same actor, all the while delivering the soliloquy. The pressure is intense, and, at first, little of the original intention driving the speech survives.

The rules that support the work are as follows: Anyone throwing a ball must have eye contact before releasing it. The speaker must at all times encourage eye contact with the others, as opposed to avoiding it. The ball throwers should try to keep the balls moving all the time and not leave gaps. The silent actor on the other chair can produce any movements, even on or around the chair, but the movements should be continuous and smooth and not jerky (in addition they should avoid arm and hand movements which don't allow the speaker to catch balls, at least with one hand). The actor behind the speaker is in effect a wicket keeper and should chase any dropped balls and return them to the actors who throw (this actor also has a few spare balls to speed up the process when a ball is dropped and the others should not chase after dropped balls but hold their position). All the ball throwers have to concentrate fully on each other in order, as well as the speaker, so that some form of connection and rhythm can evolve. The ball thrower behind the silent actor must throw over the head of that moving actor rather than stepping to one side.

As the work is repeated with the same team, the speaker often finds they can harness the energy of the multiple tasks and feed it into the delivery of the speech. The ball-throwing team works closely feeding in the balls and working in harmony. Some actors find the exercise difficult and ask to step out, and that is fine; the roles and positions can rotate as the whole company gets involved. Watching the exercise is also valuable, as the response to stress and pressure gradually begins to help the soliloquy grow and develop over time. It all works best when the whole group of the six actors works fully together with total concentration. A good end to the cycle is for the speaking actor to just deliver the soliloquy on their own. The exercise helps prepare actors for the demands that will follow within a production of Shakespeare in which the need to deal with dense text, emotionally and physically connect to that text, and work closely with the company as a whole will be required. As might be guessed by now, the final version of the exercise is to substitute some balls for eggs and finally to work only with eggs. Again, concentration, coordination and cooperation are developed.

As a footnote, I add that I have worked with these preparation exercises in many countries across the years but only once were no eggs dropped. At times in the Soviet Union, when many foods were in short supply, I worked with young Russian actors, and the stakes felt high, and although there was at that time no specific shortages of eggs, the actors never dropped them. They also demonstrated an extraordinarily high level of ensemble work and quickly mastered these exercises. I also add that this work can be adapted for other purposes, and working with a song, for example, can dominate the rhythm of the whole exercise. The other observation is that sometimes during this work, the ball throwers dominate the rhythm of work, including how the soliloquy is spoken; at other times, it is the speaker who manages to take control. It is in essence a group or company exercise, although at first it seems to be focused on the actor delivering the speech.

In all these exercises, the skill level of the actors can build specifically in relation to working with Shakespearian acting. The emotional, sensory, vocal, rhythmical and team-sharing skills are challenged in every play. During these exercises, the actors can often take possession of the process and bend the work in their own way, and rules can be broken. For the director, this work can often bring about surprises and discoveries as actors unlock approaches to particular words and, later, phrases and speeches. Although many of these exercises are designed for the actors less used to working with Shakespeare, the more experienced actors who have often performed in Shakespeare's plays may want to use some selected sequences to remember and refresh their skills at the beginning of a new rehearsal process. All directors and actors experienced with Shakespeare will agree that each play brings new delights and challenges, and we have to be wary of assuming our existing knowledge will be enough. There are so many style changes and shifts from play to play that we need to stay alert and accept that new approaches and responses will be needed each time.

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3

LANGUAGE

Verse

So, regarding Shakespearean language, let us talk about the V word: verse. It is the area of any work on Shakespeare that causes the most angst and challenge. It is also the cause of most misunderstanding and misapplied partial knowledge. I cannot recall how many times I have heard an actor, critic, academic or director discuss a Shakespeare production they have seen and refer to the badly spoken verse. It can often be translated as “I would have spoken it differently” or “it was not spoken beautifully enough”, but it rarely has a basis in objective fact. What does it mean to be badly spoken? Perhaps it means the actors did not understand scansion and stressed the ‘wrong’ syllables of many words? Or it could mean they had little sense of iambic rhythm? Perhaps it means they did not understand verse structure at all and spoke much as prose that should have been verse. Did they speak too fast and lose the subtleties of language embedded in verse? Or did they add many pauses to try to demonstrate sub-textual thoughts and intentions and not give enough value to verse lines? I suspect some of these, but more than that, it is their belief that they are a member of some secret society which holds the secrets and mysteries of something called verse.

Any rehearsal process of a Shakespeare play in English has to deal with both the pressures and pleasures of verse, alongside the exploration of dense language. For me, first we need to analyse and distinguish what information may be buried within the verse before, second and separately, working out how to speak it. In the case of working in another language using a translated text, the former process is still valuable in some circumstances, but the latter is mainly irrelevant; it is more of a challenge for the translator than the director or actor. However, having directed and taught acting of Shakespeare to many actors across the world, I still maintain that some work with the original can transform understanding and interpretation of narrative and character, even for an actor working in a translation that contains little of the verse information from the original.

I would start any rehearsal of Shakespeare, in English or translation, by talking about these issues and declaring my own bias; how we deal with verse and working with Shakespeare as a whole depends much on our own experiences and training as actors and directors. Like many directors who often work with Shakespeare, I began my verse journey as assistant director at the Royal Shakespeare Company (RSC). Previously, I had studied Shakespeare as a student at The University of York, UK, and McMaster University and The University of Toronto, both in Canada. However, in some ways, I had learnt most insights about Shakespeare as a whole (rather than the details about verse) as a high school student from an inspirational English literature teacher named Jim McCabe. In my A-level years, the world of Shakespeare opened up for me via *King Lear* and *The Tempest*, as I suddenly became aware of the power that language and narrative had in moving me.

This was in stark contrast to my earlier studies of Shakespeare at school, which had bored me deeply: A teacher poorly read out long sections of *Henry IV Part 1*, supported from time to time by equally uninteresting long passages coming from a vinyl record. It was so tedious that I could, if not for Jim McCabe, have had a lifelong hatred of Shakespeare. In fact, at the tender age of 15 when on a visit to London to see my first production of that same play together with a small band of other adventurers, I headed instead to see a strip show in Soho. The lessons were as profound as the show was tacky and lacking in any sensuality or performance skills, and I never forgot in all my many productions of Shakespeare in years to come how much Shakespeare, too, could be unattractive to audiences if not alive, exciting and packed with sensual stimulation on every level; Shakespeare was a great showman, and his work is packed with music, dance and spectacle. We must not forget that an audience member can choose whether to go to a live Shakespeare production or a strip show or even watch Netflix or another

multitude of popular cultural alternatives. Actors, directors and their teams must create performances that appeal across a wide range of audiences, as we know Shakespeare did in his time; if they don't come, we only have ourselves to blame.

I remember precisely the moment when, for the first time in my contact with Shakespeare I felt a deep emotional response: to King Lear howling "Never, never, never, never, never". Little did I know or care that this was a stand-out line of verse that was not in iambic pentameter but a perfect example of trochaic verse, a technical shock of form that had grabbed me by the throat. More on that later, when we discuss how analysis of verse is helpful to the actor while the audience should never be consciously aware of what the verse is achieving. Indeed, that is also often the case for the actor, too, who may have studied scrupulously the verse and the clues within but will have absorbed and forgotten any devices and techniques at a conscious level because the character emerged during rehearsal. Shakespeare's genius lies in the final effect during performance when the actor meets the audience and something else, more mystical and less definable, takes over. All rehearsal should be to help prepare for this time, the final product, rather than to try to fix every moment.

During study for my first degree in English literature at the University of York, UK, I gained little knowledge about literature but a lot about self-learnt directing as I fumbled my way through a series of student-created productions as self-declared director. At McMaster University, Canada, studying for an MA, again I directed as a student director and chose *Timon of Athens* as my first Shakespeare production. I only chose it as one of the plays I thought most obscure and with minimum stage history to confront. This time, though, I began to explore the text in classes as well, as *Timon* became the focus of my dissertation. The show went well, but I had still not encountered techniques at all about how to deal with verse and left my actors to their own devices (sometimes still a good strategy). The next year in Toronto, it all changed as I made visits to Stratford Festival, Ontario, probably the finest Shakespeare in North America at the time. I visited often and in particular witnessed a season dominated by Maggie Smith and directed by Robin Philips. In fact, he had gone to Canada to be Artistic Director of Stratford Festival Theatre in 1975 and had been declared a director who had actors speaking verse "badly" during his time at the RSC. This was told to me by a major former critic at the time, Ronald Bryden of the *Observer*, *Spectator* and *New Statesman* and former literary advisor at the RSC. Ronald Bryden was also my PhD supervisor at the University of Toronto and a defender of Robin Philips, who he thought to be a major director, misunderstood in the UK. Well, in Canada, Robin Philips flourished, and his work opened new horizons for me as I found myself effortlessly enjoying the text, still not really knowing why. It was years later until I understood how the careful preparation and analysis of verse must then be absorbed, forgotten on the conscious level as character, emotion, interconnection between characters and narrative drive take over. The work is all there but invisible. From Ronald Bryden and indirectly from Robin Philips and Maggie Smith (neither of whom I ever met), I began my Shakespeare verse journey. Many years later, the Canada influence continued as I directed an extraordinary actress, Seana McKenna, who has the most natural-sounding delivery of Shakespearian verse I have encountered as a director, equalled only by Judi Dench with whom I worked as assistant director at the RSC.

I arrived as a young assistant director at the RSC in 1978 and was quickly immersed in the rehearsal processes there alongside some of the most skilled directors and actors of Shakespeare at the time. Ronald Bryden had alerted me that when he was still a critic at *The Observer*, he was invited to watch a rehearsal for a full production at the RSC and was so completely stunned by the level of detail and intricate analysis of verse, language and all the other aspects at work that he no longer wanted to be a theatre critic. He confessed that he had not,

in all his years as a critic, recognised the full process of preparation of actors and directors working on Shakespeare and no longer wanted to stand (or sit) in judgement. Instead he joined the RSC as literary manager (dramaturg)! I had the good fortune to be immediately working with leading Shakespeare directors, such as Trevor Nunn and Terry Hands, among others. Similarly, I worked alongside gifted and experienced actors who had spent many years acting Shakespeare: Ben Kingsley, Judi Dench and a full, brilliant company. Although the directors and actors had all very different backgrounds and career experiences, they all shared the same love of language and willingness to embrace the challenges of verse. It would be incorrect to say there was a single style of performance shared by all, as each director and actor had very different ways of working on the plays, but there was a shared belief in the fundamental importance of trying to grasp exactly what the text was trying to achieve and a responsibility to find a

truthful way of interpreting and performing it. In other words, the duty was to comb through every word and phrase of the text, alongside the verse or prose form that scaffolded the text, and try to understand as much of what exactly was originally intended by Shakespeare as possible. There was, in effect, an unspoken, agreed belief in the key importance of the text as the main source for building a performance. This analytical process took a significant amount of rehearsal time before the more practical processes took over. In a typical rehearsal of six weeks, at least the first two were usually dedicated to this discovery process. Of course, at the same time, each actor was searching for character clues that they could personally evolve into a specific performance aspect.

This work around the table in the rehearsal room was also supported by the voice coach Cicely Berry, who, in addition to physical exercises, also took the actors through some of the fundamentals concerning verse. Most actors welcomed this intense work, although a few found it confusing and distracting from their own acting processes. The balance between technical understanding and accurate delivery of verse and natural, instinctive delivery of text varies significantly between actors. All the work and approaches contained in the book are only appropriate in specific circumstances, according to the background and training of the actors and their level of experience with Shakespeare. The biggest error with young directors is to work with exercises that are not necessary for the work in hand and often resisted, either openly or through passive non-cooperation; all exercises and methods of rehearsal need to be targeted specifically to the desired outcomes and suitable for each particular acting company.

To summarise, this preparatory text work is there to help all involved to, first, understand the meaning of all the text and, second, search for clues about what we believe to have been Shakespeare's intention with the text through analysing verse structure, language, grammatical choices and use of literary devices. All this is to lead actors toward decisions about character and support narrative clarity. All experienced actors of Shakespeare know that if they do not fully understand what they are saying, the audience never will. Similarly, if the narrative (storytelling) is blurred, then everything else will fail as the audience distance themselves from the events, characters and emotional journeys within the play. So, in this first instance, we are not talking about speaking verse at all but how to break it down and use it as a tool to support the acting and directing process. How we use this material depends on our background and training and the nature of the acting company that is at work. This is no absolute, religious way to use verse work in a rehearsal process, and it is a false prophet who proclaims it otherwise.

I will use one short scene from *Twelfth Night* as an example of how verse works to guide the actor and of different ways in which that information can be extracted and then used. This is a carefully selected scene from a play that seems to be perfectly constructed, economical in use of language and appears to follow clear rules of form. It is typical only in the sense that the analytic process of verse can be readily applied to any scene of Shakespeare, but it works very differently according to which play we are engaged with. It is only in limited ways that we can assume that a particular approach will work from play to play. So, some of the late plays are constructed very differently and move away from the tidier verse patterns of many of the earlier plays. As many artists have demonstrated, their early work often follows established practices, but their later works break all the rules as they move into new and complex territory of style, form and content. The later works of Joseph Mallord William Turner from *Fire at Sea* (1835) onwards show an explosion of colour and emotion in contrast to the earlier, more restrained, more realistically depicted landscapes. Shakespeare, too, seems to have thrown away many apparent rules of structure and content in a number of plays as he moved forward. For example, by the time he reached plays such as *A Winter's Tale* or *Cymbeline*, the usual approaches to verse that helped so much in earlier plays have far less impact on our understanding; he created new rules in each play as the ideas and stories also exploded from the pages.

However, there is still much to gain from understanding how the verse works (and later we will also look at his prose). So, here is how one example of a scene could be viewed in a rehearsal situation, according to different types of circumstance. Although there is much detail to know about verse, we generally only need to work with some key areas as it is important to remember that this work is for rehearsal and performance and not an academic study. We only need to concern ourselves with the evidence and information that will support performance; this is not the place for a full explanation about verse, and, besides, that exists elsewhere in more pure, academic studies. Perhaps the best explanations of the full range of terms needed for an in-depth study of verse is in a clear and lucid book, such as James Fenton's *An Introduction to English Poetry* (2002). As a poet and former theatre critic, he explains (in direct

language) the technical aspects of English verse including (among others) Elizabethan verse. In this way he places Shakespeare's techniques of verse within a tradition rather than on its own. There are other such books, but I will confine the work here only to the most frequently used verse characteristics that are most useful to the actor and director. British director Mike Alfreds expresses succinctly the key issues:

The emphasis on language means, for me, first looking closely at *how the words are put on the page*: their sequence, their position in a verse line, their sound (assonance, alliteration, onomatopoeia), their length (syllabic count), the multiple associations of their meanings (puns), their rhythmic variation within the pulse of the iambic pentameter . . .

(Bessell, 2018)

At the end of this book is also the same brief summary of the key terms for easy reference, but I will give a brief explanation of the terms needed to look closely at a section of verse. It is by no means an exhaustive list but focuses on the most commonly used literary terms.

Terminology

Alliteration

The use of the same consonant at the beginning of adjacent or almost adjacent words: The witches in *Macbeth* Act I Scene i:

"Fair is Foul, and foul is fair
Hover through the filthy fog and air"

Antithesis

Two opposite ideas or words which are put together in a line or lines to emphasise contrast. *Hamlet*, Act III Scene IV: "I must be cruel only to be kind".

Assonance

The repetition of similar vowel sounds in a line or adjacent lines. Juliet in *Romeo and Juliet*, Act III Scene v:

"Methinks I see thee, now thou art so low
As one dead in the bottom of a tomb"

Blank Verse

Unrhymed iambic pentameter.

Contrapuntal Stress, Reverse Stress and Cross Rhythm

These are all ways of describing the frequent change in rhythm when the standard, regular iambic pattern shifts, sometimes only for one foot. It leads to irregular verse. The most common change is to a trochee.

Feminine Ending

An additional syllable at the end of the verse line meaning, there are then 11 syllables on the line: "To be or not to be; that is the question".

Foot

The basic unit in metrical verse, consisting of a mixture of stressed and unstressed syllables.

Iamb

The foot usually used in iambic pentameter.

Iambic Pentameter

The meter mainly used throughout the verse text in Shakespeare's plays and some- times described as a heartbeat. It consists of each line containing five feet with the dominant stress (accent) on the second syllable of each foot. Informally, this is sometimes referred to as 10 beats. This is often described as "di dúm di dúm di dúm di dúm di dúm". It is the closest verse form to natural English speech.

Irregular Verse

Verse which moves away from the regularity of continuous iambic pentameter. It may contain extra syllables or feet with different combinations of stressed and unstressed syllables.

Pyrrhic

A metrical foot made up of two unaccented syllables.

Regular Verse

Verse which does not contain metric irregularities or changing meters.

Rhyming Couplet

Two successive lines which rhyme and often share the same meter. They are often used to end a scene.

Viola in *Twelfth Night*, Act II Scene i:

“O time, thou must untangle this not I.

It is too hard a knot for me t’untie”.

Shared Verse Line

A full line of verse that is shared between two (or sometimes more) characters. An unfinished verse line can often be followed by another half line to complete the full verse line. It is not always exactly 10 syllables long.

Spondee

A foot which has two stressed syllables, as in “farewell”.

Trochaic

An adjective (sometimes a noun) describing verse which uses trochees. Sometimes in Shakespearian verse, there can be a full trochaic line: *King Lear*, Act V Scene iii: “Never, never, never, never, never”.

Trochee

A foot of two syllables with the stress on the first syllable “dum dí”, for example, in *As You Like It*, Act III Scene iv: “Praising the proud disdainful shepherdess”.

Unfinished Verse Line

Also sometimes called a ‘half line’, a verse line in blank verse that does not have the full five feet. Instead of 10 syllables, there may be, for example, six or eight.

It is important that the language of literary analysis is not intimidating and not designed to protect that secret verse society I mentioned earlier; it supports the demystification of dealing with Shakespeare. As directors and actors, it is our job to make sense of it all before trying to communicate it to an audience and this list is just another set of tools to arm us with. I should also add that the definitions are not absolute and will vary according to how others explain them and analysis with these tools is also imperfect. There is often a mixture of precise, technical understanding and personal interpretation of the evidence and an actor may use the tools differently to a director.

Scene Study: Twelfth Night

The scene I will investigate in this context is Act I Scene iv of *Twelfth Night*. It is the shortest scene in the play at only 42 lines long, but it embodies many of the key examples of verse and language at work as far as the actor is concerned. The key relationship in the play is between Orsino and Viola (maybe Olivia could also be included in the mix), yet the characters are only alone for this one short scene and a second one after Feste leaves them (Act II Scene iii) wherein they share 45 lines. However, the audience is expected to accept they move from strangers to wedded lovers within these lines. They do not meet again until almost the end of the play in Act V and exchange only a few words about Antonio. In prose this could not be even remotely believable, but in verse it can work. The question for the actors playing those two

roles is how can the verse or text help this process? When, for example, do they feel or sense a connection? Is the connection sensual or sexual? Does the relationship change or progress and, if so, when?

The scene opens with dialogue between the servant Valentine and Viola disguised as Cesario:

Valentine: If the Duke continues these favours towards you, Cesario, you are like to be much advanced. He hath known you but three days, and already you are no stranger.

It is simple prose (usual by convention for a servant), and the language is direct and the grammar straightforward. As is often the case in prose, there is clear, packed narrative information with these concise phrases: We hear Viola's name (Cesario) for the first time; we learn the passage of time since the opening of the play (3 days); we learn that the Duke is unusually fond of Viola "... but three days, and already ...". Significantly, the speech starts with the word "if", suggesting this affection may not last.

Viola's response:

Viola: You either fear his humour or my negligence, that you call in question the continuance of his love. Is he inconstant, sir, in his favours?

It is interesting for a number of reasons. First, Viola responds in prose as is required by her disguise as a servant. However, her prose is very different to that of Valentine. She clearly picks up on the "if" in Valentine's speech, as he has implied doubt about Orsino's affections toward her. The elegant antithesis in the first phrase sets the tone in the contrast between humour and negligence. The language itself is elevated throughout the speech as she instinctively selects words that are apart from the commonplace words used by the servants: humour, negligence, continuance and inconstant. It is as though Viola is straining to express her feelings in prose because, even at this stage in the scene, she feels high emotion as soon as Orsino is mentioned. This is emphasised in the final sentence, as a close look at the grammar suggests she is uncomfortable with the "sir" placed in the middle of the sentence, as though it were an afterthought; the natural placement would be at the beginning or end. If it read "Is he inconstant in his favours sir"? it would be an iambic line in verse instead of prose. So, perhaps the disguise she is wearing is already too hard for her to sustain from the outset of the scene as her feelings for Orsino almost burst out. She wants to sing out in verse her thoughts and feelings like a character in a musical, but she remembers to restrain it under the guise of prose. The character note for the actress is clear. Therefore, in a rehearsal situation, it might be good to point out the outcomes rather than the technical devices used. It is unlikely that any translation would be able to convey these verbal games, and, in this situation, it is often best to just give the acting note and not try to explain what is happening in the original text. As always, it depends on the acting company and situation.

Valentine is likely surprised at the force of her response and again uses simple, economic prose to defensively reply "No, believe me". The next phrase in reply by Viola is brief but curious:

Viola: I thank you. Here comes the Count.

Again, the blunt "I thank you" is prose. However, something interesting starts to happen in the second phrase that slips into iambic patterns with "Here comes the Count". The alliteration heightens the sense of excitement as his title moves from Duke to Count, and the letter "H" at the beginning of "here" sounds like a gasp of breath. It is as though, mid-sentence, she sees Orsino and momentarily breaks into verse at the moment she sees him. It also suggests the timing and positioning on the stage, as Valentine does not see him until prompted by Viola and is therefore probably facing Viola, his back turned to the point of entrance for Orsino. It is likely that Orsino enters immediately with a parallel gasp of breath with the urgent exclamations of "Who and ho", in "Who saw Cesario, ho"? The assonance of the "o" sound within "who", "Cesario" and "ho" adds to the effect of calling out and urgency, and so we see both characters in a heightened state of emotion from the beginning of the scene. Again, the acting notes are easy to see as the text defies a languid or restrained encounter between them.

Viola again tries to answer in keeping with her disguise, in prose, as she steps forward with “On your attendance, my lord, here”. However, again the text plays with the verse almost breaking out as the line sits more comfortably with the better order: “On your attendance here my lord”. The word order is also useful as it suggests the respect due to a lord from a servant is remembered only after her response has commenced. Another acting note is indicated as we are only 10 lines into the scene. She is clearly not so good at sustaining her new acting role.

Then Orsino abruptly dismisses Valentine and other servants (although some productions misread this command as referring to Viola) with his first line of the first more substantial speech in the scene;

Orsino: Stand you a while aloof. Cesario. . . .

The first apparent iamb is in fact a trochee, sometimes also described by some writers as contrapuntal or cross rhythm (see the list of technical definitions at the end of the book), as Orsino stresses the first word as a command to go. This is again an acting note, as Orsino has a habit throughout of starting with commands which follow this same pattern, as he likes to tell others what to do. The word order of the line is also significant as, although the first thought is complete, he adds the name Cesario to end the line as he begins his next thought. The indication grammatically is that there is no pause, no waiting for servants to fully leave the space as perhaps in a modern play situation, as he needs to immediately express what is on his mind. The end word or sometimes two words of a verse line often carry the most weight and emphasise the key thought, and in this instance the stating of her name is a clear beginning to what he wants to express and why to her. Often, in longer speeches, the last word or two of each line convey much of the story and act almost as a subliminal support to the audience understanding the key thoughts that develop through a speech. In this case, it is also suggested that there is no pause as he rushes into his speech. In his next line, again he combines two thoughts within the same verse line, suggesting once more a rapid, breathless need to tell her what is in his head and heart.

It is useful to mention here the concept that in verse, there is no sub-text and that the characters express articulately and fully what they think or feel and what their actions will be. There is such detail that the actor needs to begin the process of understanding what the character is thinking, feeling or intending from the text itself rather than generalising a particular emotion or state. In some ways, it is a reverse of the usual process of a contemporary actor mainly trained in Stanislavskian techniques and/or Naturalism. The extraordinary insights of Shakespeare into the human experience and his understanding of what makes an individual think and function in a particular way were investigated long before the language of Freud; he often explored the motives of his characters, though long before there was a vocabulary to explain what he was doing.

It is difficult for contemporary actors to set aside the psychological analysis of what makes a character tick, but it is useful to do so certainly in the early stages of building character. Later in the rehearsal period, the usual acting processes can add to the detail of character creation only after the details offered in the text have been absorbed. Similarly, close investigation of the verse and, in particular, line constructions guide the rhythm and speed of performance before any naturalistic processes (especially pausing to indicate thought between lines) come into play. So, a pause may or may not be indicated within the verse, but this is a way to try to understand what Shakespeare possibly intended, though it is not some kind of rule for the final decisions in performance. Various acting processes combine and blend, and this form of analysis is just a key part of that creative work.

As the scene progresses Orsino continues:

Orsino: Thou know'st no less but all. I have unclasped
 To thee the book even of my secret soul.

The first line is again made up of two thoughts on a single verse line, suggesting again a relationship between speed of thought and expression, as though Orsino is so wound up he cannot wait to say what he is feeling. He often describes his own feelings in exaggerated terms and here is no exception as he stresses “all”. I digress here for a moment and point out that the grammar in the *First Folio* further reinforces this with the addition of a comma, so it reads: “no less, but all”.

When I worked with veteran British director Michael Langham in my early days as a Shakespeare director in Canada (he directed one show whilst I directed another with the same young company of actors), he alerted me to the idea that when feminine endings appeared, the character speaking often had a problem, and uncertainty was in their mind. This is likely to be the case here, as the smoother verse gives way to the line:

It is significant that the key word “her”, the other woman, lingers as an extra syllable at the end of the line, subliminally marked in the audience’s mind. The gender game of a boy actor playing a girl who is disguised as a boy is brought to the surface. It is also possible that the use of “therefore”, a break in the rhythm, at the beginning of the line, is useful for breaking away from Viola as Orsino senses he is standing too close. “Therefore” is contrapuntal with either an emphasis on the first syllable or might be a spondee with equal emphasis on both syllables. Again, it would seem that the language and verse rhythms are pointing at likely staging choices by Shakespeare. This does not mean that this is the staging actors and directors must choose, and all staging decisions are interpretive, but at least it gives likely insight into what he imagined when he wrote it, assuming that this verse analysis is accepted.

Orsino: Be not denied access, stand at her doors, And tell them, there thy fixèd foot shall grow
Till thou have audience.

Viola: Sure, my noble lord,
If she be so abandoned to her sorrow
As it is spoke, she never will admit me.

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sorrow and me. If, as mentioned earlier, it is true that a feminine ending often indicates lack of certitude, we also have the slowing down and hesitation indicated now in the verse which is in stark contrast to the “Sure” of the suspected interruption. There is some humour here, too, implied in the recognition of her situation of overstepping the bounds of politeness as Viola slips in “As it is spoke”, suggesting that it is not her that is saying anything about Olivia but common gossip. As so often though with verse analysis, there are often options, and here the “If she” at the beginning of the line could be lingered on as a spondee, emphasising further the hesitancy in expressing what will follow.

I should pause for a moment to emphasise that all these verse and language observations are not exact acting or staging notes but merely a guide to what is going on, parallel to notes on a musical score demonstrating what a composer is feeling or thinking about the mood or rhythm of a line of music. Perhaps some of the notation in verse is akin to grace notes on a score suggesting options or possibilities. The verse and linguistic clues are not as precise perhaps, but they inhabit a similar territory. It is a mistake to believe that this form of verse analysis is actual direction or indeed some form of rule to determine how to deliver the verse; it is a form of research and preparation for the actor and director, like a tourist guide book that can suggest where to eat and stay but may miss many other options. Orsino replies with typically energetic and dramatic language, as he commands Viola to be “Clamorous” and “leap” all civil bounds; “Clamorous” suggesting a large volume of voice and the “leap” not, for example, “jump”, is indicative again of the exaggerated diction that Orsino often employs when relating to his own passions or feelings. However, the next line shifts the tone again, incorporating a contrapuntal start to the line with “Rather”. If it is forced into regular iambics, the word sounds like a French speaker emphasising the second syllable. The stress on the first beat makes the line slow down and become somewhat menacing, as he warns Viola not to come back without an answer. It can also be a spondee with equal stress on both syllables. Interestingly, in the *First Folio* (assuming it is not a compositor error), the speech ends with a comma after the word “return”, perhaps suggesting a follow-on thought despite the line seemingly being complete.

The response from Viola picks up on the warning and more carefully asks what next?

Viola: Say I do speak with her, my lord, what then?

Again, the first two beats are probably reversed with a hesitant “Say”, meaning (in this context) “if”. Once more, she is careful to add the more respectful “my lord” in the line. Orsino, true to the humorous association of the “o” sounds in his name (like Romeo), often expresses his strong feelings of what he believes to be unrequited love in a burst of multiple (5) “o” sounds, within the one line:

Orsino: O then unfold the passion of my love,

The effect is like a howl of a wolf barking at the moon in vain. The next line continues the same line with another dynamic command of “Surprise her . . .”. The final three lines of his speech, however, mark an interesting shift of thought as he says:

Orsino: It shall become thee well to act my woes—
She will defend it better in thy youth
Than in a nuncio’s of more grave aspect.

For some reason, yet to be determined in a rehearsal situation, he is suddenly looking closely at Viola. He seems to really see her for the first time in the scene, and instead of his usual fixation on his own feelings and thoughts, he has switched his attention to her. His softening of tone with alliteration on “well” and “woes” adds weight to this shift of mood, as he praises her youth and look and compares her favourably to the older messenger that he would usually send. The verse is also regular and flows freely. So, the question for the rehearsal room is, if this is correct, then why does he suddenly focus on her? Is it something that she does? Does she come closer or adjust her clothing in some way? Does he move closer to her or adjust his position, or is it the way she is looking at him etc.? This is a good example of how the verse and language give a clue or a prompt but do not provide the staging or acting solution; it is perhaps a form of challenge for us. This is also interesting if the rehearsal is dealing with a translation, as even without the precise verse the challenge can be the same as long as that challenge is recognised from the original text. In other words, information and evidence gathered in this type of close text preparation can be applied to the acting process in spite of linguistic differences. This is also true of a rehearsal process in

English (perhaps with a younger cast) when it may not be useful to explain or describe exactly what this evidence is but to just jump to the probable conclusion and explore the moment in the scene with this in the director's mind.

Viola's brief and hesitant answer, perhaps thereby indicating a mixture of embarrassment and reluctance to accept the task, is an unfinished verse line promptly and assertively finished by Orsino:

Viola: I think not so, my Lord.

Orsino: Dear lad, believe it;

The use of "Dear lad" maintains the affectionate note, as he seems to gaze at her keenly.

The next speech is the best example in the scene (and probably the whole play) of how carefully selected language and verse together can lead the actors through a precise sequence of events, feelings and thoughts. The first thought shows how closely he seems to observe her as he declares how young she is, and with added humour for the audience, he says she is not a man because she looks like a boy. However, the thought ends before the end of the verse line, as he moves on to the details of how she looks. This likely suggests that his thoughts are flowing quickly as he seems excited by her appearance:

Orsino: For they shall yet belie thy happy years
That say thou art a man. Diana's lip
Is not more smooth and rubious:

In fact, here he is specific in describing her lips, which he compares to the goddess Diana, known, in part, for her connection to animals but, more important here, to chastity and fertility and the moon: the virgin goddess who is also a huntress yet also the protector of childbirth. In the Elizabethan view, she was the ultimate female goddess, and by comparing Viola's lips to hers, the implication is clear. It is also significant that Orsino begins his look at Viola by focusing on her lips because he then moves his gaze down to her throat and, through that image, to her voice, both of which he describes as feminine in nature:

Orsino: Is not more smooth and rubious: thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.

But there is also more going on here as he describes her lips with assonance as "smooth and rubious". The long vowel sounds within both words physically push Orsino's lips forward, as though puckered and preparing for a kiss! Again, the second area of focus (her "small pipe") comes immediately on the same line as the comment about her lips and so suggests again a rapid and excited tone to the speech. So, he starts with her lips before moving to her throat without a pause and then ends the sequence (as his eyes keep moving down her body) with "a woman's part". It is a double pun meaning a woman's body, also meaning a woman's role and then, also, sexual organ. Part is used in a number of Shakespeare's plays in this way, for example, in *Cymbeline*, Act I Scene iv, when Iachimo declares: "If I bring you no sufficient testimony that I have enjoyed the dearest bodily part of your mistress, my ten thousand ducats are yours".

Back to *Twelfth Night*, and only then comes the first full stop in the whole sequence, the punctuation ending the breathless gushing as he describes her body. By accident, it seems he has become sexually stirred and has probably moved so that he is standing close to her. Shakespeare has precisely, humorously and with sensuality and ingenuity shown the actors exactly how to work on the sequence; Orsino's eyes travel down Viola's body.

The next line changes the tone. As he remembers the task he has for Viola and tries to restore his control over his feelings and the situation, he becomes for a moment more business-like with the more measured: "her, sorrow, me" story:

Orsino: I know the constellation is right apt
For this affair.

It might be a good line with which to break away from the intimate position he has found himself in (as though becoming conscious of his attraction to the feminine boy in front of him) as Orsino declares he is the right person for the job. But the speech is far from over, as he ends the thought halfway through the verse line and goes on to command the servants to accompany Viola on the mission:

Orsino: For this affair. Some four or five attend him.

The line is mainly interesting for two reasons: Orsino is unusually vague with this command, as he seems disoriented and does not care how many servants attend Viola. Also, the line has an extra syllable, as a feminine ending finishes the thought with the word “him” dangling at the end of the line. The inadvertent humour is clear, as the uncertainty of his feelings is betrayed by the use of a gendered word. In addition, the “him” completes the feminine end-of-line pattern throughout the scene with the “her, sorrow, me” story. The gender games and his complicated feelings toward Olivia and Viola complete this triangle, which is at the centre of the play. The next line finishes off this uncertainty and confusion with the contrapuntal “All” at the beginning of the next line, slowing the verse down further, as wearily he wants to be left on his own:

Orsino: All if you will, for I myself am best
When least in company.

But then, as an afterthought perhaps, he adds an extraordinary coda to his speech as he makes an offer to Viola, again beginning it halfway through the verse line without stopping:

Orsino: When least in company. Prosper well in this
And thou shalt live as freely as thy lord,
To call his fortunes thine.

On the surface, this is just another extravagant statement (like so many of Orsino’s expressions of intent) of how grateful he will be and the rewards that will follow. However, the detail of what he actually says is worth looking at closely. He is using words reflecting those of the marriage ceremony when all that is his will be hers. So, in this final humorous and complex entanglement of the love triangle, he is saying that if Viola succeeds in wooing Olivia on his behalf, he is offering for Viola to share his kingdom. So in a strange way he is, in effect, accidentally proposing as his mixed thoughts and feelings entwine.

This final thought does not complete the verse line as he probably exits in a hurry at this point, but Viola hears what he has said and picks up the idea as she calls after him: “I’ll do my best to woo your lady”. Her line is also not complete as he has presumably left the stage, and she finishes the scene, alone with the audience, with an expressive rhyming couplet:

Orsino: To call his fortunes thine.
Viola: I’ll do my best
To woo your lady— yet, a barful strife—
Whoe’er I woo, myself would be his wife.

The language again indicates her state of mind, with the breathy repetition of the “w” and “o” sounds reminiscent of how the scene began. Significantly, the key word at the end of the last line of the scene is “wife”!

So, this is a demonstration of how one short scene of 42 lines can yield up numerous scraps of information which can inform and help prepare for the later rehearsal process. Together, actors and directors can mine for clues and evidence which may guide their decisions. As mentioned earlier, not all of Shakespeare’s scenes and plays contain as much detailed information, as *Twelfth Night* is especially tightly written and structured, but the principles are the same. I know, having directed in various languages, that actors working translation can feel frustrated at learning what they are missing, but this need not be an obstacle if someone in the company, perhaps a translator or the director, can also translate some of this information. However, the verse analysis process is only one route to discovering the dynamics and detail of a scene or play, and many of the discoveries could be found from more conventional methods of exploring the scene.

From this work, we can begin to answer the main acting challenge implicit in playing Viola and Orsino, in working out how and when their relationship can be seen to be developing. They are only on stage together alone for two short scenes, yet the audience has to believe in their connection by the end. The second private scene they share (Act II Scene iv), after Feste has left, takes the evidence gathered from this first scene forward rapidly. The music and song set the mood, and then in only 45 lines their relationship has to build as this is the last private moment they have. In this first scene, we see from the language and verse that their connection actually starts from the first breathless entrances; shared lines quickly establish their shared rhythms; Orsino betrays his growing secret feelings and the confusion that goes with them; Viola is clear from the start that she is excited at the thought of Orsino; Orsino's physical attraction to Viola is established and the audience is teased about their future relationship. These same basic deductions can, almost equally, be applied to actors working in translation, using this evidence from the original to lead their character work and interpretation, in spite of losing the detailed nuances and language switches from the original.

There are various ways of using this information concerning the speaking of the verse and how rehearsals might explore around these provocations. In some situations, it can be good to test the suggestions in the rehearsal room, in particular the character notes and staging ideas that are discussed earlier. However, it is all to be investigated and, when it doesn't work, rejected. The ideas that stem from close language and verse reading hopefully take us close to Shakespeare and what he might have been imagining, but it doesn't give us necessarily the way to act or present Shakespeare today. Shakespeare has survived and thrived in different times and cultures because of the extraordinary way his plays adapt and speak to us across the barriers of time and place, and there is not one way of recreating his genius. This work with verse is a tool and not an end in itself. Similarly, it is not a rule book of how to speak the verse in English: In translation, it is not so important and sometimes completely irrelevant. However, a careful look at the language and the verse structure does guide decisions on emphasis and highlights moments when irregular iambic pentameter can help identify what is going on in a character's head.

Speaking the verse in English is mainly connected to absorbing the heart-beat rhythm, observing many verse lines rather than relying only on conventional grammar and allowing it to work naturally, giving emphasis on where it takes you as an actor but balancing this with making full and detailed sense of the meaning. Rhythm without full meaning is useless, and verse itself can be adapted and molded accordingly. When discussing declining standards in verse speaking Michael Billington, veteran critic of the *Guardian* newspaper, refers to actress Eileen Atkins discussing learning the basics from director Peter Hall:

She acquired all there was to know about respecting the sanctity of the line, using a rhyme and not overdoing the caesura or break. She cites an example from *The Winter's Tale* where Paulina, rebuked for the boldness of her speech, says: "I am sorry for't". What Atkins learnt from Hall was that there must be no break in the previous speaker's rhythm before Paulina speaks her half-line.

(Billington, 2020)

She refers to the moment in Act III Scene iii when she is rebuked by a lord for the directness of her speech passionately blaming Leontes for his unfounded jealousy that have caused the apparent deaths of his son and Hermione:

Leontes: Go, on, go on.
Thou canst not speak too much. I have deserved
All tongues to talk their bitt' rest

A Lord: Say no more
Howe'er the business goes, you have made fault
I'th' boldness of your speech.

Paulina: I am sorry for't.
All faults I make, when I shall come to know them

I do repent. Alas, I have showed too much
The rashness of a woman. He is touched
To th' noble heart. What's gone and what's past help
Should be past grief. . . .

This is a good example of when a technical suggestion about the verse, in this case a half line, can be tested as an acting prompt. This moment in the play is emotionally intensive for Paulina as she sees the effect of her words on Leontes. Her anger and pain at his actions have been expressed, and he is clearly both moved and devastated by recognition of what he has done. In her turn, the actress playing Paulina realises that there is no more to be said and that her words, perhaps brutal, have had their impact. She now moves forward in her feelings and feels pity for Leontes. This pivotal moment can either be immediate and part of the forward momentum of the sequence (three half lines in a row) or could be a moment of reflection and silence as she watches the reactions of Leontes. Although either choice is possible, the verse suggests that it is immediate and part of the forward emotional momentum of the scene, and her words alone express her complex thoughts and feelings, a mixture of pain and empathy, as she turns to Leontes and continues speaking:

Should be past grief. Do not receive affliction
At my petition. I beseech you, rather
Let me be punished, that have minded you
Of what you should forget. Now, good my liege,
Sir, royal sir, forgive a foolish woman.
The love I bore your queen- lo, fool again!
I'll speak of her no more, nor of your children.
I'll not remember you of my own lord,
Who is lost too. Take your patience to you,
And I'll say nothing.

But there is more to verse than this, as any actor discovers when working on a role. It is the language itself that needs to be understood in detail and then used as the scaffolding for the character that begins to emerge. The speaking of the language is both the outward expression of thoughts and feelings to share with the audience and the inner pulse of the character. Speaking changes radically with the interaction between characters as they respond to each other. Ways of speaking have changed over the centuries and will no doubt change again. The march from Elizabethan theatres and other buildings to proscenium theatres and then to smaller prosceniums and studio theatres and to camera and from film to video and now to mobile phones all has a marked impact on how Shakespeare is delivered. Microphones that allow an actor to whisper change the performance style as much as the size and scope of the theatre. The only constant throughout is the language and verse itself that connects us back to Shakespeare and his time. The verse is itself a rough and ready musical score to guide actors, in spite of changing environments. The way one actor in one place will speak is maybe fundamentally different to another elsewhere, but the verse and language connects them like an invisible thread between two entangled quantum particles.

Verse Exercises

There are two good exercises to follow on from the analytical process described earlier. The first is ask the company how well they feel they have understood the process so far and the verse analysis. If they feel confident that they have grasped iambic pentameter, a simple but effective exercise is to ask them to pair up and write a short dialogue in regular iambic pentameter using modern English. There are only three rules: They should avoid using too many monosyllabic words, and they should write only absolutely regular verse, without any feminine endings, half lines etc., and it should make best sense of each line. In other words, they cannot artificially stress a word on a wrong syllable to try to squeeze it into iambics. It must sound natural and be regular. It should only take about 45 minutes to get a short duologue written of just a few lines. It is always interesting for each pair to read out their scene in turn, whilst the others count out the beats and try to determine if it is indeed in regular iambic pentameter. It is the many errors that are actually useful as a learning tool as the listeners try to focus in on the rhythm. It becomes clear how hard it is to construct any line that makes sense, has natural stress and is interesting. Admiration for Shakespeare rapidly increases with this exercise.

The second exercise is to explore each moment in the scene, trying to use exactly the information suggested during the textual, analytical work. So, the actors can explore sharing verse lines, rhymes,

feminine endings etc. to see if that helps understand the scene. If a pause is indicated in the verse, they should try to play it. What emerges, though, is the questions surrounding those attempts at testing the verse theory in practice. The idea is not to determine at this stage how to play the scene as that will come much later in the rehearsals but to explore the possibilities and ideas raised by the verse analysis.

Verse Speaking

The language is muscular, sometimes musical, often unexpected, but always precise, and that is the most important area to look at when speaking verse. The metaphors and similes bring descriptive sequences to life, and the punctuation and way that thoughts are constructed suggest the need for a deeper breath than actors are used to. This is often due to the long sentences that contain a number of thoughts and sub-clauses that end in a final statement many lines afterwards. The actor needs to keep all these verbal thought balls in the air until they are resolved at the end of the process, usually with a full stop. It is so important to keep upward inflection until that resolution. Some technical understanding is useful (as shown in the *Twelfth Night* example earlier) in particular watching out for words at the end of verse lines and seeing the verse lines themselves as the scaffolding of a speech, but where only the elements needed to interpret and help the actor are necessary. It is a mistake to think that an actor must follow all the rules, but being aware of how verse work helps. Sensitivity to language is more important than trying to adhere to rules, and it is also true that half-taught verse speaking which tries to insist on rigid iambic pentameter often defeats the aim of helping the acting process. The most interesting element of the verse is always within the irregularities and, as Billington says: "It strikes me that great actors instinctively flout the rules" (Ibid).

So, in addition, verse speaking is linked to understanding when and how to use the stresses indicated within the blank verse; in general, the stress is on the five stressed syllables in a full iambic line: (five feet with each foot containing two syllables of which the first is unstressed and the second stressed). The actor can usually allow the natural rhythm of the line to lead him or her to giving the emphasis needed to communicate best meaning. However, of the five stressed beats not all can be given equal weight: The actor selects what makes best sense, and this might be one or two of the stressed beats. If all five stressed beats were given equal weight, the verse would sound dull and quickly lose the interest of an audience. The gift of verse in English is that much of the work is done by Shakespeare for the actor to lean on. In translation, that gift is not there, but a freedom of interpretation and expression take over, although, as explained earlier, a close look at the original can guide choices. For a Japanese actor working in their own language, the choice of what to emphasise is guided not by inflection (as for the English-speaking actor) as much as choosing the right level of vocabulary for a particular word. Japanese language has many more options to describe each thought or choice, and a translator or director needs to work closely with the actor to ensure the translation has not pointed to the wrong key words or thoughts. The hierarchy of linguistic selection is critical, and changes are often necessary, as a poor translation can lead the whole production in an unwanted direction. During rehearsal, it is often useful to change some key words according to the emphasis that the actor or director is looking for.

As examined in the short scene earlier, it is clear that working in verse means a minimum of pauses within lines, within speeches and within whole scenes. The forward movement of an iambic rhythm in blank verse, like a train on the tracks or perhaps an agitated heartbeat, forces the verse speaking to be dynamic; unnecessary pausing or silences (normal for delivering Chekhov, for example, in which the silence suggests a complex sub-text at work) break the internal movement of the verse. It is like a relay race, in which the whole acting company pass the baton among themselves without dropping it; if the baton drops, the race is almost always lost. Thoughts need to be held until the end of lines, sentences and speeches, as they always accumulate and gain strength and meaning as a speech builds. I have always thought that Elizabethan writing has a structural pattern closer to modern German than modern English, in that because of the grammatical rules of verbs clustered at the end of sentences, German speakers need to compose the thought before they speak, as they need to know the end verbs. Modern English, however, allows more improvisation and composition along the way, as the word order is more flexible, and they don't always need to think fully before speaking; Germans make good philosophers, but the English write better pop songs.

The unfinished or half lines cement this connection between the actors, who need to be sensitive always to the rhythms of others speaking around them; in the relay race, the speed of the runner taking the baton has to coincide with the runner in front holding it, and if too fast or too slow, the baton drops. Some of the

exercises in this book build the company bonding that is so necessary for working with Shakespeare as actors. There are a few other useful hints about dealing with verse, but this is not an exhaustive list; I am only interested here in the key areas that help an actor work as they build and create their role. Academic analysis on its own is not the objective, and here I am focusing on the directing and acting process in which verse work is only a part.

Rhyme

Rhyme is one such aspect, well expressed by British director John Caird, who has spent much of his career working with Shakespeare: “Rhymes and internal rhymes should be fully observed as part of the characters’ expressiveness. Actors who swallow their rhymes are missing an opportunity for the communication of meaning and feeling” (Caird, 2010).

In practical terms, this suggests an actor should not be embarrassed by rhymes but instead give them full value and allow the rhyming words to be clearly sounded. A good example is at the end of a scene such as the earlier one, in which the final rhyming couplet gives a lift and energetic bounce to the end of the scene, with an upbeat finish that also allows Viola to leave the stage with energy as she hits the final rhyme of “strife and wife”. I also argue that it is always a mistake to break a final rhyming couplet with silent action between the two lines, such as moving somewhere on stage to pick up an item of clothing or accessory; any action should be completed before or within the speaking of the lines, or the energy of the scene ending is compromised. A good acting exercise with speeches that contain rhymes is to identify and then deliberately exaggerate and emphasise every word involved in rhyme. This changes the emphasis and focus of a speech, before gradually allowing the rhyme to sit back more naturally within it. It is then a good idea to discuss why the rhymes are there and how they impact the events, emotions or character.

A clear example is in *Romeo and Juliet*, Act II Scene ii. Friar Laurence begins the scene with a cheerful meditation about the duality of nature that brings life and death. He plays with both rhyme and antithesis throughout the monologue, using the rhymes to emphasise the central thoughts with lines such as:

Friar Laurence: The earth, that’s nature’s mother, is her tomb.
What is her burying grave, that is her womb,

And:

Friar Laurence: Within the infant rind of this weak flower
Poison hath residence, and medicine power,

In these ways, he is toying with notions that are at the core of the play, and Shakespeare foreshadows with this the tomb sequences near the end of the play that emerge from the contrasting love–death theme. As he is playfully creating these rhyming sequences (rhyme is often a form of play in one way or another in Shakespeare), Romeo arrives, freshly animated from the balcony scene. As it is dawn, this scene runs directly on from the former scene and is a good example of how there should usually be no pause between scenes. The actor playing the role of the Friar should experiment with trying to give the impression of his character enjoying the actual process of making and creating rhymes, as though inventing them for the first time as he speaks them. A good exercise is for the actor to improvise additional rhyming couplets on the same themes to add the feeling of spontaneity to the sequence.

As Romeo arrives, instead of changing tone as his meditation is interrupted, Laurence continues in the same tone and format as he gently chides Romeo for his late night and early morning antics:

Friar Laurence: Young son, it argues a distempered head
So soon to bid good morrow to thy bed . . .
Or if not so, then hear I hit it right:
Our Romeo hath not been in bed tonight.

Romeo answers simply:

Romeo: That last is true; the sweeter rest was mine.

But then Laurence replies in rhyme:

Friar Laurence: God pardon sin!—Wast thou with Rosaline?

Romeo decides to join the rhyming game and responds with his own rhyming couplet:

Romeo: With Rosaline, my ghostly father? No,
I have forgot that name and that name's woe.

This game of rhymes continues throughout the whole scene as they banter back and forth. What is important, however, is not the technical processes at work but the mood that it creates and the close relationship between the two characters that is demonstrated as the baton is passed again and again between them. This is another example, also, of how in translation, the study of the original text can support a rehearsal process. Whatever the translation has captured, the dominant mood of play is necessary, and the connection between the two characters needs to be strong. It may well be that in a different cultures and languages, there are very different ways to reach these objectives, and, indeed, more physical games may substitute for linguistic signalling. It is also significant that Rosaline is rhymed with several times in the scene, reminding the audience how quickly Romeo has switched from one love to another; we don't yet trust him. Within the scene and the sea of playful rhymes, Laurence also flicks out more serious concerns about the consequences, although he ends the scene on a positive note in tonal continuity with the rest of the scene:

Friar Laurence: In one respect I'll thy assistant be;
For this alliance may so happy prove
To turn your households' rancour to pure love.

This scene also leads us to the next important technical area in verse: antithesis.

Antithesis

Antithesis is perhaps the most common element in Shakespearian verse that an actor needs to identify and emphasise. In all his plays, it is common as a way of indicating dominant ideas throughout. Often, the same key relating words will lay at the heart of a speech, a scene or an entire act. The repetition of contrasting words and concepts is essential to recognise and use in order to make full sense of the argument at work. In *Macbeth*, the use of antithesis by the witches just after the opening of the play: "fair is foul and foul is fair" sets up the storm as a metaphor for the upcoming moral chaos that will follow, and Macbeth's first words echo this and link him immediately into this storm: "so foul and fair a day I have not seen", taking us to the heart of a world where morality has turned upside down. In *Romeo and Juliet*, there are many examples, but one clear use of multiple antithesis is in Juliet's speech, Act III Scene ii, when she despairs at knowing that Romeo has killed Tybalt:

Juliet: O serpent heart hid with a flow'ring face!
Did ever dragon keep so fair a cave?
Beautiful tyrant, fiend angelical!
Dove-feathered raven, wolvish-ravens lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st-
A damnèd saint, an honourable villain.
O nature, what hadst thou to do in hell
When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O that deceit should dwell
In such a gorgeous palace!

The long list of antithetic pairings brings to the surface her inner feelings, the duality of loyalty and feeling she has for both her lover and her cousin. So, it is indeed a literary device, but the importance for the actor is for the emotional, outward expression of that torn feeling. By emphasising the dualities through the words, the emotional explosion becomes specific rather than generalised. Juliet works through the riot of pairs, "serpent heart/flow'ring face; dragon/fair a cave; beautiful tyrant; fiend angelical; dove-feathered raven; wolvish-ravens lamb; despised substance/divinest show; damn'd saint; honourable villain; nature/hell; fiend/paradise of sweet flesh; vile matter/fairly bound and deceit/gorgeous palace". Therefore, the actor is helped to find the words and thoughts that express Juliet's turmoil and can use these details to enrich an otherwise difficult moment to play.

Just one more brief example of how this works is from *Julius Caesar*, Act III Scene ii, with the famous “Friends, Romans, countrymen” speech:

Antony: Friends, Romans, countrymen, lend me your ears.
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interrèd with their bones.
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious.
If it were so, it was a grievous fault,
And grievously hath Caesar answered it.
Here, under leave of Brutus and the rest-
For Brutus is an honourable man,
So are they all, all honourable men-
Come I to speak in Caesar’s funeral.
He was my friend, faithful and just to me.
But Brutus says he was ambitious,
And Brutus is an honourable man.
He hath brought many captives home to Rome
Which ransoms did the general coffers fill.
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept.
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious,
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious,
And sure he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause.
What cause withholds you then to mourn for him?
O judgement, thou art fled to brutish beasts,
And men have lost their reason!

Antony continually works with the antithetical opposition of ambition and honour. His eloquent verse speech is in response to the simple prose (designed to appeal to the plebeians, perhaps) used by Brutus in his earlier speech to the people. There are many rhetorical devices at work here, but the key to the speech for the actor is to identify and use effectively the seven mentions of “ambition/ ambitious” and the five references to “honourable”, as they lay at the heart of the intention to reverse Brutus’ passing use of the same words in his speech: four “honourable/honour” references and two “ambitious/ambition”. Interestingly, Brutus uses the words “love” or “lover” six times but Antony only once, when referring to the peoples’ love of Caesar. The elaborate use of verse contrasts vividly with Brutus’ prose and other keywords that surround the central argument. Early rehearsal might well begin with this central antithetical proposition, as the actor emphasises each time these words are spoken and starts to build the scaffold upon which the speech will sit. Many examples can be found in any one of Shakespeare’s plays. Antitheses are not confined only to the more common contrasting words or opposite thoughts within a line or phrase but can also be at the heart of an entire scene or Act. Plays such as *Macbeth*, *Romeo and Juliet* and *Julius Caesar* have recurring contrasts of ‘dark and light’, ‘good and evil’ and/or ‘hot and cold’ popping up throughout.

However, again, I emphasise that all these technical aspects about verse should become invisible by the time the play is ready to perform; the processes are a means to an end and not an end in themselves. The final performance may make fresh and bold choices that sometimes contradict the apparent verse evidence, or as my friend the actor Roger Rees once said to a class of students we were both working with: “You can do what you like with Shakespeare as he always wriggles free of us”. In the end, the plays

are still there for others to interpret and read and we cannot ultimately damage him in a poor performance.

Prose

Shakespeare did not always write in verse; he sometimes opted for prose, and many of his plays contain a mixture of the two. Some plays, such as *Richard III*, are said to contain 98% of the text in verse, whereas *Much Ado About Nothing* is about 70% prose. There is no hard and fast rule about why prose is used and what it means for the actor, but there are a few general observations that might be useful. It is not really necessary to technically define prose as we all know what it is, as Monsieur Jourdain declares with sudden, joyous understanding in Moliere's *Le Bourgeois Gentilhomme*: "I've been speaking prose for more than 40 years and I didn't even know it" as in a translation of the play (Pluchart-Simon, 1988). We can accept it in Shakespeare as writing that is not in verse.

We do not always know why verse was chosen at a particular moment in the plays, but there are some general truths. The simplest is that, generally speaking, prose is used for lower-class characters (such as servants), while verse is reserved for the higher-class characters, such as monarchs. When a character is disguised as a servant or similar character, such as Viola as described earlier or Prince Hal in *Henry IV Part 1* talking with Falstaff and the others, then prose is usually the choice. However, in some plays, this is not always true, and Beatrice and Benedick in *Much Ado About Nothing* spend much of the play arguing and bantering with each other in prose. It is clear that when complex thoughts or intensified emotions are needed, then verse is the first port of call. However, for moments of narrative and some types of humour, prose is preferred. A speech describing a situation is easier to work in prose. When Casca in *Julius Caesar*, Act I Scene ii, describes the moments that Caesar is offered the crown, his colourful and politically charged retelling of events exploits the freedom of prose skilfully:

Casca: I can as well be hanged as tell the manner of it. It was mere foolery, I did not mark it. I saw Mark Antony offer him a crown-yet 'twas not a crown neither. 'twas one of those coronets-and as I told you he put it by once; but for all that, to my thinking he would fain have had it. Then he offered it to him again; then he put it by again-but to my thinking he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by. And still as he refused it, the rabblement hooted, and clapped their chapped hands, and threw up their sweaty nightcaps, and uttered such a deal of stinking breath because Caesar refused the crown that it had almost choked Caesar; for he swooned and fell down at it. And for mine own part, I durst not laugh for fear of opening my lips and receiving the bad air.

He continues in the same vein with more such sequences and then ends the sequences bluntly with:

Casca: . . . But for mine own part, it was Greek to me. I could tell you more news, too. Murellus and Flavius, for pulling scarves off Caesar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

Casca speaks elegant, evocative and powerful verse at other points in the play, as in Act I Scene iii just a few moments later, for example, when he narrates what he has seen in the storm:

Casca: Are you not moved, when all the sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests when the scolding winds
Have rived the knotty oaks, and I have seen
Th'ambitious ocean swell and rage and foam
To be exalted with the threat'ning clouds;
But never till tonight, never till now,
Did I go through a tempest dropping fire.
Either there is civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

The contrast between these two speeches demonstrates perfectly how prose can be used specifically and purposefully within a play that is largely working around carefully constructed verse. Casca uses prose for a number of probable reasons. He is speaking in the vernacular to mock the language of the rabblement that he so despises in the speech. By adapting their style of speaking (simple vocabulary and tone), he satirises their response to Caesar. He is also free with prose to, in effect, improvise and add biting comments to the central narrative. His mocking of the crown as a coronet, for example, is in the manner of a comedian adding caustic remarks as he goes along. For an actor to work on this speech, the best exercise is to treat the whole speech as stand-up comedy and to experiment delivering it fully in this genre. The actor can improvise around the speech, adding comments and humour in order to entertain an audience. This exercise will help create the mood and rhythm needed for the speech. At a later point in rehearsal, the additions can be reduced or eliminated, leaving most or all of the original text intact. This process also helps reveal character as we become aware that Casca is play-acting and testing his on-stage audience and watching carefully how they respond. His political instincts are revealed to be as sharp as his narrative seems loose. The prose also allows a freedom of rhythm that can be played with, adapted and enhanced with appropriate exclamations and perhaps sound effects as he describes the hooting mob.

Humour

Prose is often presented as an invitation to improvise, and some sections of certain plays read as though they are actually the result of actor improvisation during the writing of the play. One of the challenges for directors and actors producing Shakespeare today is how to handle humour that has lost its original meaning. This may happen in prose or verse, but the prose is more flexible and easier to adapt as, by definition, it does not have a fixed meter, so it can be manipulated, edited and added to at will. The director and actors have to decide how they will approach the challenges in prose humour, and it varies according to the play. However, the first rule, I believe, is to test if the company can really understand what is being said, without the ornament of gestures. The worst acting performances of comedy try to use gestures to visually tell the comic story that the words cannot communicate; a lot of pointing at genitals is the usual first warning sign of this approach.

In *Pericles*, for example, the brothel characters joke frequently about syphilis and sex, but they use words that sometimes obscure the meaning to the modern ear, although they would have been instantly known and laughed at by their Elizabethan audience (Scene XV):

Pander: Thou say'st true. They're too unwholesome, o' conscience. The poor Transylvanian is dead that lay with the little baggage.
Boult: Ay, she quickly pooped him, she made him roast meat for worms.

In context it may be that this can be left as is, as the general intention is probably understood, but the word "pooped", although amusing to the ear due to the sound of the word and modern connotation (a puerile word for excrement) does not communicate the direct meaning of this line: she gave him a quick fuck, and he died (of syphilis) afterwards. So, the choice is cut it, say it as written and try to communicate the meaning (hopefully without vulgar gesture) or change that one word. The challenge is to find a word or words that are understood today but not out of place within the Elizabethan text; it is easy to get a quick laugh from anachronic insertions, but that wears thin quickly. It could be (partly borrowed from *Hamlet*): "She took him between her legs and made him worm food". Generally, although Shakespeare often used sexual puns and other references to sex, he avoids the direct, explicit use of language to be found in other playwrights of his time. So, often the aim is to find something that conveys the meaning clearly, without changing the tone.

Another example in the same scene is the exchange between the Bawd and Boult concerning Verolles:

Boult: But, mistress, do you know the French knight that cower's i' the hams?
Bawd: Who, Monsieur Verolles?
Boult: Ay, he. He offered to cut a caper at the proclamation, but he made a groan at it, and swore he would see her tomorrow.
Bawd: Well, well, as for him, he brought his disease hither. Here he does but repair it. I know he will come in our shadow to scatter his crowns in the sun.

Most of this can be understood in the context of the brothel banter, but two key pieces of information may be missing that add colour to the picture that has been painted. “cower’s i’ the hams” could be changed without loss of tone to “But, mistress do you know the bent-legged (or bow-legged or crook-legged) French knight” and “here he does but repair it” to “here he does but renew it”. These small changes can make a big difference for an audience already straining to capture the detail of a humorous exchange. The question for the director or actor is how far to go without damaging the integrity of the text, as it is easy to accidentally modernise rather than clarify. My own view is that one should err on the side of caution and only insert changes when the meaning is otherwise lost. A good example is perhaps in the same section, as “to scatter his crowns in the sun” can be understood readily as “spend a lot of money”, the other probable meanings of “spread his disease”, as “crown” indicates a probable reference to syphilis (‘French crown’ being a colloquial term for the syphilitic symptom of a lack of hair, facial or otherwise), and “the sun” probably plays on the sign of the sun, thought by some historians to hang outside brothels. However, to add to this phrase may complicate rather than clarify the speaker’s intention, and in this case, at least the primary meaning is understandable.

The same approach can rarely work during humorous verse exchanges, such as the playful teasing between Benvolio and Romeo in Act I Scene i. They banter back and forth as Benvolio tries to cheer up the love-sick Romeo, and although some of the references are challenging to the modern ear, it can be understood and the rich verse (using rhyme, shared verse lines and antitheses) itself carries the warm humour, along with sections such as:

<i>Benvolio:</i>	Good morrow, cousin.
<i>Romeo:</i>	Is the day so young?
<i>Benvolio:</i>	But new struck nine.
<i>Romeo:</i>	Ay me, sad hours seem long. Was that my father that went hence so fast?
<i>Benvolio:</i>	It was. What sadness lengthens Romeo’s hours?
<i>Romeo:</i>	Not having that which, having, makes them short.
<i>Benvolio:</i>	In love.
<i>Romeo:</i>	Out.
<i>Benvolio:</i>	Of love?
<i>Romeo:</i>	Out of her favour where I am in love.
<i>Benvolio:</i>	Alas that love, so gentle in his view, Should be so tyrannous and rough in proof.
<i>Romeo:</i>	Alas that love, whose view is muffled still, Should without eyes see pathways to his will. Where shall we dine? O me! What fray was here? Yet tell me not, for I have heard it all. Here’s much to do with hate, but more with love. Why then, O brawling love, O loving hate, O anything of nothing first create; O heavy lightness, serious vanity, Misshapen chaos of well-seeming forms, Feather of lead, bright smoke, cold fire, sick health, Still-waking sleep, that is not what it is! This love feel I, that feel no love in this. Dost thou not laugh?
<i>Benvolio:</i>	No, coz, I rather weep.
<i>Romeo:</i>	Good heart at what?
<i>Benvolio:</i>	At thy good heart’s oppression.
<i>Romeo:</i>	Why, such is love’s transgression.

This section is so packed with literary devices that it is almost impossible to change in any way, unlike many prose passages. The only real options are to leave it (and the rest of the scene that continues in a similar vein) intact or, possibly, cut a whole section if it seems to repeat the same key information. Elizabethan taste allows repetition as a form of emphasis much more than modern sensibilities accept. Even then it is important to make sure the speeches that then continue make full sense without cut lines. For the actor, this sequence is best worked on in rehearsal by emphasising the rhymes and the key words in the series of antitheses, as within them lies the key to the energy and humour of the exchange. Without

this work, Romeo, in particular, can become self-indulgent and tedious. The deliberate over-use of these techniques suggests that, under the moping, Romeo can also be tongue-in-cheek and exhibit some humour aimed at himself; we later learn, of course, that his apparent love for Rosaline disappears as soon as he sees Juliet. So, the superficiality of his feelings is expressed in over-abundant literary expressions of his emotions, and we can take him less seriously. For the actor, all this is a rich gift from Shakespeare and can lead him through otherwise complicated sequences.

Compare this with the humorous exchanges in prose between Mercutio and Romeo, Act II Scene iv:

Benvolio: Here comes Romeo, here comes Romeo!
Mercutio: Without his roe like a dried herring. O flesh, flesh, how art thou fishified! Now he is for the numbers that Petrarch flowed in. Laura to his lady was a kitchen wench-marry, she had a better love to berhyme her- Dido a dowdy, Cleopatra a gypsy, Helen and Hero hildings and harlots, Thisbe a grey eye or so, but not to the purpose. Signor Romeo, bonjour. There's a French salutation to your French slop. You gave us the counterfeit fairly last night.
Romeo: Good morrow to you both. What counterfeit did I give you?
Mercutio: The slip, sir, the slip. Can you not conceive?
Romeo: Pardon, good Mercutio. My business was great, and in such a case as mine a man main strain courtesy.
Mercutio: That's as much as to say such a case as yours constrains a man to bow in the hams.
Romeo: Meaning to curtsy.
Mercutio: Thou has most kindly hit it.
Romeo: A most courteous exposition.
Mercutio: Nay, I am the very pink of courtesy.
Romeo: Pink for flower.
Mercutio: Right.
Romeo: Why, then is my pump well flowered.
Mercutio: Sure wit, follow me this jest now till thou hast worn out thy pump, that when the single sole of it is worn, thy jest may remain, after the wearing, solely singular.
Romeo: O single-soled jest, solely singular for the singleness!
Mercutio: Come between us, good Benvolio. My wits faints.
Romeo: Switch and spurs, switch and spurs, or I'll cry a match.
Mercutio: Nay, if our wits run the wild-goose chase, I am done, for thou hast more of the wild goose in one of thy wits than I am sure than I have in my whole five. Was I with you there for the goose?
Romeo: Thou wast never with me for anything when thou wast not there for the goose.
Mercutio: I will bite thee by the ear for that jest.
Romeo: Nay, good goose, bite not.
Mercutio: Thy wit is very bitter sweeting, it is a most sharp sauce.
Romeo: And is it not then well served in to a sweet goose?
Mercutio: O, here's a wit of cheverel, that stretches from an inch narrow to an ell broad.
Romeo: I stretch it out for that word 'broad', which, added to the goose, proves thee far and wide a broad goose.
Mercutio: Why, is not this better now than groaning for love? . . .

I have directed *Romeo and Juliet* four times in very different productions: in the Missouri Rep theatre in the USA in a proscenium version with Romantic era costumes and music; a modern dress version for New York and national tour in the USA; a professional premiere of Pablo Neruda's translation in Santiago, Chile; and an open-air production for the British Pavilion, for largely non-English- speaking audiences, at Expo Shanghai in China. I had to prepare a very different text version for each production, with differing

practical demands and acting companies, all aimed at different audiences. In particular, the humorous sections of the play needed adjustment. I found that there was no one size fits all and that all considerations impacted the choices; there are no rules, but there are some guidelines.

The earlier exchange is very challenging in any environment; although academics and specialist audiences might chuckle at the classical references in Mercutio's first speech and obscure point-scoring jibes between Romeo and Mercutio, most audiences will be baffled. With prose, there is often that invitation for some physical horseplay, and this section is not without elements that lead that way, but the temptation for too much is worth avoiding and, when used, should be specific to the intention of the text. More purist commentators might feel it is wrong to alter or adapt the text, but most experienced directors and actors of Shakespeare would, I think, accept modification to a greater or lesser degree. From a director's perspective, it is necessary to make sure that the narrative thrust, intention of the scene and character integrity are protected.

The intention is clear: Mercutio is trying to tease Romeo and to get him out of his sad, love-sick mood. He uses a number of jokes and exchanges witty remarks with Romeo to achieve this. Romeo is particularly sharp-witted in these exchanges and responses and indeed changes mood before the entrance of the nurse, while Mercutio is less sexually charged in his humour than usual; he saves most of that for the sequence with the nurse that follows. Much of the humour revolves around what Romeo is wearing: references to "pump", "French slop" and "sole" are the springboard for the jokes, even if double meanings may also be present. The challenge then for the director in particular is how to communicate this, in spite of archaic language and references that have lost meaning for most audiences. Again, prose is easier to cut and adapt than the earlier verse example. One option is to retain all the text and dress Romeo in a costume relevant to whatever time and place it might be located in, for example, a hippy outfit which suggests shoes decorated with flowers and baggy trousers etc. A better option is to simply cut references that are impossible to understand by a modern audience but retain enough text to convey the intentions as I have described. Or, alternatively, some references could be skewed to more sexual referencing, for example: "Why, then is my pump well flowered". This is probably not the Elizabethan meaning here but not impossible for an actor to play and still in tune with other areas of humour in the play.

Furthermore, the final section revolves around multiple plays with the word "goose". However, references to geese are not common in our lexicon today, maybe because most people don't often eat them, and it would be much easier to play on, say, the word "duck". While we still use, for example, "goose chase" in everyday speech, the context and understood meaning has shifted away from the original situation of a race where everyone follows one leader. Similarly, we still recognise "silly goose", but it doesn't do much when used in a similar way here. If this were a modern text, we could invent some lame-duck jokes around "to duck from a bullet", "to score a duck", "hello duckie", "put your ducks in a row" etc., and this could lead on to endless references to quacking. So, this reflects the tone of the quips they exchange, and, in this case, I am not suggesting substituting to another fowl as it would not sit comfortably within the language of the play. So, perhaps the best option is to shorten the sequence and cut wit that has lost its edge but retain key elements that actors can then explore. It might read something like this, with possible acting notes alongside in brackets:

<i>Benvolio:</i>	Here comes Romeo, here comes Romeo! <i>(Benvolio over emphasises the "o" sound in the name Romeo; this is a game used in other areas of the play, where his name is made fun of as it can emphasise the sound of someone exclaiming how miserable they are when they are suffering from being in love)</i> I Without his roe like a dried herring. O flesh, <i>(Mercutio picks up on the "o" fun and turns it into "roe" and then can horse- play, sniffing around Romeo like a dog)</i> fresh, how art thou fishified! Signor Romeo, bonjour. That's a French salutation to your French slop. You gave us the counterfeit fairly last night. <i>(Mercutio changes the game to mock formality and bows extravagantly)</i>
<i>Romeo:</i>	Good morrow to you both. What counterfeit did I give you? <i>(Romeo elegantly bows back, picking up the playful formality)</i>
<i>Mercutio:</i>	The slip, sir, the slip. Can you not conceive?
<i>Romeo:</i>	Pardon, good Mercutio. My business was great, and in such a case as mine a man may strain courtesy.

Mercutio: That's as much as to say such a case as yours
constrains a man to bend his legs.
(Mercutio suggests this physically as a sexual position, referring to last night)

Romeo: Meaning to curtsy.
(Romeo playfully pretends not to understand and makes it sound innocent)

Mercutio: Thou has most kindly hit it.

Romeo: A most courteous exposition.
(Romeo deliberately plays on the sound of curtsy and courteous)

Mercutio: Nay, I am the very pink of courtesy.
(Again, a possible sexual reference to his own abilities. The actor can explore how he communicated this)

Romeo: Pink for flower.

Mercutio: Right.

Romeo: Why, then is my pump well flowered.

Mercutio: Come between us, good Benvolio. My wit feints.
(They both laugh and maybe hug)

Mercutio: Why, is not this better now than groaning for Love? . . .

This is, of course, just one of many possible ways of acting and script editing this part of the play, but prose makes this possible, and the scene can still convey tone, meaning, intention and character, albeit shorter in length. A braver adapter might try to rewrite the goose sequence to clarify meaning of the jokes without overtly, anachronistic intrusions; such insertions always get a laugh from the audience but rarely have focus or meaning that works. The section that follows with the Nurse is again in prose until Romeo is left alone with her. This time, it is a spring-board for sexual humour as they tease her, much to her delight and in spite of her unlikely threat of reprisals. The “hare” song, loaded with sexual associations, is an invitation for musical, improvisational enhancement and suggests physical horseplay with her. This time, however, the meanings are clear and the intention straightforward.

There are too many prose areas of Shakespeare's plays to cover here, and some, such as the mechanicals scenes in *A Midsummer Night's Dream*, are exquisitely constructed with warmth and simple language, reflecting the way each individual character speaks. The comedic moments travel fully across time without need of any editing, although perhaps there is space for minor, improvised additions. For verse (blank verse), although there is much more to know and explore, the main areas for the rehearsal process are to remember that the verse is fast forward in movement; unnecessary pausing breaks the forward movement and loses tension and rhythm. The actors have to listen carefully and respond to each other with awareness of the energy and rhythm of the other speakers during a shared verse sequence; the shared verse lines often support this process, as in the afore-mentioned 'passing of the baton' analogy. Another good example is in *Macbeth* in Act II Scene ii:

Lady Macbeth:

That which hath made them drunk hath made me bold.
What hath quenched them hath given me fire. Hark,
 peace!-
It was the owl that shrieked, the fatal bellman
Which gives the stern'st good-night. He is about it.
The doors are open, and the surfeited grooms
Do mark their charge with snores. I have drugged
 their possets
That death and nature do contend about them
Whether they live or die.

[Enter Macbeth]

Macbeth: Who's there? What ho? *[Exit]*

Lady Macbeth:

Alack, I am afraid they have awaked,
And 'tis not done. Th'attempt and not the deed
Confounds us. Hark!-I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done't.

[Enter Macbeth] My husband!

Macbeth: I have done the deed. Didst thou not hear a noise?

Lady Macbeth: I heard the owl scream and the crickets cry.
Did not you speak?
Macbeth: When?
Lady Macbeth: Now.
Macbeth: As I descended?
Lady Macbeth: Ay.
Macbeth: Hark!-Who lies i'th' second chamber?
Lady Macbeth: Donalbain.
Macbeth: This is a sorry sight.
Lady Macbeth: A foolish thought, to say a sorry sight.

In her first speech, complete with antithetical establishment of “fire” and “quench” and “silence” and “sound”, she creates the tension for the actions and words that follow. The shrieking of the owl against the “hark” call for silence establishes the mood. The actor needs to work with this in order to tighten the screws of pressure as Macbeth comes and goes frantically in the scene. The verse itself takes over the domination of the rhythm that the two actors must share. The pounding alliteration of Macbeth’s line:

I have done the deed. Did’st though not hear a noise?
And Lady Macbeth’s response of the haunting sounds against the silence:
I heard the owl scream and the crickets cry
Both set up the panicked and rapid shared verse line that follows:

Lady Macbeth: Did not you speak?
Macbeth: When?
Lady Macbeth: Now.
Macbeth: As I descended?
Lady Macbeth: Ay.

The actors need to be fully in synch throughout this sequence as it alternates between silent listening and quick-fire exclamations. The verse in rhythm and language itself is the key to playing the scene. The precise counting of the syllables is not critical, and the *First Folio* is not clear about exactly which parts of speech create an exact line; different editors set it in different ways, but the drive of the exchange in this scene is clear, and the shared verse lines are a helpful guide to the rehearsal process for the actor.

The actor should work carefully on identifying and using the key words in any antithetical phrasing, often involving emphasis on those words, especially in early rehearsal. Rhymes should always be explored, and again emphasis on such words is important. Particular attention should be given to the last words of verse lines and avoiding letting one’s energy fall on these words. This is, of course, not always true, and later rehearsal to a large extent embodies and buries these words within the other elements at work in playing a role. However, in early rehearsal, this process is important. Longer breath is frequently needed to keep the multiple thoughts of sentence all in the air until the conclusion of the thought at the end. What is most interesting is not regular iambic pentameter which becomes ‘natural’ to the actor after a while but the irregular elements that often act as clues as to changes or shifts of thought and emotion in the character. In verse, everything is intensified and fast, including thoughts, emotions, decisions and actions. I have not discussed all the other devices used throughout all the plays, metaphor, recurrent or connected images, or onomatopoeia, for example, as although these are important for understanding the richness of each play, they come second to the main areas an actor needs to work with. It is, however, equally important to say again that none of these are actual rules, and in some plays (in particular, the late plays), the verse is dense and complicated, and structures are thrown away while a freer form takes over. The earlier list of checkpoints is useful only as a guide and starting point to support the acting process and is certainly not precise.

Also helpful is to remember that Elizabethan English (modern English in effect) was being formed at the time these plays were written. Different words were borrowed from Latin, Anglo-Saxon and French, and new words were coined at a dazzling pace. According to Philip Gooden in his excellent book *How the English Language Conquered the World*: “Shakespeare also added to the stock of English words. There are approximately 2000 terms that first appear in his plays” (Gooden, 2009). In many ways, Shakespeare coined much of the English language we still speak today. A lot of the joy in Shakespeare for actors is creating new ways of expression of emotions and thoughts as though spoken for the first time. The actors

often need to relish language itself as their characters emote, joke, think through their feelings and plan their actions. This freshness of language is important and separates play performance from recitation. Although true for verse, it is sometimes also right for prose. In a good translation, there can also be strong elements of this when it is not just character and narrative that is offered.

For prose, there are also many variations according to the play; in *Much Ado About Nothing*, major exchanges between Benedick and Beatrice are in prose. I can see from the language that there is a suggestion of informality and relaxed fun, but it is still surprising they do not speak in verse. However, the prose allows more freedom as the emotions and thoughts are usually light, full of puns and playful exchanges, and the rhythms change constantly, allowing the actors to pause and add physicality. When the thoughts are more complex and the emotions more serious, verse takes over. In many low-life, overtly comic scenes, the actor can improvise, add sounds and sometimes gesture and bring it to life convincingly. Any jokes that have lost their meaning should be adapted or cut.

The key points for the actor to remember are that close examination of the language and verse is a good way to understand the challenges ahead for each actor. The form and content are a way in to the beginning of both overall character creation and the scene by scene interactions with other actors. The choices for each moment really matter, and although the approaches in this chapter give suggestions or provocations, the ultimate choices and decisions are personal. Perhaps the best advice is try to understand the evidence, test it and then accept or reject it but don't ignore it. However, I have also observed how actors working without the benefit of this textual knowledge still often reach the same conclusions about how to play a particular moment. Sometimes we all respond to the text by instinct as well as technical knowledge, and this is as important. In rehearsal, it is both instinct and knowledge that work together.

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4

TRANSLATION

2🐝🙋🚫2🐝💡? is a teenager's translation into emojis and emoticons of "To be or not to be, that is the question". This is an interesting exercise and good to explore with a whole short speech with younger performers, for a number of reasons. First, it is the common language used every day by many of the younger generation. Second, as with linguistic translation of Shakespeare in general, tough decisions and frequent errors are made. The translator is selecting, interpreting and making many decisions before the text reaches the can be found in many translations of the plays. However, the shrug and the stop signs are good examples of thoughtful interpretation of the line. My own attempt is not better:



I suppose I am attempting to translate the general thought rather than the actual words. In effect, I am interpreting what I think is the spirit of the text, rather than literal, when faced with the limitations and challenges of a particular language. This both simplifies and points the original in only one direction. When asked, a drama teacher I know had an even simpler version that is also reductive in effect:



A better translation by a young actor tries to expand this approach but with better detail:



Like many translators, he has tried to take on the major themes of life and death which he sees as central to the line. The exercise demonstrates how it is impossible to translate without a detailed understanding and reflection on the overall meaning of a word, line or speech. It is also a way for younger performers in particular to find a way to express Shakespeare on their own terms and find some form of ownership.

Acting and directing Shakespeare in translation bring many challenges that need different approaches to working in English. Many translations are accidentally inaccurate, though some are by deliberate choice from a translator or because of cultural filters. It is just not possible to translate all that is going on in a Shakespeare play, as the combination of dense text packed with metaphor and other linguistic and rhetorical devices, verse-form, character, emotion, complex thought, philosophical musings (often combined with multi-targeted humour) and narrative structure is based on the particular workings of the English language. It is also enclosed within a specific time, place and culture. So the translator (or in some cases, the director and actors with a translator) has to make selections and decisions. A more academic translation may well emphasise verse form and poetry; this is so often found in 'standard' older translations that have become the basis of Shakespeare texts around the world. To the modern ear, they frequently sound like an ancient text far removed from contemporary everyday speech of the target language. In a number of Chinese translations, for example, the diction is so obscure that a dictionary is required to recognise much of the language. A translation largely dictates much about the production which will emerge from it, and character, style and setting will be greatly impacted by the choices a translator has made.

One of the most commonly used Chinese translations, Zhu Shenghao's 1954 version of *The Complete Works of William Shakespeare*, avoids sexual puns and colourful language throughout. It is indeed academic in tone, diction and content and is difficult to speak. In later years, modifications to the original versions have brought back some of the original material and tone, but it remains cold and severe.

However, until the death of Chairman Mao in 1976 (when the plays could be performed), the translations were essentially literary texts. In recent years, there have been many new translations (in particular of *Hamlet*), so the jury is now out on how well they work. Cao Yu (1910–1996), a major Chinese playwright in his own right, created a more contemporary version of *Romeo and Juliet* with an ear to performance. However, the translations were still limited in tone and detail and mainly designed to be read rather than performed; it matters if the translation is by an academic, a poet, a playwright or an actor or director. In rehearsal, this becomes key to how the actors can work. If the translation has barriers, it makes the rehearsal process difficult, as any concept or style required will be blocked from the outset. When I once worked with a group of mixed actors, Chinese mainland Mandarin-speaking and Hong Kong local actors who were Cantonese speaking, the Mandarin actors were more comfortable working with the Shakespearian texts in translation as they could quickly find poetic forms to adapt the lines to. The Cantonese actors, however, explained that, as a less literary and traditionally mainly spoken language, they found it very challenging to speak.

Sonnets

The productions using these versions are often stilted and distant to both actors and audience. In some translations, as in many Russian sonnet versions, the emphasis is much on poetic expression and emotion and over-translating what might be described as the ‘romantic’ sections of text. The Russian language share some characteristics with English, especially concerning sounds to express emotion through vowels and onomatopoeia. During a masterclass in Moscow in 2002, I compared a number of translations of *Sonnet 29* while working with actors on Shakespeare approaches. All the translations read well in Russian, and some had impressive detail and worked when delivered aloud. This particular sonnet had intrigued me for some time as I had an instinct, based on a few choice words, that it might be referring to a lover who was no longer alive rather than just a former love. This is possibly hinted at and not clear or indeed accepted by many critics, but the ambiguity is interesting and an example of how a translation can either open or close options. The use of language associated with heaven is important to the tone of the sonnet, regardless of specific association:

When in disgrace with fortune and men’s eyes
 I all alone beweep my outcast state,
 And trouble deaf heaven with my bootless cries,
 And look upon myself, and curse my fate,
 Wishing me like to one more rich in hope,
 Featur’d like him, like him with friends possessed,
 Desiring this man’s art, and that man’s scope, With what I most enjoy contented least;
 Yet in these thoughts myself almost despising,
 Haply I think on thee, and then my state,
 (Like to the lark at break of day arising
 From sullen earth) sings hymns at heaven’s gate,
 For thy sweet love rememb’red such wealth brings,
 That then I scorn to change my state with kings.

The words in particular that interest me are “deaf heaven”, “hymns”, “heaven’s gate” and “sullen earth”. In the well-known translation we were mainly using by the poet Samuil Marshak, none of these words are referenced at all. Similarly, a second translation by Alexander Finkel only mentions “sullen earth” but nothing to indicate “heaven” or “hymns”. Instead there are more generalised poetic suggestions that would read (approximately) in English (as explained to me by former dramaturg at the Moscow Arts Studio, Sergei Ostrovsky) as “from sullen earth my heart will fly towards the sun and gracious fate as a lark”. Although perhaps a minor point, this is typical of the challenges involved in translation, in which a balance has to be struck between the sound, rhythm and literal meaning. It is also probable that attitudes of the time in which the translation is made can impact the choice of words and meaning into the target language; in an atheistically dominated environment such as Soviet Russia, non-religious sentiments are likely to prevail. In this case, the dominant themes survive, but other associations are often lost. The tone of the translation is also critical, and, in this particular case, the change of emotion from the despair at the opening to the optimism and joy at the end is at the core of the original, and any translation needs to convey this.

It was also interesting for me that, regardless of the specific missing options, the actors were visibly upset that the version of the translation they had learnt by heart and worked on for many years might not be completely accurate. In effect, the version they knew was Shakespeare, and they owned it as much as if it had been written originally in Russian; Shakespeare was Russian as far as they were concerned. This concept of local ownership I have encountered numerous times during my directing and teaching work around the world. When Pushkin, who was fascinated by Shakespeare, began translating *Measure for Measure* and had completed half a translation, he felt so close to it that he then stopped fully translating the play and wrote his own dramatic poem version instead, named *Angelo*.

I was working with the Russian actors on sonnets as directors, actors and voice coaches often use sonnets as a way of working with Shakespearian language and verse. Even in translation, much can be gained from such work, although first it is necessary to ensure the accuracy of the translation. Each sonnet can be seen as a speech, a soliloquy, and spoken as though to another person. The sonnets contain many of the same linguistic challenges and demands as those within the plays. John Barton was the father of this approach in the early days at the Royal Shakespeare Company, where he introduced the first classes on verse speaking. His work centred around speeches within plays but centrally through speaking sonnets. The actor Mike Gwilym described the classes:

John treats the sonnets as if they are soliloquies. And the exercise is to see how much meaning you can convey by the reading of a sonnet which is very condensed. He tries to show you how the structure of the verse, the caesura, the upward inflexion can make the meaning clear. He does that not as a teacher but to encourage you to do that with your speeches in the play.

(Greenwald, 1985)

John Barton explained at length, and with an accompanying documentary, his full process with sonnets in his book *Playing Shakespeare An Actors Guide* (1997). Many leading actors of our times (some of whom appear in the documentary), such as Ian McKellen, Judi Dench and Ben Kingsley, were introduced to verse technique through his work. This process of acclimation to Shakespeare's language and verse is a process used by many experienced directors of Shakespeare. A key exercise with this is for an actor to begin by just speaking the sonnet as though a speech in a play. Then the analytical breaking down of the speech, word by word and line by line, takes place, focusing on specific meanings of words and overall shape of the speech, with emphasis on structure. Then, at the end, the actor tries again to use all the added information.

I have often used a variation on this process with sonnets as exercises, with the aim of balancing real emotion and emotional changes with detail of meaning. I also find it useful to ask the actor to first try it in a naturalistic way, without worrying about grammar or form and with a clear sense of who is speaking and to whom. From this we would then progress to speaking it with a focus on the line structure and rhymes to start sensitising to verse rather than naturalistic speech. Then the detailed analysis follows, and a final version is moved towards trying to retain character and emotional changes, alongside the thought processes and use of the verse rhythms. I find it also useful sometimes to speak the sonnet to an individual rather than a whole group to personalise it and respond to any reaction which comes back. This is especially useful with some of the sonnets full of humour, wit and paradox, such as *Sonnet 138*, which playfully toys with ideas of love being maintained through dishonesty, ending with:

Therefore I lie with her, and she with me,
And in our faults by lies we flattered be.

Or *Sonnet 130*, which makes fun of poetry itself with its exaggerated words, false comparisons and similes about beauty, ending with the revelatory couplet that true love is beyond empty words:

My mistress' eyes are nothing like the sun;
Coral is far more red than her lip's red.
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight

That in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound.
I grant I never saw a goddess go:
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

In each case, the actor can adjust the tone, emotion and humour as a response to the listener. With warm and gently humorous sonnets like these, I find it useful for the character speaking the sonnet to deliver it to his best friend. This is a technique I will explore later in the section concerning ways of working with soliloquies.

If the actor is comfortable singing, then another good variation is for them to improvise the sonnet as a song and find the lyrical qualities at work in the sonnet before returning to normal speech. The familiarisation with the use of sub-clauses building to the main clause finish, metaphor, humour, paradox, onomatopoeia, imagery, off-beat stresses, rhyme and other devices is a stepping stone to the more complex speeches to be encountered in the plays. In particular, this exercise allows actors to experiment, without pressure of performance, on finding the balance between naturalistic approaches to speaking text and dealing with a heightened form that also has a defined structure and shape. This exercise can, after an analytic process has been completed, also later allow creation of an imaginative character, not necessarily connected at all to the sparse evidence we have about who the speaker or recipient may have originally been and regardless of gender issues. The sonnets are a form of climatisation both to the joy of working with Shakespeare's thoughts and language and to start to understand how verse structure works. There are differences between sonnets and verse within plays, more stressed words, constant rhymes etc., but the fundamentals are the same. In translation, this process also works well for the actor, but it is entirely dependent on the quality of translation how the detail can function. In every case the actor needs to accept the translation for this exercise and not refer back to the original, unlike with a full play when the original can constantly offer suggestions toward the acting process.

Cultural Attitudes

I had a good learning experience with these questions concerning language, culture and performance style early in my career (in the 1980s) whilst teaching a 10-day workshop on acting with Shakespeare for the École Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT) in France. The actors there were aware that the major productions of Shakespeare, in particular at the Comédie-Française at that time, tended toward a declamatory style used for classical French playwrights. Translations into Classical French alexandrines, the verse form for Racine and Corneille, were still commonly used. Some sections were translated into heightened prose. Some other translations available at the time were not as rigid in form (Ariane Mnouchkine's *Richard II*, 1981, or Jean-Claude Carrière's *Timon of Athens*, 1973, for example), and some were innovative in form and used verse lines of varying length, but they were not in use in a very traditional school at that time. The 12-syllable lines for classical alexandrines, with a caesura in the middle, are extremely regular (with only some variations). The sound is not at all similar to everyday spoken French, unlike iambic pentameter, which is close to usual spoken English language. In recent years, there have been many more good translations, but at that time the semi-classical forms were much favoured. In fact, translation of Shakespeare into French, as with many languages, has an interesting history very related to cultural attitudes of the period when the translations appeared. The evolution in translations over the centuries reflects much that is paralleled in other cultures. Voltaire, in the eighteenth century, was the first to encounter Shakespeare and translate it into French, using rhyming alexandrines. He had a mixed response to Shakespeare, and although he recognised Shakespeare's genius, his feelings were tempered by the French sense of cultural superiority at the time with their logical and formally structured approach to drama, and he later went on to mock Shakespeare's work compared with French dramatists. Their sense of decorum and adherence to Aristotelian unities meant that many sections of the plays were considered too vulgar to even translate and the plots too rambling. Victor Hugo's son François improved translation considerably to some extent in the spirit of the Romantic age with new prose versions that restored much of the cut text. From the Romantic age to the present, multiple translations moved between prose, heightened prose and structured and unstructured verse.

Here is a short extract of Voltaire's translation in 1734 of "To be or not to be", indicating the nature of his approach:

To be or not to be that is the question:
Whether 't's nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them. To die, to sleep—
No more, and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to—'t's a consummation
Devoutly to be wished. To die, to sleep,
To sleep, perchance to dream, Ay, there's the rub

Demeure, Il faut choisir, et passer à l'instant
De la vie à la mort et de l'être au néant!
Dieux justes, s'il e nest, éclairez mon courage:
Faut-il vieillir courbé sous la main qui m'outrages,
Supporter ou finir mon Malheur et mon sort?
Qui suis-je? Qui m'arrête? Et qu'est-ce que la mort?
C'est la fin de nos maux, c'est mon unique asyle:
Après de longs transports, c'est un sommeil tranquil.

This might translate back the verse as:

Remain, one must chose to pass in an instant
From life to death and from being to nothingness!
Fair gods, if you exist, enlighten my courage:
Should I grow old bent under the hand which cruelly offends me,
Endure or end my misfortune and my fate?
Who am I? Who stops me? And what is death?
It is the end of our ills, it is my sole haven:
After a long journey, it is a peaceful sleep.

It's not difficult to see why there was a lack of enthusiasm for Shakespeare in France for many years after this Voltaire's translations appeared. However, although bearing minimal relationship to the original speech, it works in French, elegantly. Voltaire, like many translators into various languages, is more concerned about how it sounds and impacts in the target language, and the priority seems to be on forming good, rhyming alexandrines. In effect it reads as classical French drama.

The prose translation by François-Victor Hugo, over 100 years later, as part of a complete works published between 1859 and 1866, is already much closer to the spirit of the original.

Être, ou ne pas être, c'est là la question. Y a-t-il plus de noblesse d'âme à subir la fronde et les flèches de la fortune outrageante, ou bien à s'armer contre une mer de douleurs et à l'arrêter par une révolte? Mourir . . . , dor- mir, rien de plus . . . et dire que par ce sommeil nous mettons fin aux maux du coeur et aux mille tortures naturelles qui sont le legs de la chair: c'est là un denouement qu'on doit souhaiter avec ferveur.

This might translate back as:

To be or not to be, that is the question. Is there more nobility of soul in bearing the slings and arrows of offensive fate, or in arming oneself against a sea of pain and stopping it by a rebellion? To die . . . to sleep . . . nothing else and to say that through this sleep we put an end to the heart's sufferings and to the thousand natural tortures which are the legacy of the flesh: this is a denouement we must wish for fervently.

It is markedly different to that of Voltaire and could best be described as heightened prose. It is generally close in meaning to the original, but some of the expression is unnatural for the actor, and the word order

is sometimes reversed for poetic effect. In spite of many other translations since, it remained popular until well into the twentieth century.

A good, more contemporary translation is by Jean-Michel Déprats (2002):

Être ou ne pas être, telle est la question.
Est-il plus noble pour l'esprit de souffrir
Les coups et les flèches d'une injurieuse fortune,
Ou de prendre les armes contre une mer de tourments,
Et, en les affrontants, y mettre fin? Mourir, dormir,
Rien de plus, et par un sommeil dire: nous mettons fin
Aux souffrances du cœur et aux mille chocs naturels
Don't hérite la chair; c'est une dissolution
Ardemment désirable.

This translates back along these lines:

To be or not to be, that is the question.
Is it nobler for the mind to suffer
The blows and arrows of fortune,
Or to take up arms against a sea of torments
And by confronting them, put an end to them? To die, to sleep,
Nothing more, and by a sleep, to say: we put an end
To the heart's suffering and to the thousand natural shocks
Inherited by flesh; it is a dissolution
To be ardently desired.

This last version shows well how the approach to translation has shifted, and although it is close to the original, the French language is on the whole accessible in spite of the use of heightened prose that sounds when read aloud like unstructured verse. This translation is still heavily indebted to that of François Victor Hugo but with a number of slightly more contemporary substitutions. The main question, as will be seen from the next section, is whether this will allow the acting to work without leaning toward a more declamatory style. For me, it is not an academic question of how accurate or not the translation is but more how the translator's choices impacts on the actors and the choices they must make before they can inhabit language and therefore character. The emotional life of their characters cannot be separated from linguistic and stylistic choices in the translation.

I began by asking the young actors what they wanted from the workshops, and they were clear that they greatly admired the Shakespeare productions they had seen live in the UK or on film and were dissatisfied with what they had learnt at their conservatoire and had seen in Paris. I pushed them into more detail, and the universal response was they conceived what they termed 'British Shakespeare' acting to be more natural. On questioning, they indicated that they did not mean completely naturalistic, but much closer to everyday speech and gesture. The word 'gesture' became important as I watched them at work showing me their usual way of acting with the translated text. We sat in a circle of chairs, and I asked two volunteers to play a short scene from *Twelfth Night*. Before speaking, they both puffed up their chests and took a large intake of breath to commence. Their arms moved to give grand gestures emphasising intention, and even though in a small space, the volume was loud. In effect, they were giving a public performance of Racine on the stage of the Comédie-Française. They were passionate and very serious in their approach, but all humour and variety of rhythm were absent. So, we discussed it, and all agreed on how it appeared and what work we would pursue. The students insisted we work with the English text over the coming days. This was easy to do accurately, as we were using a bilingual edition of the play with a translation by Henri Evans and Pierre Leyris (1980).

As the next week went by, we carefully went through the English text identifying the clues, key words, changing thoughts and emotions that we could find in the verse. The actors worked on their feet with the English version and made great progress in getting comfortable with a more natural (as they described it) and relaxed way of playing and enjoying the scenes between Viola and Orsino.

They were quick to adapt, fast to learn and hungry for information. At the end of eight days, they asked if we could now switch back to the French translation, as they felt confident in applying all we had done. We

sat back in the circle, and two volunteers stood in the centre ready to start. The instructions were simple: Play the scene in a relaxed manner without large gestures or raised voices and try to keep as many of the details that we had gleaned from the English version as possible, although, of course, some would be lost in translation. We watched as the two actors both puffed up their chests and took a large intake of breath, and the rest of the group, observing, laughed as they knew what was coming. The scene reverted almost completely back to where we had started. Confronted with the translation, the actors were unable to retain their work learned from working with the original, and their bodies automatically entered the world of classical French drama. The actors watching could, of course, see this, but the two performers expressed surprise at the initial laughter and the response at the end. We spent the final two days trying to merge the work that we had completed with the English version and the French translation, even by adapting the French language. The only small progress we made was when we changed the alexandrine sections clumsily from verse to prose and the growth was immediate.

The lesson for me was how much language and cultural associations impact how we think, speak and act. A translation of Shakespeare is the gateway between two cultures and defines very much how a production will evolve, even before rehearsals have begun; the translation dictates much of how a rehearsal will progress. For many years since, I have repeated the same exercise with different languages with similar results as actors revert, at first, to ingrained approaches to acting style, language and culture. Actors need to be aware of the cultural baggage they have with them, according to their own culture and training, before deciding how to approach the translation.

I have learnt by trial and error how critical the choice of interpreter is as, apart from the obvious linguistic skills they need, they also need knowledge of specific theatre terminology and, in the case of Shakespeare, technical terminology concerning verse. The other needs are energy and the ability to not only interpret what I say but also how I say it. A good theatre interpreter can match the tone, volume and manner of speaking with actors of the director. In my case, as a director, I often move around the rehearsal space, talking with actors directly and often quietly rather than staying much behind a desk. That relationship with actors is crucial to the quality of work, and a good interpreter can shadow me around the space. Similarly, they need to be fast with the interpretation and not interrupt the rhythm of work and this is challenging, especially with some languages. When, for example, I directed a number of productions in Greece (not Shakespeare in those cases), it was always difficult to keep momentum in rehearsal as the Greek dialect, with complex grammar and language always consisting of polysyllables, seemed to take so long to express even simple thoughts or directions. Dealing with text for Shakespeare in Greek raises many parallel challenges, as the speed of English and fast-moving iambic pentameter slows down, and the only likely solution is major cutting of text if the energy is to be preserved. In a large company, it is usually possible to have a dedicated interpreter, but with a smaller company, it is sometimes the case that an assistant director, or an actor will take on the role. In my experience, this is almost always something to be avoided if possible.

In Hong Kong, working in Cantonese, I had an assistant once who was not at all translating my words or suggestions but constantly offering his own direction that was frequently opposed to mine. This was easy to determine by seeing the results of the direction, with confused actors making strange decisions after a simple direction. In addition, when I said just a few words, he would talk for many minutes.

Similarly, an actor who is also performing in the production cannot concentrate on interpretation as it is an exhausting job requiring absolute concentration and very high language skills; their mind is, of course, elsewhere. It is interesting to note that an interpreter working on a project with a foreign director is in the rehearsal room for maybe eight hours a day and then often accompanies the director to dinner with the company and is still working at the table. A conference interpreter, in comparison, always works with at least one other colleague, and they switch places every 30 minutes, whilst the other rests. A good interpreter can be the eyes and ears of a director, explaining what the actors are discussing about both the play and the rehearsal process. In Japan, I have had excellent interpreters who specialise in working with foreign directors and choreographers. The first I worked with, in particular, was not only there for linguistic skills but able to help guide me through a myriad of cultural hurdles concerning etiquette in and out of rehearsals. It is easy to forget that every rehearsal space is a microcosm of the society around it.

It is also important to distinguish between the translator and interpreter if there is the luxury of both for a production. Translators who have prepared a new version tend to protect the text as though it is their own play, whereas an interpreter is usually there to reflect the thoughts of the director and often the

actors. The ideal situation (from a director's perspective) with Shakespeare in translation is to create a new version by working closely with a translator. Then early decisions can be taken about all the key questions concerning style and form of language. The key question is usually about whether to translate into verse or prose and, if verse, which verse form. The next question is concerning how ancient or not the language should be, and whether the ease of speaking in a somewhat more contemporary style should dominate over archaic language; usually it is some form of balance between the two. The most important, though, is the question concerning verse. I will digress a little here to explain why working on Shakespeare in translation requires some different methods of work.

Case Study 1 *Romeo and Juliet*

In 1996, I was invited to direct Pablo Neruda's translation of *Romeo and Juliet* in Santiago, Chile (Neruda and Henríquez Ureña, 1998). Although he had died in 1973, there had never been a professional production of this script. I was, of course, delighted to take up this invitation and headed enthusiastically to Chile, having prepared the rehearsal process thoroughly with detailed notes based on my reading of the play. In particular, I was working on the idea of the play as predominantly a comedy for the first half and then a tragedy which gradually arises as the play progresses. I was fascinated by the amount of humour, playful and sexually loaded, especially between Romeo and his gang of boys. Their teasing of the Nurse (Act II Scene iii), again full of sexual jokes and decorated with song and clowning, is a set-piece comic highlight of the first half of the play. Capulet's love of par-tying is another humorous gem, as are the Nurse expressing feelings toward Friar Laurence and Mercutio's fooling at conjuring up dead spirits on the lead up to the balcony scene. In addition, there is the comic, eccentric yet well-meaning Friar who always gets things wrong and inadvertently leads Romeo and Juliet to their tragic end. It is the frequent juxtaposition of comedy and tragedy that was at the heart of my reading of the play. And last but not least is the surprising and

sudden expression of admiration for Friar Laurence, even as tragedy is beginning to unfold, by the Nurse (Act III Scene v); she evidently has a thing for him:

Nurse: O Lord, I could have stayed here all night
To hear good counsel! O, what learning is!

I felt sure that the references to Rosaline were an indication that until he meets Juliet, Romeo easily falls in love. The speed with which he forgets Rosaline is a warning to the audience that we may not take him too seriously with his professions of love. When he meets and interacts with Juliet, his language is not of the same originality, freshness and beauty of everything that Juliet says. It is as though he is using well-tried phrases and words to woo her with. She is delighted by him but aware of the issue, and as the balcony scene progresses, she teaches him to use words carefully and makes him understand that she is serious in intent. When, in the balcony scene (Act II Scene i) Juliet becomes anxious that she has not played conventional games of coyness but been completely open with Romeo about her feelings for him, she declares:

Juliet: I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true-love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

Romeo tries to reassure her with commonplace vows of his sincerity, but Juliet wittily and firmly rejects them (in the same spirit as *sonnet 130* perhaps) and teaches him about the importance of true feelings that do not hide behind shallow words:

Romeo: Lady, by yonder blessed moon, I vow,
That tips with silver all these fruit-tree tops—
Juliet: O swear not by the moon, th'inconstant moon
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
Romeo: What shall I swear by?
Juliet: Do not swear at all,

Or if thou wilt, swear by thy gracious self,
Which is the god of my idoltry,
And I'll believe thee.

Romeo: If my heart's dear love—
Juliet: Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight.

Romeo is a slow learner and twice makes the same mistake. This exchange is warm and with humour, but it illustrates well the idea of Juliet as pure, articulate and mature as a teacher to the childlike Romeo. From this scene onwards, he matures in his feelings, and this is reflected in his growing use of more sophisticated language, culminating in his soaring final speeches of the play.

The first days of rehearsal went well with a close group reading of the play in Spanish. I used the method of directing in translation which I have explored in various languages over many years and worked through, in detail, with the actors and a translator present. The method works as follows and can be used with any play but is especially useful with Shakespeare because of the complexities of language and structure already discussed. I first ascertain which members of the company, if any, have a good level of English, as it becomes useful at certain points in rehearsal even though I also work with an interpreter throughout the rehearsal period. Then the company reads the play in translation two or three times. The instruction at the beginning is always to read the play simply, without character acting, only focusing on making the text clear. As we read it, I also ask a senior member of the acting company (I have already ascertained prior to rehearsals through discussions with a number of colleagues who speaks elegantly in their own language) to correct any incorrect pronunciation. However, I ask them not to deal with interpretation of meaning or personal opinion but focus only on correct speech.

After the group readings we then begin the painstaking process that I term 'interrogation'. Line by line and word by word, each actor reads their speech. I ask them, through the interpreter, to tell me what the line, word or phrase means to them; they have to explain what they think it means. The interpreter then tells me exactly how they have responded, without tidying it up or expressing it more eloquently; I am asking for a raw and direct interpretation. Listening to this, I get an immediate sense of what the translator has done. However, knowing that individual actors may not have fully understood the translation, I also invite the other actors to join in and assist the actor in question. Frequently, they are able to clarify what the translator has tried to do. Throughout these discussions, the interpreter tells me what they are all saying as this is crucial for me in order to grasp fully the tone as well as the precise meaning. After this, I often know that the translator has either made an error and misunderstood the original text that is in front of me, or has made a decision to move in a particular direction for a reason that may not yet be fully clear.

When this process is complete, we go back to the beginning with each speech. This time I try to identify parts of the translation that seem clearly incorrect. We then, sometimes through the interpreter and sometimes by group discussion, adjust the Spanish text as we try to make corrections. It is always important to make changes in careful alignment with the style of the rest of the translation. In a short rehearsal period of about four weeks, this first process can take up to half of that time. It is important to note, though, that these rehearsals are not only about translation, as the discussions act as a springboard for talking in depth about each scene, character and narrative. When the more practical work begins later, a great deal of understanding has already been achieved. This way of working also helps the actors learn their text, as the analysis and repetition imbed the words in their memory, and they are off text very soon afterwards.

It became evident as we progressed through the text that there were many errors in the translation, most by a misunderstanding of the tone of the original and some, perhaps, by choice. For example, nearly all references to sexual humour and laddish banter had been reduced to nearly zero, and Romeo's level of poetic expression in the early parts of the play had been elevated to romantic heights long before the influence of Juliet had improved his level of verse. Anyway, in my usual way, these words and phrases were tidied up and modified to get us back closer to the meaning and intention of the original. After days of painstaking and detailed reading of the English and Spanish texts, we moved on to physical rehearsals.

Although the work progressed fairly well as the scenes began to take shape, I felt that something was holding back the rehearsals. There seemed to be a silent, subconscious resistance to some of the other-

wise exciting developments. I called a company meeting and asked them what was troubling them. After a period of polite avoidance of the question, it emerged that they were unhappy with the retranslation we had done. It was not the new text itself they felt uncomfortable with, and, indeed, they all expressed confidence in their now deeper understanding of the play. The issue was that they felt disquiet at the idea of changing any of the Spanish text as it was, in their eyes, the Pablo Neruda version of *Romeo and Juliet* rather than a normal translation. For them, Neruda was the most important poet who had ever lived in Chile, and they were fiercely proud he was a Nobel Award winner for literature. In other words, he was their Shakespeare. By changing his words, we were somehow damaging their sense of pride in his work. So, I made the decision to revert to his text and change many aspects of the production to follow his very romantic and beautiful language that dominate all the play. He had written a long love duet, with little humour but much passion and lyricism. The production was well received, although I privately felt it was indeed Neruda's rather than Shakespeare's *Romeo and Juliet*.

This experience made me understand better that one of the extraordinary aspects of working with Shakespeare is that he can be owned (as in the examples mentioned earlier) by very diverse cultures of time and place. This applies as much to nineteenth century British productions or more contemporary American film versions, such as Baz Luhrmann's *Romeo and Juliet*, as it does to exotic interpretations around the world. The ownership of Shakespeare is, in a real sense, global and universal, and dismissal of the various approaches is unwise. In the end it is only the original text that can help us understand as much nuance and detail as can be imported into a translation or adaptation. Most actors around the world relish this added information as a support to the work they are doing with the translation even when the version they have differs in so many ways; it is a form of direct connection to the source material. The key to working method in any translation situation is to insist on detail, however long it takes, and to have strong linguistic collaborators whether they be translators, interpreters or actors. In later rehearsals, with some languages, the pronunciation and use of language is especially important. In both Japanese and Greek language rehearsals, I have had older actors declaiming about how poorly some of the younger actors speak their own language and how a foreign director needs someone to be their ears.

Case Study 2: *Cymbeline*

Another example of a different model of working with translation is when the director (usually collaborating with a translator of the native language who is skilled in the target language) creates a new version. My production of *Cymbeline* in Bali, Indonesia, was an example of this different way of working. Having decided to direct the play in Bali, initially invited as part of the annual Bali Festival, the first question was about language. The three options were English, Bahasa Indonesian or Balinese. English was immediately rejected, as previous productions of some of Shakespeare's plays had been performed in Bali to very limited audiences. I have often felt the idea of producing or touring English language productions overseas was a left-over colonial approach, even when the intentions are good. There is an audience of students, teachers and interested locals for these productions, but on the whole, there are few members of the public who can access the work; it becomes a fascinating curio perhaps. Often, the pleasure for the audience is to witness the acting skills at work and satiate curiosity about the design.

The argument may be different within a culture with a widespread and high English language understanding, but on the whole, it is unsatisfactory. An exception might be a production tailored specifically to local needs. I directed, for example, an English language version of *Romeo and Juliet* for Expo in Shanghai in 2010 that was created as part of a showcase of British culture in their pavilion. It was directed precisely to appeal to an audience who generally did not possess high-level English language skills and were viewing the performance as they moved around the outdoor urban park around the pavilion. It was cut to one hour, 10 minutes and featured, in particular, the visually stimulating elements of the play: the scene when Romeo and Juliet meet (complete with dancing), the series of fights with swords, the singing and teasing of the Nurse and the final sequences in the tomb.

Balinese is the local language only spoken on the island of Bali and often used in traditional, local performances. Bahasa Indonesian is the official language of the whole of Indonesia (18,307 islands and a population of over 267 million). One of the aims of the production was to reach as many people as possible (rather than the usual: tourists and the highly educated), and a further life beyond Bali across Malaysia and Indonesia became possible if this was the choice of language. In addition, there were special considerations for this production as local performers, highly skilled in traditional forms and styles, were not very familiar with either dense text or detailed acting based around fixed text. The Balinese performers are excellent improvisors (as it is common in traditional

performances) and able to learn long and complex movement patterns but are not used to learning and acting with a high quantity of text. They were also unfamiliar with the concept of a long period of rehearsals, as their own performances were usually built up from already known sequences from traditional stories which were then rearranged and adapted. Rehearsals were minimal and fitted around other responsibilities. The challenge for me, responding to numerous requests from Balinese performers over many years, was to introduce new narratives and new ways of working.

Having trained international actors and directors for many years, I knew there were a few experienced actors in Malaysia who all had worked on Shakespeare during their careers. After some research and discussion with two of these actors—, Razif Hashim, whom I had directed before in *Romeo and Juliet*, and Zahim Albakri, who was also an experienced director, I had become aware that Bahasa Malaysian was very close to Bahasa Indonesian, with relatively few linguistic variations. I realised that we could all collaborate, and these actors could help mentor the Balinese actors in working with the language. The most experienced, Zahim, was also very skilled in working with text and language challenges and was willing to both act and work on the translation. They both generously agreed to join the team. I later added a third younger Malaysian actor who had recently performed Juliet in Kuala Lumpur. So, the choice was made to translate into Bahasa Indonesian, and I knew that, with this team, we could make it work well. I have found with Shakespeare translation that it is very much the artistic team which makes a significant difference as the work is, by nature, very collaborative, especially within a new project aimed at reaching a wide spectrum of audiences.

After extensive searching, I was surprised to learn that there was no apparent translation of *Cymbeline* in existence and no record of professional production in Indonesia. This meant a completely new translation needed to be created. The second decision was to translate into prose rather than verse, as clarity of narrative and definition of character was crucial. Later, I learnt how the translator had been able to use different levels of language in Indonesian to reflect the verse–prose differences in the original. He used a royal court style of language, juxtaposed with colloquial sections. In particular in the richest verse sequences, such as Act II Scene ii when Giacomo comes out of the trunk and admires Imogen, he was well able to use heightened and lyrical court language to describe the scene. Then came the need for a first, draft translation and the question then arose as to who could do this.

With many translations of Shakespeare, there tends to be a choice of a poet or writer who can find a style and choice of language that sounds pleasing to the ear in the target language. The other extreme tends to be an academic with a scholarly background who may create a text with much technical accuracy and good use of archaic words but which is often challenging to speak. Sometimes a director or actor with excellent dual language skills can also perform the task, or a collaboration of some shape might work; these are considerations for working on any new translation. After much research, I concluded that the best translator would be a respected academic who is also an exquisite dancer and choreographer and director, Professor Wayan Dibia of ISI, Denpasar. In addition to his traditional performance skills, he had also both adapted Shakespeare for his teaching projects in Bali and directed versions of Shakespeare in Balinese performance style in the USA. As he had never created a translation himself of Shakespeare, we agreed to work closely together on the project.

This method of work is useful generally with Shakespeare rather than just specific to this case study. Before sending the script to the translator, I edited and made cuts that I had already decided on, knowing there would be more work later. The translation has to reflect the intentions of the production that will follow, as my earlier examples have indicated. In this case, I was looking for a production which would bring together a detailed text but which would be relatable for local performers and audiences. There were a number of elements within the play that I felt would be understood immediately in the Balinese context and the translation would need to support them. Perhaps the most important were the references to the ever-present Gods. In Shakespeare's text, there are numerous references to the heavens and the Roman Gods, sometimes specific: Diana, Phoebus, Saturn, Neptune, Mars, Juno, Venus, Hercules and, most of all, Jupiter (Jove). Although the whole narrative is set in Rome, with *Cymbeline* as the title, in essence, Rome is more of a local colour than an intrinsic key to the story. Apart from the military skirmishes toward the end of the play, there is no political importance in the setting, and the key characters all exist in a self-contained world easily transposed, unlike the other so-called Roman plays of *Julius Caesar*, *Antony and Cleopatra* and *Coriolanus*, in which politics and power are at the heart of the stories.

In *Cymbeline*, set in ancient Britain under Roman rule and not in Rome, we are seeing a human story and not a political one. The references to the Gods (apart from Jupiter, who is indeed a character who appears in the play) are to suggest a world in which the Gods are actively present. Nietzsche may have declared God dead in Western culture after The Enlightenment, but in Bali, the Gods are very much alive and present in the everyday life, which still revolves around the temples in every village. In the Bali and Hindu tradition, there are also many Gods, and their names are as known and their characters understood as much as in ancient Rome. Gods and spirits are very much still revered and spoken of in everyday life in Bali. The key point for translation is that there are three basic choices: Leave the Gods there in the text with their original names, change the names of the references to Balinese Gods or delete them. The first choice is confusing for the local audience, who will likely have no idea of what the references indicate, and the second option would mean to culturally localise the whole play. The final option is, in effect, to delete the actual Roman names of the Gods (apart from Jupiter, to be discussed later) but to refer to the Gods as a whole. I mention this as an example because it indicates the ideas behind the production which will influence the whole translation before rehearsals even begin. The production will retain the backdrop of Britain in around 10 BC, under the rule of the Romans, but the detail will not be important. The Gods, however, will remain very present, as that is one of the key reasons for selecting this particular play; it connects emotionally and intellectually to present day audiences.

This same concept applies to other early editing choices that impact the translation. The rituals in the assumed death of Imogen, the post-humorous dream sequence of Leonatus and the arrival of Jupiter, for example, need full lyrical translation as, again, ritual performance is at the heart of Balinese performance tradition. Similarly, the songs in the play would have full value in performance and need sensitive adaptation. Other editing details, more impactful of rehearsal rather than translation as such, I have referred to earlier in the section of the book concerning edits and cuts in general.

I sent my first draft adaptation to Professor Dibia, and we started with a few short sample scenes that he produced, accompanied by many questions about specific words and lines that he was uncertain with. At the beginning, he remarked that although he was familiar with a number of Shakespeare's plays, he found the language different and more difficult to fully follow. Often, he knew he had captured the general meaning of a scene, but certain parts were elusive; quite often a metaphor did not make sense in Indonesian or a particular word became an obstacle. I asked him to initially just translate as close to the original as possible, even if it meant the metaphor, for example, was not understood fully in Indonesian; culture and metaphors go together. Later, we would transpose or adapt these parts of the text. My intention from the outset was to try to direct an adaptation but still a detailed version of the play and not just a production which dealt only with narrative and character, like so many versions of Shakespeare performed in translation around the world. I offered him explanations of what I believed was meant in each case so that he could then find an equivalent which made sense; he was always questioning and asking for input as he made his way through the text. I knew that, when the draft was complete, this would only be the first part of the journey, as he knew that it was not yet a text that could be spoken without change and adaptation. In many ways, it could be termed as a literal translation at this stage. Often in the UK, directors follow the same way of approaching texts in other languages by commissioning a literal first translation before then adapting it rigorously for performance, bearing in mind the key differences between how the text would be spoken by actors and how the audience would respond. Metaphors, images and local or historical references, for example, might need some adaptation to make full sense within another culture. One technique that is useful is to translate literally but also to offer, in italics or brackets, a possible alternative locally understood equivalent to the word, phrase or image.

After many months, we had a full draft of the play to work with in Bali during rehearsals. A large team of collaborators was assembled from many different countries as the work commenced. The translated text was read with the actors, and a long process ensued in which every word and phrase was explored, but unlike with a ready-made translation, we were able to check back to the original and confirm the best choices in Indonesian. It was often a choice of precise words or phrases that led to much debate. An interesting series of conversations led into the resulting decisions for the production itself, as we tried to avoid contemporary slang and idiom unless it could also have been used in the past. The younger actors found this demanding but entered into the spirit of discussion. There were also some differences of idiom between the Malaysian and Balinese actors, but we always found a solution, though the debates often led to detailed understanding of the original text as we compared options. The rehearsal process was also different to the Neruda *Romeo and Juliet*, for example, as we needed to begin physical rehearsals as and when each scene was ready in text, as our actors were only available at certain times during the day and

week. In effect, we had to create, with each scene, a piece of a jigsaw which would fit together much later in rehearsal. An interesting accidental by-product was full engagement from the large company with a process which was new to them; none of the Balinese actors had worked with a long and complex text in this painstaking, detailed way before, and they at first found it strange. Working in bite sizes, however, actually helped their energy and commitment, and my earlier worries about rehearsing before the text was complete were put to rest.

So, the method of working with translation can take many forms according to the exact situation. Working in prose has a number of advantages, as cuts and editing do not need to worry about preserving scansion, whereas usual editing of a Shakespeare verse text requires careful consideration. It is more important to reflect the tone and mood of the text at each point. With a production I directed of *Richard III* in Japanese, the most difficult task with the translation (which was otherwise good) was to restore all the lost, dark humour that the translator had missed. The leading celebrated Japanese actor Toru Emori, already experienced in acting Shakespeare, had already seen *Richard III* on the stage a number of times but was shocked in early rehearsals as we explored the humour together from the English text. However, once he understood, he brilliantly translated the missing words and placed the sequences at the heart of his performance. Sometimes, Shakespeare confuses translators due to the frequent switching between the serious and humorous and the holy and profane. In many theatre traditions, the opposites do not switch back and forth (not many smiles to be found in Racine or Schiller), and even today the British tradition persists, as almost all new writing also allows space for the humour which heightens the tragedy that often follows. The humorous moments in *Hamlet*, *King Lear*, *Romeo and Juliet* and *Othello* (and other tragedies) are essential to our response to the unfolding events, however painful the emotions might be, as tears and laughter stand side by side. Translations must capture these scenes, in one way or another, if the play is to be fully realised in performance.

If the translation is in prose or verse, the period of language chosen in the target language may well dominate directorial, design and acting choices. In a verse translation, the choice of meter and form will again lead the way actors respond and force their choices of style. Finally, any good translation must offer a text that is designed to be spoken, not read.

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5

COLLABORATION

Design Process

I don't want to generalise too much here, as there are many ways that a design emerges for a Shakespeare production, but I will indicate the basic approach by most companies. There are few books that deal with this, but one good reference with a clear focus on the work of a number of designers is *Designers' Shakespeare* (2015). There are within it a number of very different ways of approaching design for Shakespeare, but on the whole theatre design is not much described as specific to particular playwrights but more concerned with different generic forms such as opera, musical or dance-based work.

I am assuming, for this descriptive purpose that follows, that there is a conventional relationship between the director and the rest of the artistic team which includes set and costume designer(s), lighting design, sound design, choreographer, composer, fight director and sometimes others. In this model, the director usually leads the process with a conceptual approach that they will have already decided upon, sometimes detailed and sometimes more broad, until others join. There are very different models, sometimes designer-led or, in some countries, leading actor- or actress-led, and as mentioned earlier, there are also more organic, team- or group-created productions that have a different hierarchy. The balance of creation, especially between director and designer, depends much on their relationship and possibly their prior work together, so that in some of these pairings, the director may have the initial ideas but looks to the designer for the next step in realising the way forward. In other situations, the director might have an instinct and general feeling but need a designer to take the next steps and modify or challenge the starting point. In some countries, it is nearly always a single designer for set and costume (for example, the UK) and in others (USA) often two separate designers.

So, I can really only focus on the systems I use, although I know from many discussions and observations of other directors that there are many similarities of approach in much of our work. I also spent two years as assistant director at the Royal Shakespeare Company (RSC), working alongside some of the best Shakespeare directors of that time, and I learnt, borrowed and later adapted much of their approach to creating a production. I will use *Julius Caesar* as an example, a production I created in 1981 (during *The Troubles*) at the Lyric Theatre in Belfast, Northern Ireland. This was a difficult and tense time with conflict between the two communities of different heritage and violence through bombings and killings was frequent. The theatre had a special place in the city as one of the few genuinely integrated organisations that was fully mixed with Catholic and Protestant staff; the audience, too, straddled political divides. When I was appointed there as artistic director, immediately after my time at the RSC, the artistic policy previously had mainly focused on plays from the past, Irish and international, and had always included annual productions of the plays of William Butler Yeats due to a passion for his work by the founders of the theatre. I was advised not to work much with new plays which had any direct reference to the politics of the time. I specifically remember being told that audiences had had enough of tensions and politics in everyday life and would not want to see them depicted on the stage. My instincts told me otherwise, and together with brilliant local collaborators, I designed a season which focused on plays by local writers, often about life in the region. In the two seasons that followed, the audiences came in huge numbers and enthusiastically responded to the work. However, I felt I needed a bridge from the past work of the theatre to the new approach, and so I selected *Julius Caesar* for this purpose. The key themes were discussed earlier, but it is a small leap of the imagination to see how themes such as civil strife, violence or assassination as a means to a political end could relate to the situation in Northern Ireland at that time. However, I felt that a locally set, modern dress version would be reductive and create oversimplistic references. I was fortunate to be able to work with theatre designer Dermot Hayes who, as associate designer with John Napier, had been responsible for the multi-award-winning RSC production of *Nicholas Nickleby* that I had recently been assistant director on.

When Dermot joined me for the project, I only had two main starting points: It would be modern dress (though not set locally in Northern Ireland), and I wanted us to find a way for the design to support the notion of a once great, culturally rich civilisation destroying itself as the play progresses. His solution was elegant and powerful, as he designed a wooden stage which literally broke into sections and fragmented areas as the violence progressed. Some units could be lifted out like giant jigsaw pieces, while some stood on their sides like bombed barricades that were once walls; the holes left behind became trenches. Wooden towers, reminiscent perhaps of Roman pillars, could also be broken apart. All this on a steeply raked stage that soldiers could march down toward the audience. The design was creative and yet precise and was inviting for the director and actors to explore and adapt to the world of the play as the narrative moved forward. Visually, their world could begin grand and end in destruction, evocative of images in the newspapers from conflicts around the contemporary world.

Importantly, the set was an inspiring springboard for rehearsal explorations and, like most good sets, an invitation for the rehearsal work to explore. Some designers suggest the staging for each scene, moving tiny characters around a scale model. This can be useful for a production with a short rehearsal period as it leads rehearsal thinking on each scene. But for other directors, like myself, this is not that useful as I don't plan stage compositions or pictures and movement until the relationships between characters in each sequence have been developed. So, for me, a good set design is essentially unfinished until the actors are on it and rehearsals have suggested a need for movement between characters. It is some- times technical aspects, construction schedules, budgets etc. that force certain early set decisions. This is not an ideal production process, and with more time and development in rehearsal, there should be room for the unusual, the unexpected and a chance to influence the final results.

We were still deciding exactly what costume setting we needed when an event took place in the real world which made the decision for us. On 6th October 1981, Anwar Sadat, president of Egypt, was assassinated. In newspaper accounts at the time, it was reported that he was killed by five of his own soldiers, armed with AK-47s and hand grenades, whilst he was watching a parade. He wore at the time black leather boots, military attire and medals crossed with a green sash. Nearby was his close associate, Defence Minister Abdel Halim Abu Ghazala, dressed in gold military attire, who had just made the opening speech and survived the attack. Sadat was seen by many Egyptians as a benevolent leader who was socially progressive and had made peace with Israel. By others, in particular Islamic conservatives, he was seen as a tyrant who had clamped down recently on dissenters and had betrayed the Palestinians. On the day of the parade, his wife Jihan had warned him of the dangers and asked him not to go.

This extraordinarily parallel story to *Julius Caesar* made it clear to us how to costume and place our production; chance had intervened. We did not want it to be just about The Troubles in Northern Ireland at the time and were more concerned with the key themes outlined earlier, but this fateful occurrence led the way for us. However, we did not want to only suggest it was about Egypt and all the specific political baggage that would have to accompany that setting. We looked carefully at the photos of that event and realised that the dominating images were military uniforms, medals and sashes. We then researched other conflict areas, such as in the Middle East and South America, and found the same striking images. In this way, Dermot Hayes was able to find a contemporary- looking set and costume environment that could bring together all the worlds of Elizabethan England, text, Ancient Rome, broken architectural columns, the Middle East, South America and Belfast. The conceptual focus, text and design could therefore be in harmony, in spite of the diverse elements. The local audience did not need any further signposts to be able to relate the production to their own lives and society at the time; the response was wildly enthusiastic. We witness again and again how the genius of Shakespeare lies in his universality and ability to transcend time, culture and place.

As a director, I always feel that a production has to connect with the audience of our time and that we cannot ignore what is happening around us. While this does not necessarily mean modern dress, it does mean that a production should not feel as though it is in a museum. What is always important is the interrogation of any design against the detail of the text. However, in translation, there is much more freedom of design as the original text is not as prevalent and present. Some of the most striking designs for Shakespeare in recent years have emerged from translated productions in which boldness of choice can work well, even if the work is far removed from the English language norm. The productions of Yukio Ninagawa in Japan are a good example. He directed over 30 productions of Shakespeare, including a Kabuki, Samurai *Macbeth* dressed in Kimonos, various *Hamlet* productions (one set in a hall of mirrors

and another in a prison) and a less successful *King Lear* (this time with English speaking actors) in, according to Michael Billington in the *Guardian*, “harmoniously blended dazzling kimonos with rough hessian” (Billington, 2020). His work was always trying to bring very different worlds and world views together. However, some observers feel that this emphasis on visual effects and concept has been at the expense of the detail of acting and that the actors tend to become a support to the scenic brilliance.

I use this just as an example of how concept or design can evolve. There are, of course, many other routes to take that allow design to evolve from rehearsal or through a design proposal at the outset, but in general this approach is a good starting point. In my production of *Measure for Measure* at the Stratford Festival, I knew from the beginning that any design needed to support a focus on the main questions concerning power and the abuse of it and moral choices and challenges. It was the complexities of characters, in particular Angelo and Isabella and their interaction, that was most important. I also knew I wanted the production to be within a contemporary world in Europe. I was interested in exploring a society connected to the countries in Eastern Europe that were in a state of transition from Communism but not necessarily yet to real Democracy. My research found a number of examples of the tensions between Democracy and Nationalism as new orders had emerged. I also felt the chosen location should not be country specific, and all the local, particular issues should not dominate. The world which my creative and inventive Canadian designer, John Pennoyer, needed to find also needed elements of conservatism at play, with a strong religious presence of some form. I also imagined Angelo as a military leader, a General, in opposition to the secular Duke. In these ways, the main theme, concept and design would, I hoped, come together. The solutions were elegant and dynamic.

As I had requested the set was bare, with only a few key items of furniture in use: a bench, a large desk and a chair. The most important elements were high metal poles, which only appeared when needed to mark out various areas for different scenes, suggesting different types of prison or military surroundings. Again, the design was bare and open to use in many ways that would emerge during rehearsal. The costumes were contemporary Eastern European, with Angelo in a full General’s costume. The play opened in a nightclub, complete with Euro-pop music, akin to EDM (European/electronic dance music) with the Duke present and enjoying the entertainment. Then Angelo’s men raid the club, standing aside to let the Duke exit and arresting all within. As they leave, banners of Angelo’s image are hung. In this way, concept and design together could establish the social world order and indicate tensions over politics, morality and the use of power. The nun and friar costumes remained faithful to the text, although more modern in style and Angelo’s mistress, Mariana, wore a headscarf to just hint at some of the religious attitudes in the world around the main characters. The sparse set was appropriate so as to not clutter the stage and allow the text and character relationships to dominate. The dense text demands and complex argument at play between the two key characters, Angelo and Isabella, always necessitate careful casting, as I will refer to later.

In these two examples (I suspect fairly typical for many director–designer collaborations) the brief at the onset needs to be clear and open to change and challenge. The research itself, expanded and developed as the design and concept grow, needs to deal with the original context of the Elizabethan text and the politics of that age, as well as contemporary society and culture. Any production will not be complete without the interaction between audience and actors. Often a designer or director will work with images (photographs, paintings and electronic media, for example) and not just words to ensure mutual understanding as the production develops. This is also useful for tone, mood and colour palette, as well as specifics of costume. In this particular example, images played an essential role as John Pennoyer is also an artist and, as such, expresses many thoughts and ideas through images as much as language.

I collaborated with the same designer for my production of *Pericles*, again at Stratford Festival, Canada. The late plays—*Pericles*, *The Winter’s Tale*, *Cymbeline* and *The Tempest*—make very different challenges for the director and designer. These plays don’t fit neatly into a particular time or place. They contain references, of course, to the period they were written in, but they exist in a world of fairy tale and narratives of the imagination. They still have some specific setting needs, though, for example in *The Winter’s Tale*, in which there is still a hierarchy of King, Lords and subjects, but the rest is open. For *Pericles* I had identified my central themes, as explored earlier, but the key to a production is in the visual narrative as the Prince Pericles moves from one country to another. The original journey through what might be termed the Middle East was to be transposed to other exotic environments, each offering a very different form of culture and governance: Ancient Greece, Bali, India and China. The only key conversations with John Pennoyer were not at all about costume detail or specific social needs but about

colour, texture and tone. Follow the link to my website to see images from this and other productions: www.Leonrubin.co.uk.

I started by using huge sections of silk, which would dominate the whole stage (in particular the opening sequence in which the sea needed to be very present) for sails of a ship and for the ritual and ceremonial sequences later in the play. For the rest, John would research and create each world more like a storyboard rather than a detailed reflection of design needs coming from specific textual referencing. Once designed, I would then work with the actors on specific staging moments. The second part of the brief was that all transitions from place to place should flow and be integral to the action without any stops. This is often very important in staging Shakespeare, especially so with these late plays in which fantasy and magic play such a key role, and clumsy scene changes can destroy mood and rhythm. John then went on to produce a sequence of stunning, visually exciting costumes and settings which would take the audience on a startling journey.

The transitions (which we would need to find a form for during rehearsal), from a whole stage covered with silk cloth sea which then magically became a canopy across the stage and a dance surface for ceremonies, supported the story-telling progressions. The actors, in particular the ever-dynamic Jonathon Goad as Pericles, had to find ingenious ways to respond to the encounter with each strange world they arrived in. It was the vivid contrasts between each land which enticed the audience in, almost as tourists on a long, world culture journey. His design was completely in harmony with the episodic nature of the play that, to an Elizabethan audience, must have also been a visit to strange and wondrous lands, in tune with the accounts of the period about such travels. However, again, the set designs were a canvas for me and the actors to paint on in rehearsal and were essentially unfinished until rehearsals began.

The director and designer collaborative process was therefore markedly different from that of Shakespeare's History plays; This was again the same designer with whom I had worked on the three parts of *Henry VI*. For that project, we had worked through every character in detail and every setting in depth, reflecting the complex political turmoil and changes throughout the ever-changing court and battlefield settings. As historical plays, they are difficult to relocate in time and place, and we decided early on that it would be Elizabethanish: costumes with a nod to period costume but with modern outlines and materials, no doublet and hose. The design process with *Pericles* and the conversations and working sessions between director and designer were based firmly on visual storytelling using strong statements of texture and colour to convey the narrative. This was especially important for the particular challenges raised by the incomplete text that we have, fragmented and episodic. The verse is patchy: sometimes intense and brilliant but often loose and without always a clear narrative journey, so that visual storytelling becomes dominant.

A completely different approach to directing/acting and design for Shakespeare comes with a practitioner such as Robert Wilson, as well described by Maria Shevstova in her contribution to *Designer's Shakespeare* (Brown and Di Benedetto, 2015):

...he starts with spatial rather than verbal-textual analysis and organisation. The latter draws attention to semantic meaning and to how it is to be interpreted. Spatial organisation, by contrast, encourages associative meaning.

Wilson's 'visual book' is based on the storyboard method of sequence of frames or 'shots' for narrative purposes.

Overall, how a production looks is more important to Wilson than issues to do with its characters' motivations, psychological make-up, emotional states, desires and other concerns . . .

As a director who deals also with design, although supported by various collaborators, Wilson's focus is on pictures, not words, and the acting is dependent on movement flow. This is reinforced by detailed lighting and soundtracks which follow and focus on the pictures and movement. These productions appeal to students and scholars but generally don't find much of a public audience. The acting is centred around fluidity of movement, but the text is generally flat and mechanical. In many ways, perhaps these productions can be seen as adaptations, based on a particular play and at the other side of the spectrum from detailed, text-based performance. In many ways, they are close to modern dance and deliberately move away from a production leading from detailed text.

When the communication between director and designer breaks down or is flawed, the rehearsal process becomes divorced from the set and costumes, which generally arrive at the end of the period of rehearsal. The early brief and discussions are crucial. As an assistant director at the RSC, I witnessed this divorce first-hand in a production of *Cymbeline*. The director, David Jones, focused intently with the actors on storytelling. The designer, Christopher Morley, struggled to find a coherent setting to place the narrative in. Early discussions between the director and the designer, who had previously worked very successfully on many Shakespeare productions, left only a vague concept of storytelling in a “timeless” but ancient-feeling world, which revolved in some way around the character of Gower, the narrator of events. Various designs came and went, rejected by the director until near the end of rehearsals. The amorphous brief led to a breakdown between rehearsal room and design process.

The resulting set and costuming was challenging even for the brilliant cast, which included Ben Kingsley, Judi Dench and Roger Rees. The final run-through in the relatively intimate rehearsal room was strong, with detailed character work, lively spoken text and clear narrative. However, by the next few days on the main stage, with costume and set for the first time, all was not well. The set made no sense and was centred around an ebonised block that was in some way intended to be representative of, as the director David Jones explained to me, “a storytelling” stone. The costumes were confused and did not connect the characters together. Backstage, I stood next to Judi Dench as she gazed upon a reflection of herself in the mirror, dressed in an ill-fitting, unprepossessing, tight dress and a blond Barbie wig, and ruefully muttered “mutton dressed as lamb”. Onstage, the main set piece consisted of two large stone-like structures as backdrop, which were to roll forward down the raked stage to change focus to the area just outside the cave that Imogen arrives at later in the play. Instead of floating forward, the mechanism had problems, and the huge stones bumped up and down as they rumbled down the stage. The other scenic element was a large black screen which could be raised up and down and, during the technical rehearsal, the timing went wrong, and Judi Dench came close to having her head detached. Lost in this sea of scenic chaos, the production itself became lost, and the intimacy of the successful final run in the rehearsal room was nothing but a distant memory.

This transformation from gripping to poor was only undone, to a large extent, during the months of performance as the actors found their own way to make the play come alive; they were able to leave behind the scenic and costume issues and dominate the stage. I describe all this not just to express the humour of the situation (to an acting company, these challenges are not amusing and are instead deeply frustrating as their work is damaged), it is just an example of what happens when there is no clarity of focus or theme and minimal communication between director and designer. As an assistant director, there were many lessons for me, including learning that the word ‘timeless’ is dangerous as every item of set and costume does have a belonging to a place and time according to the colour, texture, fabric and technology used to construct it and that transitions between scenes can make or break the flow of a Shakespeare production. There is a big difference between ‘timeless’ and just not belonging specifically to one time and place. Finally, it alerted me to the dangers of moving productions from one space to another, which has very different acting demands.

Perhaps one final mention of the role of design should be Peter Brook’s landmark production of *A Midsummer Night’s Dream* in 1970. The white box set, with just two doors, trapezes and colourful costumes inspired by Chinese circus, was a radical reimagining of the play. It was a deliberate step away from the architectural set constructs popular on the RSC stage at the time. Brook consciously also wanted to throw away the decorative elements, so connected to productions of the play and work on what would be known as in his seminal book as *The Empty Space*. The design grew out of the idea of brightly coloured Chinese circus costumes and performers using physical skills to conjure up the key moments of the production, set against a neutral white box set. The vertical space came alive with hanging trapezes and suspended metal coils to represent trees in the forest. The abolition of pictorial, literal and architectural elements was key to the design. From interviews and comments by Brook, it is clear that these ideas were explored in a storyboard form created by designer Sally Jacob as the ideas began to emerge. It was rehearsal that found a style or a way to bring the play to life in a fresh and uncluttered way, allowed by the minimalist design. However, it is also worth mentioning that, alongside the circus skills learnt by the acting company, there was also a brilliant group of actors who were highly skilled with verse. Surprisingly, there were very few cuts or changes to the text (Brook, 1974).

Brook explains in his book *The Quality of Mercy* (2014) how he agreed to direct his 1970 production not because of a concept but because “Somewhere in me there was an intuition I had ignored” (Brook, 2014).

By chance (a great weapon for directors), the Chinese Peking Circus made their first tour to Europe and he was completely taken by the sheer brilliance of performance with “the lightness and speed of anonymous bodies performing astonishing acrobatics without exhibitionism, it was pure spirit that appeared” (ibid). He goes on to explain that they did not begin with a fixed concept but by an idea that would lead to detailed, meticulous text analysis and circus skill development and then “a form would gradually appear”; the design gave this a home.

There are also productions of Shakespeare placed in a specific time and place, often to indicate a social or socio-political emphasis. These productions, too, however, can become reductive as actors have to adapt to working in different time periods and costumes, pushing them to perform with particular gestures or movements as they try to reconcile Elizabethan references, contemporary thinking and an additional time and place. Such over-researched productions work best when design references are not too specific and suggest, but don’t define, the time and place. Modern dress productions are not new and are well understood, and Shakespeare himself, in effect, worked in modern dress of his time in spite of his plays being set in, for example, ancient Rome; textual references to items of worn clothing indicate this. Since Barry Jackson’s radical Shakespeare productions in Birmingham Rep Theatre from 1923 onwards, inspired by (but very different to) William Poel’s propositions about releasing Shakespeare from many stale staging conventions and clutter, modern dress Shakespeare has become often the norm. His newly built theatre, with only 500 seats, facilitated this landmark series of productions. I cannot personally imagine wanting to direct an authentic-looking Elizabethan production of Shakespeare.

So, there is no single method of design collaboration, but it is ultimately the questions of clear intention and rigorous interrogation of decisions, through reference back to the text, which help both designer and director work out how to bring the text alive. In some companies, often smaller scale or touring companies that can be very different approach to design and the role of a director or designer. In the company Cheek by Jowl, for example, the director Declan Donnellan focuses on the acting process and rehearsals begin without an imposed directorial concept. The design and ideas that emerge from rehearsal support the discoveries rather than lead them. The designer Nick Omerod is a joint artistic director of the company, and his work is fully integrated with that of Declan Donnellan. Minimalism that inspires the imagination of the audience is often the key (Omerod, 2009): “An audience will happily believe that a bare wooden platform is a blasted heath one minute and the castle of Dunsinane the next; designers soon discover that they need only a few strips of green silk to suggest the forest of Arden”.

Lighting Design

Lighting design is a good example of this at work. Many needs in a production of a Shakespeare play are the same as for contemporary or other plays from the past. Talking about this with lighting designers, in particular John Williams (who in addition to lighting productions for me has worked with many directors on Shakespeare), the conclusion seems to be that they make bolder decisions with Shakespeare and feel more free to create a language with lights that helps define the overall look and style of the work, depending on the director’s needs and plans. This may vary enormously according to the design and conceptual basis of the particular production. All of Shakespeare’s plays need multiple settings in a mixture of interior and exterior settings. In the majority of Shakespeare on the stage today, following the traditions of fairly open staging with minimal physical sets changing throughout the performance, or act by act, it is lighting that defines time and place as scenes move rapidly from one to another; in the more epic History plays, this is even more true. Similarly, the non-naturalistic Elizabethan staging need for soliloquies, for example, or the conventions of some characters speaking whilst another nearby on the stage seems not to hear, can be supported by changes of light and use of separated area lighting. In general, the lighting follows the staging as it develops through rehearsal but with an overall concept agreed early on in coordination with the other design elements. The first questions are about exactly where the scenes are set and what time of day; lighting for Shakespeare production can be more about tone or atmosphere but can also be precise about location. In a less conventional production in a black box studio, lighting can be, in effect, the main or only way to depict time, place and mood. Some plays such as *Macbeth* have within the language indications that might be taken up practically within a lighting design, as the repeated emphasis on light and darkness permeate throughout the play.

Choreography

Choreography tends to be focused around specific set sequences rather than have a continual presence, and a rehearsal schedule accommodates these defined rehearsals at certain moments of time. Most directors wait until the text and scenes around the sequence have been well established before the choreography is created. The choreography itself may well include textual sequences that continue and develop the narrative, as in *Romeo and Juliet* Act I Scene v at the masquerade ball, after the lovers have just met. The choice of dance itself is critical, as it is the moment that the relationship begins and helps define how that relationship will develop. The dialogue between them is in itself rich in religious references and playful banter, but the more important connection between them (at least in a contemporary production) is physical: They create a sonnet between them as they talk, suggesting an immediate and intimate understanding of each other, and any dance sequence needs to support or indeed amplify that. The choreography can- not therefore be merely decorative but should be fully integrated into the textual relationship that is expressed. I witnessed a production in Tokyo once that staged over 20 minutes of elaborate Elizabethan dance for this scene which seemed to have almost no connection to the narrative, although it looked pretty. . . .

The second dance in Zeffirelli's film version is a good example of a clear choice with specific intentions. The setting, an Italian Renaissance environment, full of sumptuous colour with many reds and golds and warm lighting, and with rich period costuming, sets up the feast for an indulgent and sensuous encounter. The first dance chosen was a *Pavane*, a slow and elegant dance of the period when Romeo can fully observe Juliet moving delicately around the ballroom. The second dance is a *Moresca*, which allows closer physical contact and has an energetic and a frenzied climax. The excitement of the dance clearly suggests a growing, passionate connection between the two future lovers; only after the dance can they create their sonnet, when the attraction and early stirrings of emotions have surfaced. The importance of the staging and choreography is always a signal to what will follow during the balcony scene soon after. There is a notable full-length ballet version of *Romeo and Juliet* (Kenneth Macmillan's classical ballet choreography to Prokofiev's music) in which this becomes an elongated and key scene. Without the text, the dance sequences have a complex story to tell. The use of the military march style *Dance of the Knights* suggests the dark underside of the play and the violence that conflict that will follow.

In one of my own productions of the play (Missouri Repertory Theatre, 1985) set in the Romantic era of the nineteenth century, *The Waltz* was chosen to allow intimacy and wildness as Romeo and Juliet meet. In this version, their sonnet was spoken during the dance, carefully choreographed and lit to be in focus during their speech, against the backdrop of the other dancers at the ball whirling around them. In the Baz Luhrmann film version (1996), the drug-influenced dancing is a prelude to the sequence of Romeo and Juliet gazing at each other from either side of an aquarium as they move from one end to the other, equivalent to a stylised dance, before they speak. In all these examples, choreography has to be rehearsed as a careful part of the textual work and within the overall conceptual approach to the production and not just as window dressing. Generally, these rehearsals are best crafted after the textual work (as mentioned before) and the physical sequence have been explored.

Fight Direction

In many ways, fight direction has a similar role to choreography in that it needs integration within the text to help propel the narrative, but the fights are also present to increase tension at critical moments. Fight directors start by understanding a director's approach to the play as a whole but specifically research time and place before beginning to create a fight. Their process is dependent on which weapons, if any, will be used and what costuming will be used. For their work to be planned, they need to know the level of stage combat skill of the combatants. In some situations, it may in fact impact on casting; any actor playing Mercutio, Tybalt or Romeo may require a high level of skill depending on the weapons chosen, though especially if swords are to be used. In a modern dress production with guns or 'found' objects as weapons, different considerations apply. Choice of period setting with the History plays is especially demanding in order not to minimise the visual impact of battles, although alternative modes of stage combat (slow motion, stylised movement, tableaux, dance, shadow screens, recorded media, etc.) can offer alternative solutions.

A fight director will liaise closely with the director and designers before planning the actual choreography of the stage fights. Period, culture and choice of weapons are usually the starting points, and then comes the need to understand the narrative function of the sequence. Fights tell the story and progress the story, not unlike song in a musical. In *Romeo and Juliet*, there are four fight sequences, and in a clear production,

each one tells a different story. The brief I might give as a director to the fight director is something like this: The first sequence, soon after the opening in Act I, is there to show the chaos due to the rivalry between the two families. I have always found it to be non-lethal in intention and more of a brawl in the marketplace than a serious conflict, and a small cast production might want to throw everyone in, including the Nurse. The minimal stage directions in the *Folio* support this, with suggestions of others joining in:

They fight. Enter three or four citizens {of the watch}, with clubs or partisans

Significantly, apart from Benvolio, who arrives and tries to keep the peace, it is servants, not the masters, who fight, indicating a likely lack of elegance in the manner of fighting. It may even have humorous moments during the melee on stage, in addition to the humorous image of the elderly Capulet looking for his weapon whilst mocked by his wife:

Capulet's wife: A crutch, a crutch—why call you for a sword?

Depending on the period and setting, the weapons may be found objects rather than swords or a combination. In my reading of the play, it is crucial that this sequence is part of the comedy and not foreshadowing what is to come. A fight director may develop this in many ways, but the tone is important.

The second fight between Mercutio and Tybalt (Act III Scene i) is a demonstration of bravado and playing to the crowd. It involves the showing of skills, traditionally swordsmanship (as referenced in the text), although that could change to alternatives. Again, the intention should not be lethal but perhaps to wound. The fight choreography might well involve moments of play, for example, a dropped sword being returned to the fighter, a deliberate missed blow or perhaps even some clowning. It is in effect a display of skill and courage. It is as much about spectacle as it is about tension. There is no help from the stage directions, but the tone of text suggests humour and mockery as a build up to the fight. Everything turns by the accidental killing of Mercutio, caused by Romeo trying to stop the fight. The whole tone of the play shifts around this moment as play gives way to death. The dark humour is the last note of this first part of the play ending with Mercutio's:

Mercutio: Ask for me tomorrow, and you shall find me a grave man.

From this moment onwards, the tragic notes of the play dominate until the end. The key moment is in the accidental death and how Romeo is involved; although he is the instrument of the cause of death, it must be clear that is not in any way intended as Romeo needs to stay "pure" until the next fight.

The third fight is quite different in tone, as an enraged Romeo intends to avenge the death of Mercutio and they both fight fiercely to the death. Again, the stage directions do not add much, and the production can freely make decisions:

They fight. Tybalt is wounded. He falls and dies.

These simple directions belie the significance of the change in tone of the whole play and Romeo's involvement in the tragedy which will follow; the fight must be fierce and furious. The clue to the nature of the fight is within Romeo's text leading up to that stage direction:

Romeo: This day's black fate on more days doth depend.
This but begins the woe others must end.
Enter Tybalt

Benvolio: Here comes the furious Tybalt back again.
Romeo: He gad in triumph, and Mercutio slain?
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now.
Now, Tybalt, take the 'villain' back again
That late thou gav'st me, for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou, or I, or both must go with him.

In these ways, the three fights all tell a different story, and the choreography needs to carry each narrative alongside the text.

The final fight between Romeo and Paris (Act V Scene iii) is again very different in tone, character and purpose. In the dimly lit graveyard, Romeo sees a figure by Juliet's tomb and tells him to leave and not fight. In the poorly written sequence that follows, Paris challenges Romeo with his sword. Romeo is forced to draw his sword and fight. The only stage direction is:

They fight

Romeo slays him, and the dying Paris asks to be laid by Juliet. Romeo agrees, before being able to see his face and learn that the victim is Paris. This error of sequence is consistent with what feels to be hastily drawn dramatic sequences of constant action and clumsy plotting, interspersed by major speeches of great power and beauty. This fight should be fast, perhaps a single blow, without heroics or showing of skills. Romeo shows regret as soon as it is over, and in many ways, it is an interruption in the final journey of the play for Romeo. If handled clumsily, it can damage the image for the audience of Romeo in this final chapter of his progress, from womaniser to noble and passionate lover, capable of poetic speech and intense emotion. In some productions, this final fight is even cut.

These four fight sequences are entirely different in tone, rhythm and narrative function. The fight director will also be focused on technical matters and, in particular, health and safety concerns within the staging, so it is crucial to form an agreement on these integrated areas of the production and how and when it will all therefore be rehearsed.

In the History plays, fights have an especial purpose of adding spectacle to the scenes the battles are in. In the three *Henry VI* plays, there are numerous full-scale battles to be staged that are often also there to help define character as well as to move the plots forward. To the contemporary audience, the various battles can be confusing, as the historical context is not well known at all, and the visual impact and energy are as important as the precise narrative at that moment in the play. When I directed the plays with the brilliant Canadian fight director John Stead, his first question to me was what style of fights I wanted him to work with. My response for this particular project was "a different style for each of the many fights". What I envisaged (and he achieved) was the impact of military spectacle on the storytelling in plays which needed dynamic forward momentum through-out. He was, however, always insistent on detailed textual analysis around the text before and during the battle sequences, as he knew how much the sequences needed to belong fully to the characters and their stories and not be only a spectacular add-on.

One of the enduring images, for me, of the work I saw early in my career at the RSC were armies, dressed in black, marching down a steeply raked stage toward the audience. Director Terry Hands often used such dark and imposing images in his History play productions, and the images were left at the end when all else had faded. Shakespeare is always a showman, alongside all the other elements of his plays, and productions need to embrace, rather than avoid, the invitation. Rehearsals need to be designed to accommodate this essential work and allow it to fully belong. In a small-scale studio production (or indeed often on a main stage production), ingenious alternative staging of fight sequences might well need to be developed. From staging with puppets, shadow screens, projections, pre-recorded film, live camera feed, dance choreography, slow motion etc., great stage fights can emerge, and I have seen all these succeed well in many productions. In essence, though, the storytelling needs are the same and the fights should not be avoided.

Staging Spectacle and Ritual

In many of the plays, in addition to battles, fights and dance, there are other moments of physical and visual impact that are essential elements of the narrative and need to be fully integrated into any rehearsal process. There are many such incidents throughout the plays, and all need the same detail as the fight sequences described, whether by technology, effects or stirring the imagination of the audience, mainly through actor and text. What is important is that there is a place in the production for these moments which often defines the style or tone of the production. They often stop and change the rhythm

In the same way, it is the conjuring up on stage of the storm in *King Lear* which supports the externalisation of the anger and confusion in Lear's mind on the heath. Effects of thunder and lightning may be entirely created from the outbursts of text, by lighting and sound effects, or by drums etc., but what is important again is how it is rehearsed into the textual details of the play. Whatever style is chosen must complement and not decorate the production. Many directors prefer to deal with text rehearsals first and, much later, finalise these details to ensure they fit harmoniously together. It is the detail of Lear's words that should lead production decisions to avoid a general wash of shouting and loud effects rather than creating effects and the actor having to work against the storm.

Music takes many forms across the plays of Shakespeare and is also often integrated with sound effects or more complex soundscapes. If the production is able to fund a composer, the composition has various different functions: thematic music, underscore, atmospheric or mood, internal songs or dance, and bridging music between scenes or acts. These can all also be achieved, if they are desired or needed, by recorded music and live performance of pre-existing music. Composition for theatre is common for many types of play production, but with Shakespeare and other plays of the same period, the most important three functions are often, perhaps surprisingly, connected to the joining together of different parts of the performance, underscoring and creation of magical or mystical moments as indicated in the text itself. The other functions, as listed, are fairly self-explanatory and dependent on the time and place of the setting.

During the earlier discussion about spectacle and ritual, I discussed the theatricality of Shakespeare and his use of such devices in much of his work. These sequences are there to entertain, delight and create moods in which the scenes based on text can be moved forward and enhanced: the witches in *Macbeth*; the statue coming to life in *The Winter's Tale*; the masque, magic events and the storm in *The Tempest*; the mousetrap in *Hamlet*; the obsequies and funeral rituals for the supposedly dead Imogen and descending of the goddess Diana in *Cymbeline*; the battles in the History plays; the black magic conjuring of spirits by Joan la Pucelle in *Henry VI part 1*; the spirits conjured by Bolinbroke in *Henry VI part 2*; the parade of suitors and the bringing to life of Thaisa in *Pericles*; the fairies in *Mid-summer Night's Dream*; the street fights in *Romeo and Juliet*; the banquets in *Timon of Athens* and *Titus Andronicus*; the ghost in *Julius Caesar* the night before the battle of Philippi; the 11 ghosts that appear before Richard before his final battle in *Richard III*; and many more events in other plays all work well as an essential part of the fabric of a production, and most need music.

Leontes: What you can make her do
I am content to look on; what to speak,

I am content to hear; for 'tis as easy
To make her speak as move.

Paulina: It is required
You do awake your faith. Then, all stand still.
Or those that think it is unlawful business
I am about, let them depart.

Leontes: Proceed.
No foot shall stir.

Paulina: Music; awake her; strike!

The tension is built in the last few lines, with the two shared verse lines between Leontes and Paulina, ending with the climax of "Music; awake her; strike"! The music therefore follows directly on as a magic atmosphere is created; the music chosen is a direct continuation of the rhythms of the text as it transports us into a worldly place where a miracle can happen. The score also underscores the speech that follows as Paulina calls upon the statue to awake.

A similar musical effect is used in *Pericles* (Act V Scene xii) as the seemingly dead Thaisa is awakened in a fire and music ritual:

Cerimon: Nay, certainly tonight,
For look how fresh she looks. They were too rash
That threw her in the sea. Make a fire within.
Fetch hither all my boxes in my closet.
Death may usurp on nature many hours,
And yet the fire of life kindle again
The o'erpressed spirits. I have heard
Of an Egyptian nine hours dead
Who was by good appliances recovered.
Enter {Philemon} with napkins and fire
Well said, well said, the fire and cloths
The still and woeful music that we have,
Cause it to sound, beseech you

Music The vial once more.
How thou stirr'st, thou block! The music there!
I pray you give her air. Gentlemen,
The queen will live. Nature awakes, a warmth
Breathes out of her. She hath not been entranced
Above five hours. See how she 'gins to blow
Into life's flow'r again.

This sequence is choreographed precisely within the text, with instruction of exactly when Thaisa begins to move. For the director, it is important to be clear about the narrative journey in the event and not just the atmospheric effect. It is clear that a ceremony is taking place throughout, and the text and music need to work together fully for the magic to really happen.

There are equivalent rituals, ceremonies and spectacles within many of Shakespeare's plays, some specifically choreographed and others where music alongside is implied or suggested. In *The Tempest*, we can assume music is a powerful element in many parts of the play, clearly during the masque but also during other conjured up, magical events. Caliban sets the tone of the island (Act III Scene ii):

Caliban: Be not afeard. The isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears . . .

The lingering metre of the second line, with the trochaic opening and feminine ending, sets up the serenity of the moment as Caliban muses on the beauty of the island. It is all a good director's and

composer's note from an unlikely source and is an important indicator of how a play so rich in text needs to work with music in a fully integrated way.

Although all of the functions discussed can, to a large extent, be planned, and music composed early in the production and rehearsal process, the bridging music is best finalised near the end. This use of music as a bridge between scenes I will deal with in Chapter 6, when discussing the final processes in mounting a production.

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6

REHEARSAL PROCESSES

As mentioned near the beginning of the book, most productions begin the first day of rehearsals with a whole cast read-through of the play. Usually, everyone sits around a table or in a circle of chairs for this first ritual. The sequence of the following processes can vary, but the content is nearly always the same with a fairly large company; with smaller groups at work, there are more variations involving, for example, various warm-up exercises. In a more physically based production, text may well come second. In translation (as described in that section of the book), a different approach might be useful, as clarifying the text in detail may often be preferential before attempting a complete reading.

The read-through is as important for the director as it is for the actors. For the director, who has probably already cast the play and edited and cut the text, it is a crucial moment to hear the whole play with many voices instead of just those in their own head. For a long time, a director will usually have imagined the voices during the preparation process; the cuts may have seemed good many months ago at a desk, but how will they work with a full cast? Every Shakespeare play has a different overall sound that can only be heard when spoken aloud, and it is those waves of sound or music that I, as a director, am listening to. Of course, a long time later in rehearsal, the individual ripples of each scene will emerge, but for now, it is important to feel and experience the bigger impression. Sometimes it becomes quickly clear that a specific cut may have accidentally damaged the forward movement of a scene or speech, which often materialises at a first reading, and the director (often in discussion with actors) may decide to modify the script accordingly.

Perhaps even more important, though, is listening to the complete narrative journey of the play with the whole company reading. There are a few exercises to test the clarity of narrative, as explained in this chapter. Apart from radically re-imagined Shakespeare productions looking at re-arranged scenes or sequences in order to create a specific effect (in physical or dance-based performance, for example), all Shakespeare productions need a clear narrative at their heart. Many poor productions lose the audience early on and never get them back when the story is not clear. I cannot recall how many productions I have seen in which the audience have no idea what is actually happening on the stage and feel bombarded with a torrent of words, many of which they also don't understand. Shakespeare contains many complex phrases and individual words, but most are accessible and understandable in context, which depends on narrative coherence. Often, after a first reading aloud of the play, it is easy to assume that everyone is clear about even the plot basics: Who are the characters? What is the relationship between characters? What is the main plot? Are there secondary or sub-plots? And so on.

Storytelling

It is useful to ensure that all involved can retell the story. The first exercise to support this is to ask a member of the company to tell us the key parts of the story in just a few minutes, focusing on major characters and main plot. Very often this is not complete, and a second actor is asked to add information and extend the storytelling to include more detail and correct any errors of fact. It is important to intervene if interpretation colours the telling of the story and distorts the facts present in the text, and it is also important to keep the storytelling brief and not include unnecessary information. When this first exercise is successful, a follow-on version should include more characters and any secondary plot. A play such as *Twelfth Night* is pretty straightforward, and the first version should focus on the arrival of Viola (and lost brother) in Illyria and the employment with Orsino and the following love triangle with Olivia. The second retelling would include more details involving Malvolio, Sir Toby and Feste. A final version might bring in more details about Sebastian and The Captain, Sir Andrew Aguecheek, Maria and Fabian, also with an attempt to explain the final scene. It is also good to encourage quoting a few brief words or lines from the play; the secret to a successful exercise is economy, focusing on the key information. The best example I know of writing a short synopsis is often in Trewin's excellent book *The Pocket Companion*

to *Shakespeare's Plays*, and a good way to end this exercise is by reading it as he manages to summarise each play in about 300–400 words. I will give the first paragraph of Trewin's *Twelfth Night* example (Trewin and Brown, 1999):

Viola, "of Messaline", wrecked on the Illyrian shore and believing wrongly that her twin brother Sebastian has been drowned, becomes (in the male disguise of Cesario) a page to Orsino, the Duke. She bears his reiterated and scorned love message to the young countess Olivia . . . falls in love with Viola/Cesario. Meanwhile (Act II) Olivia's parasitic uncle Sir Toby, her gullible suitor Sir Andrew, encouraged by Toby, her gentlewoman Maria, her "allowed fool" Feste, and Fabian, also in her service, join to trick Malvolio, her sombre, haughty and puritanical steward, an enemy of them all. "Dost thou think because thou art virtuous there shall be no more cakes and ale"? Toby asks him. Presently, told by a forged letter (ostensibly Olivia's actually Maria's) that Olivia is infatuated with him, Malvolio takes to himself the phrase: "Some are born great, some achieve greatness, some have greatness thrust upon 'em."

When the storytelling process is completed successfully, a natural discussion follows about both the details of the plot but also the characters and their part in the story. In this way, the company as a whole is quickly taken to the heart of the play and the full narrative journey. Many actors instinctively focus, before the first reading, mainly on their own character and scenes their character appears in. With a more complex plot and sub-plots (such as in some of the History plays) in the three parts of, for example, *Henry VI*, it is really important for all the company and stage management team to be confident that they know the details of the story. Above all, Shakespeare is about storytelling. For the director, it is useful to listen carefully to questions about the story before moving on to any discussions about theme or concept as, at this point, the actors are a form of audience substitute before they are all fully engaged in rehearsing moments in the play. It is also an early warning system about challenges that may well arise later as the different scenes and sequences get stitched back together in the final phases of rehearsal. I often find that, during the end game, it becomes once again crucial to ensure clarity of any story which may have got lost on the way.

The order of events may vary considerably in different circumstances, environments or rehearsal traditions, but assuming the set and costume design has already been created, it is a good time to share with the company both the designs and, essentially, the thinking behind them. In many companies, the designer(s) present the designs and deal with questions. The more theatrical designers will talk first and then take off the sheet covering the set design to reveal it for the first time to the company. This process, of course, is not so different for any play and group of actors. However, with Shakespeare, it has a particular impact: The design rep-resents the world in which the production will operate and will dominate many individual acting decisions. It will inhibit or release physical options for the actors and impact acting decisions and choices. The time and place that the design conjures up will indicate social custom, hierarchy and numerous other conditional pressures for the actors to examine. The costumes impact heavily on similar decisions, particularly in relation to movement and relationships between characters.

Alongside the text, which may have been edited to harmonise particular moments with a particular period, there are other factors to consider. One of the questions often thought about, in some plays, is choice of weapons. In a modern dress *Hamlet*, does it make sense to fight with swords? What happens to the key fights at the end of the play? Similarly, in *Romeo and Juliet*, the sword fights play a central role early in the play, leading to the death of Mercutio and Tybalt. Can the fight be with flick knives instead of swords and the text stay the same? There might be room for some changes if a few words can be altered without anachronistic referencing. For example, if one were to use 'blade', another term familiar to Elizabethan audiences, for "sword", then no harm to the text is done. However, then the multiple references to items of clothing in many of the plays also need questioning and are either left alone with the assumption the audience can accept that the period of costume is just different to the original detail or possibly cut. Generally, most directors opt for the former and leave the text undisturbed, but these options are there.

In most production situations, final costume decisions come with discussion with individual actors as well as the director. There may well be draft designs, but particularly when the time and place have moved away from the original, costume design has a significant impact on character decisions. In general,

at least with major characters, it is better to modify the design as late as possible in order to include findings from rehearsal.

The rehearsal plans that follow vary significantly according to factors such as length of rehearsal period, experience level of the company, extent of technical challenges for executing the design etc. With a Shakespeare play, it is always important to break the text down into small rehearsal sections as it takes so much time, at least in the initial stages, to deal with details of text. A unit for early rehearsals might be a complete scene but could also be a section from a longer scene involving a core group of characters and stopping at the point other characters enter. Again, the level of detail to be rehearsed and examined takes a lot of time and intense concentration, and small units enable this. Most productions only work with the actors directly involved in the scene in the early rehearsals, although some acting companies ask or allow actors to attend all rehearsals so that all understand the questions being asked and the decisions being taken. In Japan, it is often the custom in the permanent companies for technicians and administrative members of the company to observe rehearsals to collectively share an understanding of how the production is evolving. In the UK and a number of other countries, rehearsal is generally (although not always) seen more as a private process between actors and directors, with only the presence of stage management. With a smaller company, perhaps with multiple doubling, the way of rehearsing is often different with everyone involved in both observing and contributing ideas into the rehearsals. There can be many variations in these situations, for example, improvisation and swapping of roles.

Sometimes it is easy to forget that although Shakespeare's plays all involve complex text, they all also have major elements of exuberant showbiz: dumb shows, masques, dance, music, song, magic, battles, dreams, displays, weddings, marches, funerals, rituals, ceremony and many other forms of visual entertainment. Frequently, this brings another group of artistic collaborators, some mentioned in Chapter 5, into the production process and rehearsals in the form of musical directors, composers, fight directors and choreographers in addition to lighting and sound designers. All of these professions are, of course, not unique to working on a play by Shakespeare, but perhaps apart from large-scale musicals, there are not many productions that demand so much, so often. In a small company, these roles may all be taken on by the director or actors, but in a company with more scale and resources, individuals may join the rehearsal and production process. Their collaboration comes at all stages in the process rather than only at the beginning as described earlier. In the best situations, they are part of the production throughout, although due to financial and time restraints they usually join the work at certain key points. In many cases, their contribution is not so different to that in other types of production, but it is the special needs of Shakespeare that are most important for this book rather than general artistic collaborative methods.

First Rehearsals

The rehearsal period is not simple and linear, as all the inputs with collaborators permeate the process throughout. When I first started to write this book, I thought it would be written in a fairly A to B to C structure, but analysing more carefully what actors and directors actually do with a full Shakespeare production, it became clear that the process is more complex, and many different aspects work in parallel throughout. There is, to some extent, an apparent clear ending in public performance, but the beginning and middle are fully entwined between intellectual overview, exercises, text analysis and delivery, practical decisions and artistic collaborations. The challenge to deal with all these elements at the same time is part of the joyful challenge of the actors' and directors' work. So, any reference to 'what process comes where' is only indicative and varies significantly from one production to the next. Even by the end game, just mentioned, there is much variation. In a large-scale production with a major company, there may be previews when there is an audience (often with reduced price tickets), but a number of performances can take place when the interaction with the audience can be observed and responded to in changes in the performance. This process is not unique to Shakespeare productions but has added weight due to the demands of verse in particular; Is the narrative clear? Are the emotional responses as the actors believe they should be? Do the rhythms of each sequence and the play as a whole feel right for the audiences? Does the humour work? Is the total performance the best length to sustain audience concentration? These are some of the key questions that always arise. The first few performances often suggest changes to support the further development of the production, and I will look at this in the section concerning final processes. In a production without previews, the same questions are posed in response to performances, and if the time is available, changes can still take place but often by notes rather than re-rehearsal.

Bearing this in mind, after the read-through and early discussions, the regular rehearsals proceed. As mentioned earlier, most rehearsals are broken into units or scenes, depending on the length of rehearsals. Most productions in the UK and the USA rehearse from four to six weeks (even longer in parts of Europe), and the first week or two focuses on text. In translation, this is faster, and as explained in the section of the book on translation, different processes are at work. There are alternatives to the suggestions that follow, and an actor once described a different first process with a director in a production he had been in that sounded intriguing. After the read-through, the director would read out aloud the whole play as the actors in each scene stood and repeated each speech after the director but without having the text with them. It had the effect of helping them learn lines quickly and freeing them up from too much analytical thinking at the early stages of rehearsal, and it gave the director the opportunity to suggest line readings at an early stage. Some other directors use improvisation in the beginning to explore scenes and character, although personally I find this not especially useful until the text has been mined for information. In translation, this can be more effective, though, as in essence the work is with a form of adaptation, and there is more freedom to explore when the text is not leading with the same detail.

The text work that usually follows the read-through and design or concept unveiling in English is similar to that described in the verse section but varies according to the experience of the company. With younger actors, the text work is mainly focused on detailed understanding of the text rather than the precise working of the verse. With some companies, the entire acting company is present, but often only the actors appearing in the unit are there. I find it useful with these younger actors to go through every line and phrase and ask them first to ask about anything they don't understand, but often few questions are asked. I presume this often through fear of appearing stupid in front of others, but it is important to declare at the beginning of the work that all questions are an indication of a genuine curiosity and are needed. I believe that we all, to some extent, bluff our way with Shakespearian text and think we know more than we do or are embarrassed to declare we don't know much. Sometimes we need to be forced to explain what we think something means in order to realise we have not fully understood it. The best method in early rehearsal with less experienced actors is to ask each actor to translate each phrase into contemporary language and play it back to the group. Apart from clarifying meaning, this process also forces us all to recognise the complexity and ambiguities present throughout the play.

In addition to unlocking the full meaning of the text, for some actors, it is useful to deal with objectives and action in each unit. This involves the actor deciding what their intention is within each section: What does the character want to achieve? What is their intention? What happens in the exchanges with other characters? What is the motive? What do they go on to achieve? How do they achieve it? This questioning process sits side by side with detailed analysis of the text. As described in the section on verse (assuming it is in verse), the text itself is the evidence of what they are thinking and doing, and from that, the action can be understood. With prose, it is similar, but the evidence is less specific, and there is more need for imaginative construction of the actions at work. This approach, using quasi-Stanislavskian methods like these, is good for some actors, but others completely reject it when working with Shakespeare, and they prefer to look for motive, intention or decisions within the actual words spoken. As I wrote in the verse section, there is little or usually no sub-text in Shakespeare's verse, and the evidence is already there. They tell the audience what they are feeling, thinking and planning. The action approach can be misleading, and although it works exquisitely well for Chekhov (in which much of the true life of the play exists between words), in Shakespeare it has little use apart from clarifying exactly what is happening. In translation, it can be more helpful as so much text or verse information is missing.

Character Development Through Text

Many experienced actors begin to build character only after they have grappled with the textual challenges. One method (favoured by Judi Dench) is to work through each verse line and mark the likely stressed word or words to begin to break down the key meaning and emphasis of each speech. She, too, believes punctuation is the key to working on a speech: "If you look at the punctuation of Shakespeare and obey it then you'll never run out of breath. He writes where the pause should be. If you understand that, you unlock the play" (Fisher, 2012).

Many other actors focus on punctuation, in particular full stops and commas. Canadian actress Seana McKenna humorously calls herself a "Folio Girl" and painstakingly combs through the *First Folio* and reinserts the sentence structure in the original punctuation into her modern edition before trying to work out the full meaning of her speeches (McKenna, 2020). In this way, she can understand the full scope of a

particular speech and not get lost with sub-clauses en route. Punctuation in the *First Folio* is not the same as in modern texts and is often there to support the actor in following the thoughts as it is only when the thought ends that a stop is found. In general, the punctuation seems to be indicative of the way a text is spoken. For example, exclamation marks often suggest emphasis on a key word. Sometimes a speech can have many lines before the sentence really ends. The thought needs to be held until the full stop, even if the breath itself runs out and needs to be recharged. This becomes especially important during speeches which make complex arguments. So, by clarifying the thought processes in these ways, the character begins to emerge as, when acting Shakespeare, the thought processes reflect also the emotional shifts that go alongside. In some ways, it is outside-in acting and a reverse of naturalistic acting approaches; the text and punctuation lead, and the mind and heart follow.

In *The Winter's Tale*, there are a number of speeches that are demanding to speak for the actor, and the punctuation can help. In Act III Scene ii, the prose speech that is the indictment of Hermia is long but in fact all one sentence:

Hermione, queen to the worthy Leontes, King of Sicilia, thou art here accused and arraigned of high treason in committing adultery with Polixenes, King of Bohemia, and conspiring with Camillo to take away the life of our sovereign lord the King, thy royal husband; the pretence whereof being by circumstances partly laid open, thou, Hermione, contrary to the faith and allegiance of a true subject, didst counsel and aid them for their better safety to fly away by night.

It is not likely for the actor to be able to give the speech on a single breath, but as a formal indictment read to the court, it does have a rhetorical formality that requires a continuous speech. In the modern edited edition provided, there are still a number of clues about how to deliver the speech by the use of commas that can suggest places to breathe. However, the *First Folio* offers additional information with slightly different punctuation:

Hermione, queen to the worthy Leontes, King of Sicilia, thou art here accused and arraigned of high treason, in committing adultery with Polixenes King of Bohemia, and conspiring with Camillo to take away the life of our sovereign lord the King, thy royal husband: the pretence whereof being by circumstances partly laid open, thou, (Hermione) contrary to the faith and allegiance of a true subject, didst counsel and aid them, for their better safety, to fly away by night.

These small differences may seem pedantic to linger on, but for the actor, they are often useful. The grammar appears to follow the way an actor would naturally speak rather than observing formal grammatical niceties. When a comma is missing in the *First Folio*, as after the word "Polixenes", the actor is encouraged to stay with a longer breath and not pause. Where there are additional commas, perhaps the suggestion is to linger and emphasise the phrase "for their better safety" as the speech nears the end and her apparently traitorous intentions pointed out. The use of brackets around Hermione could indicate a finger pointing at her in true courtroom drama tradition. In these ways, the grammar aids or at least suggests to the actor alternative ways of delivering the speech. The way the speech is delivered is a guide to character. In Hermione's following speeches (in verse), there is again a long sentence structure that is challenging to break down, and, again, the *First Folio* might help. Here is the speech in the modern edition:

Hermione: Since what I am to say must be but that
Which contradicts my accusation, and
The testimony on my part no other
But what comes from myself, it shall scarce boot me
To say 'Not guilty'. Mine integrity
Being counted falsehood shall, as I express it,
Be so received. But thus: if powers divine
Behold our human actions—as they do—
I doubt not then but innocence shall make
False accusation blush, and tyranny
Tremble at patience. You, my lord, best know—
Who least will seem to do so—my past life
Hath been as continent, as chaste, as true

As I am now unhappy; which is more
 Than history can pattern, though devised
 And played to take spectators. For behold me,
 A fellow of the royal bed, which owe
 A moiety of the throne; a great king's daughter,
 The mother to a hopeful prince, here standing
 To prate and talk for life and honour, fore
 Who please to come and hear. For life, I prize it
 As I weigh grief, which I would spare. For honour,
 'Tis a derivative from me to mine,
 And only that I stand for. I appeal
 To your own conscience, sir, before Polixenes
 Came to your court how I was in your grace,
 How merited to be so; since he came,
 With what encounter so uncurrent I
 Have strained t'appear thus. If one jot beyond
 The bound of honour, or in act or will
 That way inclining, hardened be the hearts
 Of all that hear me, and my near'st of kin
 Cry 'Fie' upon my grave.

Here it is from the *First Folio*, with changes underlined and in bold:

Hermione: Since what I am to say must be but that
 Which contradicts my accusation, and
 The testimony on my part, no other
 But what comes from myself, it shall scarce boot me
 To say, 'Not guilty': Mine integrity
 Being counted falsehood, shall **(as I express it)**
 Be so received. But thus, if powers divine
 Behold our human actions (as they do)
 I doubt not then, but innocence shall make
 False accusation blush, and tyranny
 Tremble at patience. You **(my lord)** best know
(Who least will seem to do so) my past life
 Hath been as continent, as chaste, as true,
 As I am now unhappy; which is more
 Than history can pattern, though devised,
 And played, to take spectators. For behold me,
 A fellow of the royal bed, which owe
 A moiety of the throne: a great king's daughter,
 The mother to a hopeful prince, here standing
 To prate and talk for life and honour, fore
 Who please to come, and hear. For life, I prize it
 As I weigh grief **(which I would spare:)** For honour,
 'Tis a derivative from me to mine,
 And only that I stand for. I appeal
 To your own conscience **(sir)** before Polixenes
 Came to your court, how I was in your grace,
 How merited to be so: since he came,
 With what encounter so uncurrent, I
 Have strained t'appear thus; If one jot beyond
 The bound of honour, or in act, or will
 That way inclining, hardened be the hearts
 Of all that hear me, and my near'st of kin
 Cry **fie** upon my grave.

There are a number of small differences here between the *First Folio* and the modern edition which are important for the actor. Some other modern published editions have different variations. I am not

concerned here with pedantic difference about whether the use of a semicolon rather than a colon is simply a change of usage or whether the use of commas rather than brackets is again a matter of change of style, as many actors find that these changes do in fact impact on their understanding of the text, thoughts and, more important, the delivery of the lines. The use of parentheses in this speech, as indicated in the *First Folio*, helps the actor see clearly the added information that is built into the speech. It helps the actor point out the extra elements more than when indicated by commas. The manner of delivery is a guide to character and attitude. A look at the differences in the speech between the *First Folio* and the modern edition immediately shows that the additional commas suggest careful and precise phrasing that is lost in the modern edition. The *Folio* punctuation leads to a very logical, carefully paced speech rather than a rhetorical flourish based on generalised emotion alone. In spite of long sentences, it is not at all rushed, and all the extra commas allow control of breath and thereby control of thoughts and argument. As the actor builds character throughout the rehearsal process, it often begins with this close look at language and grammar.

It is worth a health warning, though, that although the *First Folio* is the closest we can come for most of Shakespeare's plays to the original text, it is not perfect. It was published in 1623, seven years after his death, and edited by his friends John Heminge and Henry Condell and not by the playwright himself. There have been many good academic papers concerning the different compositors and the different grammatical conventions they favoured. Earlier, many of the plays had been published as quartos. Therefore, we cannot assume that everything in the *First Folio* is absolutely what Shakespeare intended, but it is usually our best guide. There are also probable errors that have intruded into the published text. The keen actor or director can seek out versions of the quartos and compare, but for most this is not a realistic exercise. Perhaps *Hamlet* is the play that makes this task most useful due to the significant differences between the different versions.

Character Evidence

There are, however, some Stanislavskian-type exercises that help some modern actors build character in the early rehearsal days. Given circumstances, with actors imagining what happened before the events of the play began and the facts that are present within the text of the play, can help. We know that Juliet is 13 years old, according to the text, but we don't know how old Romeo is. We can assume he is young, due to his language and behaviour, but it is never stated; he quickly switches his affections between Rosaline and Juliet, he loves to trade puns and jokes with Mercutio and Benvolio, he is clumsy in his attempt to seduce Juliet with commonplace oaths and has to learn from her the importance of language and genuine feelings and he has a young son-father type of relationship with Friar Laurence. However, the actor has to fill the gaps. We know Richard III has a deformity, and Shakespeare is specific that he is a hunchback and has a withered arm. How he moves, though, is not clear, and some actors use the deformity to limit physical movement. However, in a production for the Royal Shakespeare Company (RSC) in 1984, Antony Sher played his physicality with huge energy and used crutches not to limit movement but to propel himself around the stage at speed. So, the evidence has to be collected, but the decisions may take very different shapes and forms.

However, with Shakespeare, so much depends on decisions made by the director and designers that this process is already skewed in some directions before the acting process begins, as the plays are so often transposed to other places and time. What is useful, though, is collecting the evidence about each character through their actions and words and the words about them by other characters. Through the text we can gather information about what Shakespeare was intending, but often the psychological evidence sought by modern actors, trained in a post-Freudian world where the subconscious motivations of a character need to be understood, is often not fully there. Shakespeare has an extraordinary understanding of what motivates human beings, but he doesn't dwell on analysing it and sometimes it does not seem to make sense; we have to accept when we cannot connect all the dots. In *The Winter's Tale*, the extreme jealousy suddenly expressed and acted on by Leontes has little or no psychological basis, but the modern actor usually has to try to find one. In *Othello*, Iago tells us that he hates Othello because he believes that he has maybe slept with his wife (Act I Scene iii):

Iago: I hate the Moor,
And it is thought abroad that 'twixt my sheets
He has done my office. I know not if't be true,
But, I, for mere suspicion in that kind,

Will do as if for surety.

He is neither convinced himself nor convinces us that he believes this. Later, in the next scene, on the contrary, he expresses how in spite of his dislike for Othello, he recognises his noble qualities:

Iago: The Moor—how be't that I endure him not—
 Is of a constant, loving, noble nature,
 And I dare think he'll prove to Desdemona
 A most dear husband.

However, in the same speech, he then declares that he, too, loves Desdemona and then repeats his suspicion that he “Hath leapt into my seat” and then goes on to say he also suspects Cassio with his wife: “For I fear Cassio with my wife too”.

So, we have a series of contradictory motivations for his actions in the play but no clear psychological coherence. The modern actor might add suspected racism to the list to help make more sense, but Shakespeare is not concerned with psychological accuracy and consistency, and, of course, the term itself did not exist for him. Perhaps we can understand Iago better by seeing the pleasure he takes in his actions and not make moral judgements or try to find real motive when performing. The relish in his words as he describes what he will do is the real character clue. When Richard III seduces Lady Anne, soon after he has murdered her husband, he may have some political motive, but in reality, he does it because he can, not because he must. His pleasure is in achieving the seemingly impossible. So many of Shakespeare's characters do not have clear motivations for what they do, and we can never fully psychologically profile them. As actors and directors, we need to make sense of their actions and thoughts as best we can, and the best guide is through the detail of the text rather than trying to overlay a full, modern psychological profile, although we need to understand and accept the reception of the work will be through the filter of today's realities and social- political environment.

During rehearsal, actors define their characters from the interaction with other characters. The characters are not static in how they think, feel and act but are dynamic and changing according to circumstance. One key part of the rehearsal process for the actor is to find out how and when this happens. The building of character is the fundamental searching process, as scenes are explored in depth and characters connect. In rehearsals, the main focus in the mid-rehearsal phases is on the scenes with small groups of characters. The exchange of words between King Lear and his daughters in the opening scene of the play is important, but the staging is not at this point. We learn quickly about the character of this family of four; the King Lear we see at the end of the play, he of the storm and fury and the eventual loss of Cordelia, is far away from the man we see at the beginning. It is only through working through that first scene that we begin to understand the family dynamic of an ageing father and his three daughters; it is personal, intensive and painful. The realities of civil strife that will follow are, at this point, secondary, as we witness the disintegration of the intimacy we might expect from the encounter. Until Lear rejects Cordelia and does not absorb the simple honesty of her words, the scene seems to have started well for Lear as he hears the praise that he seems to need. We do not yet have a picture of two evil sisters and one who is pure. All we know is the words that we hear and the ritually, formulaic professions of adoration from Goneril and Regan, as well as the contrasting, minimal and simple language of Cordelia. Lear will now go on a long journey of discovery because of these few words. Each scene that follows between Lear and the other characters gradually changes as he responds to each developing situation. Rehearsals, for now, chart these changes through work on each scene separately.

The parallel process works at the same time on the sub-plot with Gloucester, Edmund and Edgar, another collapsing family. Again, it is the intimacy of the characters in interaction with each other that is likely to be the key work in mid rehearsals. The same is true for Lady Macbeth, whose character is revealed, as is the development of her changing character, through her interactions with Macbeth. Pericles learns more about kingship and governance in each scene that sees him arrive in another land and interact with the rulers. The final part of character discovery for all characters takes place with the next interaction: with the audience. I will explore this later in the book when discussing the end game.

Blocking

Some directors work very differently, however, and are more concerned at staging of scenes and events. The dreaded word 'blocking' needs referencing here. I have never liked the word as it feels reductive to me in some ways, as though at a moment in rehearsals (sometimes early on), a director fixes the movement and thereby limits the discoveries of rehearsal. I believe the movement should follow the motivations of the characters and be determined late in the process. This is not always true for every moment in a production, as some scenes need rehearsal for choreography and need earlier planning, but generally I find this works well and gives full scope for actors to find out what they need. Later, there is the necessity for making pictures or compositions, especially if performing on a proscenium stage and dealing with sight lines etc., and even more important when working in the round or on a thrust stage, but this should not be imposed until nearer the end of rehearsals. Sometimes, as in any directing, there is the need to adjust stage positions for other practical reasons and to ensure more dominance of the stage by the characters who should be more in focus at a particular moment. Although true for all directing, it is especially sensitive when there is a large cast on the stage, as for many of Shakespeare's plays. Some of the plays have especially complex final scenes in which nearly all characters are on stage at the same time, and this takes detailed organising and staging. The search for beautiful stage pictures also has merit.

I defy any company to deal with the final scene of *Twelfth Night* without a careful map of who stands where and who must be seen at the right time by another character. I was once invited spontaneously, without any preparation, to try to stage this in front of an audience of students and academics in a workshop at the Shakespeare Institute in Stratford, UK; it was, of course, chaos, in spite of multiple thoughtful audience insights, and I should have declined the kind, unexpected invite. *Romeo and Juliet* needs a ground plan of movement between bodies and objects strewn across the stage. The three parts of *Henry VI* necessitate armies in battle moving across the stage, with numerous characters interacting at the same time.

All these scenes need clear focus and staging, but they are the set piece sequences and invite different approaches to the more intimate scenes at the heart of all the plays. In some productions, especially when only two characters are on stage, it is also possible never to fully fix the movement but to allow these scenes to develop and change during performance. A good production will give scope for maturity and growth. In these situations, it is useful to simply have some anchor points that the actors can get to at certain points of the scene, if the positions impact either on other characters (e.g. their entrances) or for technical reasons (e.g. special effects).

This is also a question of changing traditions with blocking. I observed the distinguished director Michael Langham at work and was astounded that he had every move planned in his mind and from working with a scale model before rehearsals began. The production of *Henry IV* commenced with Michael explaining to the actors where they would enter and where they would sit and stand throughout the play. He even described props they would hold and the costumes they would likely wear at each point. The result, as with much of his work, was a production with beautifully created pictures and elegant choreographic movement across the stage, but the rehearsal process was very different to mine. Like so much of Shakespearian production, fashions differ, and across the centuries, paintings and photographs suggest very different staging approaches. Changing theatre spaces and changing audience expectations and acting styles demand different approaches, and our idea of what is truthful or, indeed, beautiful impacts rehearsal and production decisions.

Soliloquy

During rehearsals for every play by Shakespeare, there is the stimulating and crucial time needed to work on soliloquies; the importance of soliloquies for the actor is not to be underestimated. All careful analysis of the speech has little value when the actor is alone on the stage, vulnerable and in direct and personal relationship with the audience. A different relationship between actor and audience takes place than that within other scenes of the plays involving other actors. The actor is vulnerable but also has at these times great power as their character has a conversation with their audience. Speaking through a soliloquy, an actor can draw the audience into a conspiratorial form of alliance; the audience, as jury, hears direct testimony from the perpetrator of deeds done or about to be done. The audience is, in effect, often asked to not only witness what might happen but also empathise or at least understand why he or she will act in a particular way, even if we do not morally judge at that moment in time.

A few techniques can support the delivery of a soliloquy, in addition to the usual, meticulous textual analysis as described earlier in this book. Perhaps the most important approach is the idea of the character speaking directly to the audience as though they are a best friend. Many younger or less experienced actors, when asked who the character is talking to, reply “myself”. In some filmed versions, it is indeed possible to have, for example, the actor sitting or walking silently as we hear the words as though coming from their mind. However, on the stage, we are not dealing with a post-Freudian world of self-analysis but of an actor–audience conversation and, in some cases, confessional; the actor never talks to themselves. In most situations, the idea of the character talking to their best friend helps focus the speech and give clarity to the purpose. It also supports feelings of intimacy, even in a large auditorium, rather than hollow theatricality. The exceptions are moments in a soliloquy when the character speaks to the gods or another character specifically, but these moments tend to be brief as the actor switches back and forth between them and his or her best friend. This relationship between character and best friend or confidante is keenest when the soliloquy requires questions. A good technique is not to rely on rhetorical questions but to form real questions, as though expecting a response; this gives the feeling that the character is asking for advice, help or suggestions from their friend. The audience is drawn into their world and dilemmas and want to know what will follow.

Case Study: *Richard III*

There is no single technique for putting this into practice, and a large proscenium auditorium requires a different approach to a small studio, but the thinking is the same. In a large theatre, the actor needs to connect to large numbers of the public but also make them feel he or she is talking to each of them personally. Some actors focus on a series of individuals in the audience through a soliloquy, and others focus only on one or two central areas; it is a question of trial and error. In a studio, intimacy is quickly gained as long as the actor does not become too rhetorical or focus in the distance. I still remember director Trevor Nunn’s RSC production of *Macbeth* with Judi Dench and Ian McKellen, first performed at The Other Place in 1976 (and filmed in 1978), in which I thought McKellen’s every word was spoken directly to me. The menacing, often quietly, rapidly whispered production was moving and thrilling throughout. Interestingly, the same play fails often in large theatres where laughter is often accidentally conjured up instead of fearful black magic, as with Peter O’Toole’s performance in 1980 at The Old Vic. This was a performance mocked by critics, but perhaps in an earlier age it would have been differently received, as there is a changing sense of taste and expectation across times.

When *Richard III* opens with a soliloquy spoken by Richard, he creates a strange bond directly with the audience as he tells us, in colourful language, about his deformation and how it motivates him. He hates peace and yearns for conflict and ends by telling us to watch this space. It is a clear and direct invitation to watch his villainous plans play out and the conspiracy with the audience that initiates the play. The dark humorous tone is also important to set a note for the play as it switches between tragedy and comedy as the events play out. Although the events are about the throne and the future of the country, the tone is intensely personal as Richard confides to the audience his black thoughts and plans. The key for the actor is first to be clear about the meaning of the language and narrative, and that is straight-forward enough. Then, the analysis of the verse patterns quickly suggest that it is not a speech which flows freely and rhythmically in regular iambic pentameter but one of changing, irregular and complex stresses and feminine endings. Perhaps this is all an early warning to the actor about Richard’s character and mindset: complex, unpredictable and not someone who plays by the rules. It is as though the meter defies flowing, rhythmical, highly rhetorical verse speaking and gives time for the character to linger over key words and emphasise his ideas as he wants; it is the speech of a man who knows exactly what he wants and how he will achieve it. The metrical analysis is just a means to an end and part of the process of understanding the structure of the soliloquy, and it is not a manual for delivery!

1 Now is the winter of our discontent
 2 Made glorious summer by this sun of York;
 3 And all the clouds that lour’d upon our house
 4 In the deep bosom of the ocean buried.
 5 Now are our brows bound with victorious wreaths,
 6 Our bruised arms hung up for monuments,
 7 Our stern alarums changed to merry meetings,
 8 Our dreadful marches to delightful measures,
 9 Grim-visaged war hath smoothed his wrinkled front,
 10 And now,—instead of mounting barbèd steeds

11 To fright the souls of fearful adversaries—
 12 He capers nimbly in a lady's chamber
 13 To the lascivious pleasing of a lute.
 14 But I, that am not shaped for sportive tricks
 15 Nor made to court an amorous looking-glass,
 16 I, that am rudely stamped and want love's majesty
 17 To strut before a wanton ambling nymph,
 18 I, that am curtailed of this fair proportion,
 19 Cheated of feature by dissembling nature,
 20 Deform'd, unfinish'd, sent before my time
 21 Into this breathing world scarce half made up—
 22 And that so lamely and unfashionable
 23 That dogs bark at me as I halt by them—
 24 Why, I in this weak piping time of peace,
 25 Have no delight to pass away the time,
 26 Unless to see my shadow in the sun
 27 And descant on mine own deformity.
 28 And therefore since I cannot prove a lover,
 29 To entertain these fair well-spoken days,
 30 I am determin'd to prove a villain
 31 And hate the idle pleasures of these days.
 32 Plots have I laid, inductions dangerous,
 33 By drunken prophecies, libels, and dreams
 34 To set my brother Clarence and the king
 35 In deadly hate the one against the other.
 36 And if King Edward be as true and just
 37 As I am subtle false and treacherous,
 38 This day should Clarence closely be mewed up,
 39 About a prophecy which says, that G
 40 Of Edward's heirs the murderer shall be.
 41 Dive, thoughts, down to my soul: here Clarence comes.
 42 Brother, good day. What means this arm'd guard
 43 That waits upon your grace?

As always, the interest is in the irregular verse patterns that I will comment briefly on. The first word is contrapuntal and grabs our attention from the beginning. The remainder of the line and the two lines that follow (lines 2 and 3) are regular, as Richard enjoys using the metaphor of the sun/summer, and the play on the word "sun/son" and the rhythm suggests an easy flow for a few moments as he delights in his own language. At the same time, this sits in contrast to the "discontent" he has left lingering at the end of the first line. Line 4 is interesting, as the verbal flourish is ended as the verse ceases its comfortable movement, and the line begins to shift meter as the metaphor develops to include "clouds". The opening of the line seems to be pyrrhic with two unstressed syllables, with first stress on the word "bosom", maybe as a spondee, before the regular iambic pattern returns to the line, albeit with a feminine ending. The technicalities of all this are not so important to an actor though, merely the fact the rhythm shifts and he (assuming it is a male actor) must think about which words most to stress and that he should not try to force a regular iambic. The real question is not the technical aspects but what makes best sense.

Line 5 starts again with a contrapuntal stress on the same word "Now", and the words that follow have an uncomfortable stress pattern, similar and parallel to line 1, followed by a stress on "brows" and "bound", emphasising that the apparent positive "glorious" wreaths are in Richard's world view a form of bondage rather than celebration. The thought continues in the next two lines in fairly regular iambs (although "to merry meetings" does not scan well), but both with feminine endings, continuing this pattern of what I would term disrupted verse. Similarly, line 8 has another feminine ending, using antithesis, as so often in this speech of contrasts. Line 9 could be regular but more likely begins with stress on "Grim" and again on the first syllable of "visage" before settling back to regularity (again the contrast between "smooth" and "wrinkled"). Line 10 is regular; however, this time the "now" is on the stressed, second beat in comfortable rhythm, as the present, rather than the past he has just described, has arrived.

Lines 11 and 12 seem both to have feminine endings, but line 11 has, if regular, an awkward stress “in a lady’s chamber” on the word “a”, so it is probably pyrrhic. As always, these descriptions are not absolute, and different actors and directors will make varying conclusions, but they are a starting point for discussion. Line 13 starts with a pyrrhic, thereby emphasising the word “lascivious”. Line 14 starts with a spondee opening, again personalising the speech with the emphasis on “But” and “I” demonstrating how he is special and different to all those around him. The speech then goes on to detail what is different about him, first physically and then psycho- logically (although not a word that Shakespeare would recognise to describe this).

Line 15 is regular. Line 16 is complicated and metrically difficult to fathom. The distinctive, contrapuntal “I” kicks it off, but then it has various choices for the actor as the scansion roams around and offers many possible key words to stress. Perhaps there is a clue here to Richard’s deepest feelings as he uses the word “love”, which he is unaccustomed to using when talking about himself. The complex scansion is itself a marker to trying to understand him, as he himself tries to explain why he feels as he does. Perhaps it connects us to him and draws us into his dark world? Line 17 finishes the thought with more flowing, regular verse.

Line 18 is again contrapuntal at the beginning (with the stress on “I”) the pattern that has been developing through the speech, and then the verse again becomes more complicated near the end as both “fair” and “proportion” are likely to be stressed, and “proportion” spoken as two syllables, not three.

Line 19 starts again contrapuntally, emphasising the word “cheated”, leading forward again to sharing his feeling with the audience of being disadvantaged. Is he trying to elicit sympathy? Lines 20 and 21 are regular as he warms to his theme. Line 22 is regular until the last word “unfashionable”. It is awkward to speak, and the scansion is challenging to control. Perhaps the flow of the speech needs to stop as he expresses bitterness at his state and emphasises each syllable? It does then produce a cynical, mocking tone.

Line 23 again produces challenges to speak but probably best stressed on “dogs” and “bark” and “me”, accepting the contrapuntal stress on “bark”. It is possibly also an invitation with this scansion for Richard to let us hear how the dogs really sound as he walks by. . . .

Line 24 is interesting as it continues the conversation of why he behaves as he does, and this is emphasised by the possible spondee of stressing “Why” and “I” at the opening of the line. The alternative is to keep it regular, still giving weight, once again, to “I”. Lines 25 and 26 are regular as he finishes the thought. Line 27 breaks the iambic pattern again in the middle of the line and offers alternatives and leaves decisions on whether to stress “mine” and “own” or just “own”. Line 28 has a feminine ending, significantly with the last word “lover”, and line 29 is regular and easy on the ear as Richard mocks the lightness of everyone’s “fair well-spoken days”. The mood changes during line 30 as it begins with either a contrapuntal stress on “I” again and is followed by an iambic foot, leading to an emphasis on the word “deter- mined”, as a warning flag to what is coming as he goes on to lay out his plots and plans. Line 31 finishes the thought in regular verse.

The final section begins emphatically on line 32 with the stress on the first word “plots”, again preparing the audience to listen closely to what will happen. Metrically, this is reinforced by the stress on “laid”, as we learn that it is all already underway. Line 33 maintains the unruly meter, as “libels” is stressed against the iambic rhythm and then the next two lines, 34–36, move swiftly on in regular iambs, unlike much of the preceding speech, as though he is revving up to the end of the speech. There is just the mischievous rhyme at the end of lines 39 and 40 as he muses on his plot for Clarence, just before he enters.

This whole metrical analysis is not at all precise, and other commentators may make some different decisions or suggestions. Sometimes it is clear, but often we must make assumptions, based on the evidence; it is not black and white and can be considered a best first guess. It is not useful to be dogmatic and claim that there is only one correct way to negotiate a particular word or line. Perhaps it is best to see this work as a starting point before the actor takes ownership of the role and text and personalises it. Besides, this way of working does not lead directly to decisions but points in likely directions. Some actors can work out the same or similar conclusions just by working at length with the language. In translation, the process is different, but the main need will be to challenge the translation where it moves

too far away from the original and then decide whether to accept it as is or suggest changes to capture the spirit, if not the detail, of the original text.

The analysis of the meter is useful as a first look at what elements are in the text and how Richard wants to give them natural-sounding emphasis. It also indicates how much Richard takes control of the start of the play, telling us much about himself and what he will do. However, it is also possible not to deal with the metrical processes at first but work from the language and meaning as a way into the speech. The metrical work is only one way into the speech, and the most important point about the verse is that it always makes best sense of the text. Any stresses indicated help the actor, but they do not dictate how the speech must be delivered. An actor with no verse training can themselves work out the best meaning of much of a given play.

A good exercise is for the actor to ask someone to prepare the speech, typed out without any punctuation at all, and then to try to work out where the stop should come to make best sense of the speech. This process necessitates close reading of the speech and a careful understanding of the thought processes and arguments at work in the soliloquy. To prepare for this, the various edited editions are helpful to clarify meaning although, strangely enough, in spite of being metrically complex and demanding, the language and meaning are fairly straightforward. So, before working on punctuation, the actor first needs to be able to paraphrase the basic narrative.

Having inserted a draft of punctuation, the actor can then compare to the published editions and will find a number of alternatives that might challenge their first attempt at understanding. The more industrious actor could then also look at the *First Folio*, a process described in the section on verse in this book, and see further choices.

Having established the technical options, the actor can then work on the speech, like any other text in the play. However, when delivering the soliloquy, the actor can, in addition to dealing with key words in each line, ensure full value on all the words of contrast and the antithetical phrases throughout the speech: summer/winter; brows bound/victorious wreaths; stern alarms/merry meetings; dreadful marches/delightful measures; smoothed/wrinkled front; fright the souls/capers nimbly; rudely stamped/love's majesty; fair proportion/dissembling nature; lover/villain; and true and just/false and treacherous.

Unlike with so many soliloquies in Shakespeare's plays, Richard does not pose rhetorical questions here and does not work out what he feels during the speech; he already knows what he thinks and feels and what his actions will be. This is a speech of confidence and certitude; his aims are to share his thoughts and draw us into his world and anticipate with excitement what will come.

For the actor, the next challenge is to identify tone, emotion and intention behind each section. Every soliloquy contains a number of changes of emotion and never remains static; generalised emotions or a single intense emotion such as jealousy or anger do not work and cut against the detail of the speech, although they often play a part. These decisions are actors' choices and not governed by any rules. The verse analysis has already pointed to a few options, and the clear telling of narrative will indicate others. Richard is interesting to study in a speech such as this and his tone can swing widely between ironic, satiric, angry, triumphant, wounded, self-righteous, self-satisfied, proud and mischievous. A good exercise in early stages of working with the speech is to highlight the script with suggestions of when these different tones might work. Later, of course, it may all change, but it is a next good step to begin the process of rehearsal.

In translation, without the support of the original verse and language detail, it is easy to accidentally fall into generalisation. I remember well the look of amazement of distinguished Japanese actor Toru Emori when we began work on the play. His entire experience of seeing Japanese productions of *Richard III* were governed by memories only of the darkness and horror of the events, and when we looked at the English text together and he realised there was often humour, he was at first shocked and later delighted as he created a brilliant and complex character; that work began with this first soliloquy.

This is just one example of ways of approaching a soliloquy, but many of the same ideas work across different plays, in spite of the obvious differences of need, according to character. I would repeat, though, that the metrical preparation is a powerful tool, but in some rehearsal situations, it can be left aside as the

actor grapples with meaning, clarity, emotional accuracy, intellectual understanding and tone. There is also the application of such analysis as, in some cases, it is better for the director to be aware of how the meter plays out but not burden the actor with the detail, especially early on; it can be used to inform (rather than determine) decisions later in rehearsals. At the end of the day, meaning and clarity of narrative takes precedent over metrical accuracy, although in a perfect world, they all work harmoniously together. Finally, to state, perhaps, the obvious, all experienced actors know that a soliloquy will evolve, adapt and change according to audience response. As a speech like this is such a personal bridge between actor or character and audience, their reaction is crucial for the actor to respond to. Without an audience, the speech is not any more complete than a duologue without the other character present. Earlier in this book in Chapter 2, there is a practical exercise that can impact on how an actor might work with a soliloquy (p. 53).

Shakespeare Audition

In many audition situations, a Shakespeare soliloquy is a requirement, at least in the English-speaking world. This is nearly always the case for entry into a drama school or university drama programme and is sometimes also requested for professional theatre companies, even when Shakespeare is not on the performance menu. Many theatre directors and casting directors for stage use Shakespeare as a fairly rapid way of learning about a number of acting qualities and skills; it is also diagnostic in terms of speaking ability and can indicate potential (as well as actual) skill with language. In the UK in particular, a Shakespeare audition is nearly all about language and vocal skill. Unless it is a targeted audition for a specific production needing identifiable physical skills, the best advice is to keep the movement very simple and focus on the text.

The best advice is to avoid too many gestures, especially any that indicate the same meaning as a word in the text. For example, if the actor points and then says: “here comes the king”, the text is in effect redundant. There are cultural differences at work with different actors, and some naturally use many more gestures than others, but for an audition, it is generally preferential to reduce gestures as much as possible so as not to distract from the text. Similarly, for most auditions, it is not a good idea to introduce too much physicality; I have seen many a Puck leaping around and performing somersaults across the rehearsal room, without my understanding much at all of what they are saying.

The preparation of the text itself is fairly similar to the soliloquy work already described but usually a little more emphasis on changes of emotion, rhythm and tone is helpful. In a very short space of time, the panel or individual on the other side of the process is looking for a range that the actor is capable of. The audition soliloquy is a springboard for demonstrating skill and ability and not an end in itself. It is important to speak clearly and, often, more slowly than usual, with careful and clear diction. The most important aim is to make full sense of the speech rather than necessarily deliver the speech accurately in terms of stress. The usual mistake is to run words together and not fully use adjectives, antitheses and alliteration.

However, the actor need not feel that the speech has to be delivered in some form of heightened Received Pronunciation (RP), sounding like a character in an Oscar Wilde play or a member of the Royal family. It is not about accent or dialect but clarity. It is possible to use most dialects or accents, but some modifications are helpful: In particular, for some actors working in English as a second language, the simple device of over-pronouncing final consonants can transform a speech. Chinese, Japanese and Thai accents, for example, do not sound some final consonants, and even if the actor’s English is fluent, the meanings can get lost with this rich and complex use of language in Shakespeare. Shakespearean text can sound dull and difficult to follow, even in a single speech, without precision and good articulation. The mouth has to work harder than with most contemporary speech, and the thought processes that underpin the soliloquy must be clear.

North American actors often need to sharpen their final “t” sounds, but it does necessitate giving up their natural accent unless that is a conscious decision. I find often that an actor trying to work with heightened RP can accidentally cut themselves off from real emotions as they lose in the process part of themselves as they over-articulate in order to sound like Laurence Olivier. Given more time, an actor can work with any learned accent, but until confident, it is better to avoid in an audition, unless explicitly asked to do so. In the same way, selecting a soliloquy for audition can use the same principle: Choose a character close to your own age and one that you believe you might be cast to play. This need not necessarily be reductive,

as swapping gender or apparent type can also be an exciting choice, but I suggest that, in most situations, this is best used as a second soliloquy to offer if the opportunity arises during the audition. If, however, the choice is made to work with a speech far from your likely casting, in particular as far as age is concerned, then keep physicality and voice simple and focus more on the text. There are politics in play here, and a longer discussion about when to conform and when to challenge would be interesting to debate; change in customs, habits or ways of working rarely happens without challenge. Sometimes a choice of role, not based on the actor's apparent gender or character type, can be deliberately challenging in a positive way, especially when auditioning for a specific role; it just needs careful thinking through in an audition setting as it makes the task much more demanding.

During the audition, always be prepared to talk about why a particular play, character or speech was chosen; I have often auditioned actors who have not read the full play. Also, be ready to rework the speech in a different way, as many directors are keen to see how an actor responds to a new idea or direction. This is common for all auditions, but with Shakespeare, actors often struggle to move away from what they have painstakingly prepared, and they cannot move away from the music of the speech in their head. My advice is to be very bold if redirected during the audition and break any rules you have made for yourself about the speech; throw caution to the wind and respond fully.

End Game

The final work on a production of Shakespeare is, in many ways, not different from any other type of play: The scenes link together to make Acts, and the Acts are joined together to reach a run-through. The technical process then begins, followed by a dress rehearsal and opening performance to the public, with maybe some previews in between. There are, though, some elements that are often different in importance and focus.

Earlier, in Chapter 5 of this book concerning collaboration with designers and other artistic collaborators, I mentioned (but did not deal with) music as a bridge between scenes; it is often a crucial part of the production creation and has a particular function near the end.

It is an integral part of the technical processes leading to dress rehearsal and opening performance. Pre-composed music can be prepared at varying lengths, with very small differences of timing; three seconds, five seconds, up to one minute etc. Recorded music can also work in this way, but this is more difficult to achieve at such short lengths. This music is all part of the critical final processes needed to glue together all the acting and technical and design elements. In most situations in modern productions, scenes flow one to the other or even overlap to maintain the energy and rhythm of performance. The text rarely stops, and internal scene changes should be part of the movement of the scenes; in general, set changes (for example) interrupt the continuity of performance. As the run-through stage is reached, regardless of the size or scale of the performance space, the most important function for the director is to ensure this continuity and music can assist.

It is the swift moving between the changes from scene to scene which support the fast-flowing text. The continuity of the production maintains the energy, tension and larger waves of the power of each play. Alongside this, however, are the fundamental issues that started the rehearsal process concerning narrative clarity. After the scenes have been connected and the full run-through of the play is possible, the director needs to determine if the narrative is still clear as, often, it can get lost in the technical turmoil and adaptation to a particular performance space. The technical and dress processes, set changes, addition of music, costumes and costume changes all impact both flow and clarity. A good test is for someone who has not seen rehearsals to watch and then be asked to retell the story. The gaps in their version often indicate where the narrative has broken down, and re-clarification can take place. Without this clarity, everything else (concept, verse beauty, character, etc.) counts for little.

The next step is to be sure of verbal precision, which can also get lost, swept away with adrenaline. In English, but also in translation, the text itself is still the trademark of any Shakespearian production. I have often found it useful, after a technical and dress process, to revert to a rehearsal space and go back to a quiet, minimally performed, textual run of the play, remembering the early conversations about what is most important for the company as a whole. As the rehearsal progresses, it is crucial for the actors to ensure they are listening to each other carefully and not cut off in their own performance and character.

The second exercise, often needed when the technical processes have made the production feel too long and slow, is a speed run. There are various ways to conduct these sessions, but for Shakespeare, the key is for everyone (usually sitting in a circle of chairs) to speak the text as fast as they can. However, they must always retain the intention behind the text and not just speak rapidly without context or connection to others. In some versions of these exercises, everyone remains seated; in others, the actors get up to speak in the centre of the circle when they would be on stage in a scene and react with each other, still retaining speed. This whole exercise is designed to speed up thinking as well as speaking. If done well, I have often seen more than 20 minutes taken off the running time of a production, without any loss of detail or emotional impact. If not done with full retainment of intention and thought, the speeding up of textual delivery alone can be counterproductive.

When there is an audience present, the production is not over, but another fascinating process begins. Experienced actors know that during the run of a production, there is an opportunity to fine tune their roles and text and try out small variations in what they say and do. Even with many weeks of study, research, preparation and practice, Shakespearian language remains demanding and sometimes elusive. Although a particular line or speech may be clear in the rehearsal room to all present, there may still be a challenge to convey full meaning to an audience. With comedy, of course, an actor feels instantly if the speech works due to the audience's response of laughter, although an actor can be tempted to elicit a response through physical gags which may be supportive of the text but act as substitutes in place of a humorous delivery of lines. One performance is not a reliable guide, as one of the great mysteries of live performance in general is how some audiences take on a collective mood, attitude or response to a production, but if the pattern repeats over a few performances, the actors know when they need to modify or change how they are performing. This is true for all live performance, but the issues are especially focused with Shakespeare due to the density and complexity of text.

Until there is a live audience the director, in effect, is the stand-in for them, trying to anticipate likely responses. After the first performance, the actor-director dialogue changes as the third party (the audience) joins the discussion. The director adapts their role as they work with the actors to try to understand and then adapt to the audience's response. This can necessitate many minor but also major changes, including cuts to the text. What is paramount is ensuring the production is fully understood and the audience's attention maintained; if the audience is restless or unresponsive, the director and actors have to assume it is their responsibility to adapt and explore variations. None of this is unique to performing Shakespeare, but the solutions often mainly involve the delivery of text. Flexibility is essential as the actors try different ways of working with the language and, therefore, ideas at work. At the end of the day, technical correctness of verse is less important than clarity of meaning, emotional impact and challenge of ideas.

Final Thoughts

Throughout this book, I have stressed my belief that there are no rules for acting and directing Shakespeare, and there are many approaches not even mentioned. However, there are a few principles which can guide performance. Perhaps a better way to express these thoughts is not what a production should do, but some of the ideas here are about what to avoid.

In English, the language and, in particular, the verse is a good way into understanding what Shakespeare probably intended and is the most direct way we can connect to him across the centuries; it is on one level a roadmap and on the other a detailed, line-by-line guide. In translation, access to the English text can support acting and directing but more as a roadmap only. Collaboration is at the heart of all productions of Shakespeare, and the overall harmony of ideas among the entire team is crucial. Concepts can be powerful, but those that are reductive are unlikely to work well. It is sometimes better to fully adapt a text rather than nibble away at changing small parts throughout. If any of the text does not make sense, then the way it is spoken needs to change or some editing is needed. If the narrative is not clear, all the best concepts and designs that can be found are not enough to make a production connect with an audience. Finally, if a joke doesn't work because the language or context has changed too much, then cut it or modify it without resorting to anachronisms.

There is a warning for us all about the result we never desire in spite of all the months of work on any production of a Shakespeare play, as Pandarus muses in the *Quarto* version of the ending of *Troilus and Cressida*:

“Why should our endeavour be so desired and the performance so loathed”?

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Chapter 12: Public performance recording. Filmed production of *Cymbeline*
<https://vimeopro.com/east15/leon>

Chapter 13: Public performance recording. Filmed production of *Handan Dream*
<https://vimeopro.com/east15/leon>

Appendix A

<p>BABAK I Adegan I. Inggris. Di Taman Istana Cymbeline</p> <p>NARATOR Raja Cymbeline sedang bersedihPutrinya, pewaris tahta kerajaan, Yang dijanjikan untuk putra tunggal permaisuri—seorang janda Yang diambil sebagai istri kedua, telah menyerahkan diri kepada Lelaki dari kalangan bawah namun orang baik: mereka telah kawin Suaminya diasingkan dari Inggris, dan sang putri sendiri dikurungkan Hal ini menimbulkan kesedihan mendalam Sri Baginda; Putra permaisuri Cloten, sangat menginginkan sang putri.</p> <p>Sungguh sayang untuk diungkapkan: lelaki itu telah mendapatkan sangputri, karena itu dia diasingkan. Ayahnya yang ikut berperang menghadapi Roma Berhasil membawa kemenangan, dan memiliki dua saudara, Yang gugur di medan perang; oleh sebab itu Ayah mereka, yang sudah tua,</p>	<p>ACT I SCENE I. Britain. The garden of Cymbeline's palace.</p> <p>NARRATOR Cymbeline the king hath a heart not glad. His daughter, and the heir of skingdom, whom He promised to his wife's soleson--a widow That late he married--hath referr'd herself Unto a poor but worthy gentleman: she's wedded; Her husband banish'd; she imprison'd: all Is outward sorrow; The Queen'sson Cloten, who miss'd the princess, is Too bad for bad report: and he that married her-- - And therefore banished. His father who did fight against the Romans served with glory and had two other sons, who in the wars o' the time Died with their swords in hand; for which Their father, being old, and in such sorrow That he quit living and his gentle</p>
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dalam kesedihan mendalam Berpulang dan meninggalkan istrinya, dan istrinya pun menyusul ketika melahirkan seorang putra.

Putranya yang masih kecil, laki-laki yang kini dalam pengasingan, Sejak baru lahir, diambil Sri Baginda raja,

Ia besarkan dan diberi nama Posthumus Leonatus.

Ia jalani hidupnya di istana yang terhormat ini, dan dicintai Imogen putri kesayangan Sri Baginda raja. Dua putra mahkota yang lain, duapuluh tahun lalu Ketika baru berusia dua dan tigatahun, Dicuri orang, dan hingga detik ini tidak ada yang tahu rimbanya Entah kemana mereka dibawa pergi. Saya harus berhenti disini: ini dia orangnya datang, Permaisuri, dan Imogen, sang putri

Keluar.

Masuk PERMAISURI, POSTHUMUS LEONATUS, dan IMOGEN

PERMAISURI

Tidak, yakinlah putri, aku bukan

lady,

Big of this gentleman our theme, deceased
As he was born. The king he takes the babe
To his protection, calls him Posthumus Leonatus.
He lived his life in court most praised, most loved,
Imogen is sole daughter to the king.
He had two sons and twenty years ago
the eldest of them at three years old,
Were stol'n, and to this hour no guess in
knowledge

Which way they went.

I must forbear: here comes the gentleman,
The queen, and Imogen, the princess

Exeunt

Enter the QUEEN, POSTHUMUS LEONATUS, and IMOGEN **QUEEN**

No, be assured you shall not find
me, daughter,

<p>seperti ibu tiri yang orang bilang Tidak sayang padamu. Dikau adalah tawananku, tapi aku Akan datang membawakanmu kunci. Terkait dirimu, Posthumus, Segera setelah berhasil menaklukkan sang raja yang lagi marah, Akan aku tunjukkan bahwa aku ada dipihakmu.</p> <p>POSTHUMUS LEONATUS Kumohon yang mulia Ratu, Hanya untuk hari ini.</p> <p>PERMAISURI Kau tahu semua resikonya. Aku akan pura-pura ke taman, karena sang raja Telah menjatuhkan hukuman, kamu tidak boleh bertemu.</p> <p><i>Keluar</i></p> <p>IMOGEN Oh kebaikan palsu! Betapa sempurna deritaku ini Betapa sempurna senyum perempuan ini tatkala menikammu! Suamiku tercinta, aku khawatir dengan kemarahan ayah; POSTHUMUS LEONATUS Permaisuriku! Kekasihku! Oh putriku, berhentilah menangis, aku akan tetap Menjadi suami yang setia, dan berpegang pada kebenaran: Aku akan tinggal di Roma, di</p>	<p>Evil-eyed unto you: you're my prisoner, but Your gaoler shall deliver you the keys.</p> <p>For you, Posthumus, So soon as I can win the offended king, I will be known your advocate</p> <p>POSTHUMUS LEONATUS Please your highness, I will from hence to-day.</p> <p>QUEEN You know the peril. I'll fetch a turn about the garden, though the king Hath charged you should not speak together.</p> <p><i>Exit</i></p> <p>IMOGEN O Dissembling courtesy! How fine this tyrant Can tickle where she wounds! My dearest husband, I something fear my father's wrath;</p> <p>POSTHUMUS LEONATUS My queen! my mistress! O lady, weep no more, I will remain The loyal'st husband that did e'er plight troth: My residence in Rome at one Philario's, Who to my father was a friend</p>
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<p>tempat Philario, Seorang sahabat mendiangayahku. <i>Masuk kembali PERMAISURI</i> PERMAISURI Kumohon dipersingkat: Kalau Sri Baginda datang, tak bisakubayangkan Betapa marahnya beliau nanti, <i>(Ke tepi)</i> Tapi aku akan yakinkan agar SriBaginda Melewati tempat ini: <i>Keluar</i> POSTHUMUS LEONATUS Kalau kita tidak berpisahsekarang, Untuk selama-mananya rasa beratuntuk pergi akan mengeras. Selamat Tinggal! IMOGEN Tunggu, tunggu sebentar: lihatlahini, sayangku Permata berlian ini milik ibuku:bawalah, jantung hatiku; Peganglah sampai engkau mendapat seorang istri lagi Setelah nanti Imogen tiada. POSTHUMUS LEONATUS Mengapa? Mengapa beristri lagi?Para Dewa telah mengkaruniaai istri yang kumiliki sekarang Istri yang akan membuatku maluuntuk beristri lagi Sampai ajal menjemputku nanti!</p>	<p><i>Re-enter QUEEN</i> QUEEN Be brief, I pray you: If the king come, I shall incur Iknow not How much of his displeasure. <i>Aside</i> Yet I'll move himTo walk this way: <i>Exit</i> POSTHUMUS LEONATUS Should we be taking leave As long a term as yet we have tolive, The loathness to depart wouldgrow. Adieu! IMOGEN Nay, stay a little: Look here, love;This diamond was my mother's: take it, heart; But keep it till you woo anotherwife, When Imogen is dead. POSTHUMUS LEONATUS How, how! another? You gentle gods, give me but thisI have, And sear up my embracementsfrom a next With bonds of death!</p>
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<p><i>Memasukkan sebuah cincin Dan, manismu, sayangku, Untuk kebahagiaannku pakailahini; Ini tali pengikat cinta kita; akan kekenakan pada tahanancantik ini.</i> <i>Memasang gelang ditanganImogen</i></p> <p>IMOGEN Oh Para Dewa, Suamiku! Kapan kita akan bisa bertemulagi? <i>Masuk CYMBELINE dan parapengiring</i></p> <p>POSTHUMUS LEONATUS Oh awas, Sri Baginda datang!</p> <p>CYMBELINE Kau manusia hina, pergi!Enyahlah sekalian dari hadapanku! Jika setelah perintah ini kau masihmenodai istana ini Dengan wajahmu yang hina itu,tamatlah riwayatmu:</p> <p>POSTHUMUS LEONATUS Kumohon Sri Ratu, lindungi aku!Aku pergi.</p> <p><i>Keluar</i></p> <p>IMOGEN Sangat bau sebuah kematian Tidak lebih menyakitkan daripenderitaan ini!</p> <p>CYMBELINE Kau bisa menikah dengan Cloten,</p>	<p><i>Putting on the ring And, sweetest, fairest,for my sake wear this; It is a manacle of love; I'll place itUpon this fairest prisoner.</i></p> <p><i>Putting a bracelet upon her arm</i></p> <p>IMOGEN O the gods! When shall we see again? <i>Enter CYMBELINE and Lords</i></p> <p>POSTHUMUS LEONATUS Alack, the king!</p> <p>CYMBELINE Thou basest thing, avoid! hence,from my sight! If after this command thou fraughtthe court With thy unworthiness, thou diest:</p> <p>POSTHUMUS LEONATUS The gods protect you! I am gone.</p> <p><i>Exit</i></p> <p>IMOGEN There cannot be a pinch in deathMore sharp than this is.</p> <p>CYMBELINE That mightst have had the sole sonof my queen!</p> <p>IMOGEN O blest, that I might not! I chosean eagle, And did avoid a turkey</p> <p>CYMBELINE Thou took'st a beggar; wouldst</p>
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<p>putra tunggal permaisuriku! IMOGEN Oh Para Dewa, itu tidak mungkin!Hamba telah memilih seekor elang,dan menghindari seekor ayam tolol.</p> <p>CYMBELINE Kau telah memilih pengemis; yang akan bisa menyeret singasanaku ke dalam kubanganpenuh lumpur.</p> <p>IMOGEN Bukan; yang lebih tepat Untuk menambah wibawa dankemuliaannya.</p> <p>CYMBELINE Oh.. dasar pembangkang!</p> <p>IMOGEN Yang mulia tuanku, Ini adalah kesalahanmu akumencintai Posthumus: Kau telah menjadikannya temanbermainku, Dan bagiku, dia adalah lelakisedarjat Yang pantas menjadi idola s</p> <p>CYMBELINE Hahh, apa, apakah kamu sudahgila? <i>Masuk kembali PERMAISURI</i> Diam-diam mereka bertemu lagi:Kau telah melanggar perintahku. Tangkap dan kurung dia.</p> <p>PERMAISURI Kumohon yang mulia bersabar.</p>	<p>have made my throneA seat for baseness.</p> <p>IMOGEN No; I rather addedA lustre to it.</p> <p>CYMBELINE O thou vile one!</p> <p>IMOGEN Sir, It is your fault that I have lovedPosthumus: You bred him as my playfellow,and he is A man worth any woman.</p> <p>CYMBELINE What, art thou mad?</p> <p><i>Re-enter QUEEN</i> They were again together: youhave done Not after our command. Awaywith her, And pen her up.</p>
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<p>Sabar.</p> <p>Putri anakku, Tenang! Tuanku Yang Mulia,</p> <p>Biarkan kami berdua; mohon jangan pikirkan hal ini.</p> <p>CYMBELINE</p> <p>Tidak, biarkan dia menderita Setetes darah setiap hari; dan setelah tua</p> <p>Ia akan mati akibat perbuatan bodoh ini!</p> <p><i>Keluar CYMBELINE</i></p> <p>PERMAISURI</p> <p>Dengar! Sebaiknya kau mengalah</p> <p><i>Masuk PISANIO</i></p> <p>PISANIO</p> <p>Sri Ratu, Pangeran Cloten telah menyerang tuanku Posthumus dengan pedangnya.</p> <p>RATU</p> <p>Apa! Apakah sampai ada jatuh korban?</p> <p>PISANIO</p> <p>Untung saja tidak ada, Kalau saja majikan hamba tidak melawan dengan main-main,</p> <p>PERMAISURI</p> <p>Aku gembira hal itu tidak terjadi.</p> <p>IMOGEN</p> <p>Mengapa kamu baru kembali dari Tuanmu?</p> <p>PISANIO</p> <p>Atas perintah: dia tinggalkan surat ini</p> <p>Perintah itu harus saya jalani,</p>	<p>QUEEN</p> <p>Beseech your patience. Peace, Dear lady daughter, peace! Sweet sovereign,</p> <p>Leave us to ourselves; and make yourself some comfort</p> <p>Out of your best advice.</p> <p>CYMBELINE</p> <p>Nay, let her languish</p> <p>A drop of blood a day; and, being aged,</p> <p>Die of this folly!</p> <p><i>Exeunt CYMBELINE</i></p> <p>QUEEN</p> <p>Fie! you must give way.</p> <p><i>Enter PISANIO</i></p> <p>PISANIO</p> <p>My lord your son drew on my master.</p> <p>QUEEN</p> <p>Ha!</p> <p>No harm, I trust, is done?</p> <p>PISANIO</p> <p>There might have been,</p> <p>But that my master rather play'd than fought</p> <p>QUEEN</p> <p>I am very glad on't.</p> <p>IMOGEN</p> <p>Why came you from your master?</p> <p>PISANIO</p> <p>On his command: he left these</p> <p>Notes</p> <p>Of what commands I should be subject to,</p>
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<p>Jika berkenaan, putripun bisamemerintah aku.</p> <p>PERMAISURI Putri, kuminta kau bersamakusebentar.</p> <p>IMOGEN Sebentar lagi, Aku mohon, bicaralah kepadakuLalu kembali temui Tuanmu: Untuk sekarang tinggalkan aku. <i>Keluar</i></p> <p>BABAK I. ADEGAN II. Sama. Di tempat umum.</p> <p><i>Masuk CLOTEN bersama seorangpengiring</i></p> <p>PENGIRING Tuan, hamba sarankan tuan gantibaju itu, pergulatan tadi telah membuatmu berbau hamis.</p> <p>CLOTEN Jika bajuku penuh darah, baiklahaku ganti. Apakah aku telah melukainya?</p> <p>PENGIRING [Ke penonton] Sungguh tidak,sama sekali tidak.</p> <p>CLOTEN Bajingan itu telah melarikan diridariku.</p> <p>PENGIRING</p>	<p>When 't pleased you to employme.</p> <p>QUEEN Pray, walk awhile.</p> <p>IMOGEN About some half-hour hence, I pray you, speak with me: youshall at least Go see my lord aboard: for thistime leave me. <i>Exeunt</i></p> <p>SCENE II. The same. Apublic place.</p> <p><i>Enter CLOTEN and Lord</i></p> <p>Lord Lord Cloten I would advise you tochange your shirt; the violence of action hath made youreek.</p> <p>CLOTEN If my shirt were bloody, then toshift it. Have I hurt him?</p> <p>Lord [Aside] No, 'faith; not so much ashis patience.</p> <p>CLOTEN The villain would not stand me.</p> <p>Lord [Aside] No; but he fled forwardstill, toward your face.</p>
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<p>[Ke penonton] Tidak; tapi ia lari ke depan wajahnya.</p> <p>CLOTEN Bagaimana mungkin Imogen mencintai orang itu dan menolakku!</p> <p>PENGIRING [Berbisik] Jika memilih pria yang benar adalah dosa, maka Putri itu akan masuk ke neraka.</p> <p>CLOTEN Mari, antarkan aku kembali ke kamarku. Aku hanya berharap telah bisa melukainya. Apa kau mau ikut aku?</p> <p>PENGIRING Baik Tuan, dengan penuh rasa hormatku.</p> <p><i>Keluar</i></p> <p>Adegan III. Di Sebuah Ruangan di Istana Cymbeline.</p> <p><i>Muncul IMOGEN dan PISANIO</i></p> <p>IMOGEN Apa pesan terakhir Yang disampaikan Tuan kepadamu?</p> <p>PISANIO Tentang putri, tentang istrinya! Sekian lama, hamba lihat dengan mata kepala sendiri, Tuan memang tidak seperti laki-laki yang lain,</p>	<p>CLOTEN And that she should love this fellow and refuse me!</p> <p>Lord [Aside] If it be a sin to make a true election, she is damned.</p> <p>CLOTEN Come, I'll to my chamber. Would there had been some hurt done! You'll go with us?</p> <p>Lord I'll attend your lordship. <i>Exeunt</i></p> <p>SCENE III. A room in Cymbeline's palace.</p> <p><i>Enter IMOGEN and PISANIO</i></p> <p>IMOGEN What was the last That he spake to thee?</p> <p>PISANIO It was his queen, his queen! For so long as he could make me with this eye or ear Distinguish him from others, he did keep The deck, with glove, or hat, or handkerchief,</p>
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Sekian lama, masih berdiri dipalka kapal,
dengan sarung tangan, topi, atausaputangan,
Terus melambai-lambaikantangan.

IMOGEN

Aku tidak akan pernah berpalingdari dia, dan aku
telah mengatakan
sesuatu yang indah, bagaimana aku
(menggambarkan)nya - ketikadatang ayah, bagaikan
dahsyatnya gelombang angin dingin dari utara yang
seolah-olah menghentikan putik-putik untuk tumbuh
kembang.

Datang Seorang Emban

Emban

Sang Ratu, Tuan Putri,
Yang mulia Ratu menginginkan kehadiran Tuan .

IMOGEN

Apa yang telah aku ungkapkan kepadamu,
sampaikan semua.

PISANIO

Baik Putri, akan kulakukan.

Keluar

Adegan IV. Di Roma. Di

Still waving.

IMOGEN

I did not take my leave of him, but had
Most pretty things to say: ere I could tell him,
comes in my father and like the tyrannous breathing of
the north Shakes all our buds from growing. *Enter a
Lady*

Lady

The queen, madam,
Desires your highness' company.

IMOGEN

Those things I bid you do, get them dispatch'd.

PISANIO

Madam, I shall.

Exeunt

<p>Rumah Philario.</p> <p>NARATOR Sekarang kita di Roma dan Postumous Leonatus menemui teman ayahnya, tidak tahu jebakanapa yang akan ia hadapi di sini. <i>Narator membawa PostumousLeonatus masuk kamar</i></p> <p><i>Masuk PHILARIO, IACHIMO, Orang Prancis</i></p> <p>IACHIMO Mengapa Tuan Leonatus sampaitinggal denganmu?</p> <p>PHILARIO Aku dan ayahnya sama-samatentara, <i>Masuk POSTHUMUSLEONATUS</i></p> <p>Orang Prancis Tuan, kita pernah berjumpa diOrleans.</p> <p>POSTHUMUS LEONATUS Sejak saat itu aku berhutang ataskebaikanmu</p> <p>Orang Prancis Tuan, Tuan telah terlalu melebih- lebihkan kebaikan saya: Saya bersyukur bisa mendamaikan Tuan dengan orang-orang Prancis;sayang sekali kalau sampai terjadi</p>	<p>SCENE IV. Rome. Philario's house.</p> <p>NARRATOR Now we are in Rome and Postumous Leonatus visits his Father's friend and does not knowthe trap that awaits him. <i>Narrator brings PostumousLeonatus into the room</i></p> <p><i>Enter PHILARIO, IACHIMO, a Frenchman</i></p> <p>IACHINO How comes it the noble Leonatusis to sojourn with you?</p> <p>PHILARIO His father and I were soldierstogether. <i>Enter POSTHUMUS LEONATUS</i></p> <p>Frenchman Sir, we have known together inOrleans.</p> <p>POSTHUMUS LEONATUS Since when I have been debtor toyou for courtesies.</p> <p>Frenchman Sir, you o'er-rate my poorkindness: I was glad I did atone my countryman andyou; it had been pity you should have been put togetherwith so mortal a purpose as then each bore, upon importance of so</p>
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<p>perkelahian fatal gara-gara hal kecil yang tidak terlalu penting.</p> <p>POSTHUMUS LEONATUS Tuan, Aku minta maaf, ketika itu aku pengembara muda, Tapi kalaudirenungkan sekarang, pertengkaran ketika itu tidak muncul tanpa sebab.</p> <p>Orang Prancis Percayalah,</p> <p>IACHIMO Boleh aku tahu, apa yang menyebabkan terjadi pertengkaran ini?</p> <p>Orang Prancis Seperti perdebatan yang terjadi tadi malam Masing-masing diantara kita menyampaikan pujian terhadap para wanita di negerinya; di manawanita yang paling cantik, jujur, bermartabat, bermoral dan suci.</p> <p>IACHIMO Wanita seperti itu tidak ada sekarang.</p> <p>POSTHUMUS LEONATUS Tentu saja ada wanita seperti itu, seperti istri saya.</p>	<p>slight and trivial a nature.</p> <p>POSTHUMUS LEONATUS By your pardon, sir, I was then a young traveller And upon my mended judgment my quarrel was not altogether slight.</p> <p>Frenchman 'Faith, yes, to be put to the arbitrement of swords.</p> <p>IACHIMO Can we, with manners, ask what was the difference?</p> <p>Frenchman It was much like an argument that fell out last night, where each of us fell in praise of our country mistresses; each declaring his to be more fair, virtuous, wise, chaste, constant-qualified and less attemptable than any the rarest of our ladies in France.</p> <p>IACHIMO That lady is not now living, or this gentleman's opinion by this worn out.</p> <p>POSTHUMUS LEONATUS She holds her virtue still and I my mind.</p> <p>IACHIMO If she went before others I have seen, as that diamond of yours outlustres</p>
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<p>IACHIMO Jika ia yang terbaik diantara semua wanita sebagaimana berlianTuan itu melebihi yang lain aku pernah lihat walau bagaimanapunaku tidak pernah lihat permata yang paling sempurna dan Tuan tidak pernah kenal wanita yang sempurna pula</p> <p>POSTHUMUS LEONATUS Aku menghargai dan mengagumidia: demikian juga aku dengan cincinnya ini.</p> <p>IACHIMO Apa sudah pantas Tuan memujinya setinggi itu?</p> <p>POSTHUMUS LEONATUS Lebih dari segala-galanya yang ada di dunia ini.</p> <p>IACHIMO (Anda bisa memilikinya tapi, tahukah , bahwa seorang wanita bisa saja memberikan kesenangan kepada orang asing sekalipun?)</p> <p>POSTHUMUS LEONATUS Seluruh Italia sekalipun takkan akan mampu merubah penghargaanku terhadap istriku.</p>	<p>many I have beheld. I could not but believe she excelled many: but I have not seen the most precious diamond that is, nor you the lady.</p> <p>POSTHUMUS LEONATUS I praised her as I rated her: so do I my ring.</p> <p>IACHIMO What do you esteem it at?</p> <p>POSTHUMUS LEONATUS More than the world enjoys.</p> <p>IACHIMO You may wear her in title yours: but, you know, strange fowl light upon neighbouring ponds.</p> <p>POSTHUMUS LEONATUS Your Italy contains none so accomplished a courtier to convince the honour of my mistress,</p> <p>PHILARIO Let us leave here, gentlemen.</p> <p>POSTHUMUS LEONATUS Sir, with all my heart.</p> <p>IACHIMO With five times so much conversation, I should get ground of your fair mistress, make her go back, even to the yielding, had I admittance and opportunity to friend.</p> <p>POSTHUMUS LEONATUS</p>
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<p>PHILARIO Tuan-tuan, cukupkan saja perdebatan ini.</p> <p>POSTHUMUS LEONATUS Tuan, dengan segala hormat saya.</p> <p>IACHIMO Dalam waktu lima kali pembicaraan seperti ini, aku akan berupaya membuktikan istrimu tidak bisa menolak sampai akhirnya menyerah, kalau saja aku berkesempatan untuk bertemu dengannya.</p> <p>POSTHUMUS LEONATUS Tidak, tidak mungkin.</p> <p>IACHIMO Akan aku pertaruhkan harta warisanku dengan cincin yang tuan pakai;</p> <p>POSTHUMUS LEONATUS Anda telah merusak diri sendiri dengan hasrat buruk, dan aku yakin jika dilakukan, anda pastikan terima akibatnya.</p> <p>IACHIMO Apa itu?</p> <p>POSTHUMUS LEONATUS Penolakan: walaupun hanya</p>	<p>No, no. IACHIMO I dare thereupon pawn the moiety of my estate to your ring;</p> <p>POSTHUMUS LEONATUS You are a great deal abused in too bold a persuasion; and I doubt not you sustain what you're worthy of by your attempt.</p> <p>IACHIMO What's that?</p> <p>POSTHUMUS LEONATUS A repulse: though your attempt, as you call it, deserve more; a punishment too.</p> <p>PHILARIO Gentlemen, enough of this: it came in too suddenly; let it die as it was born, and, I pray you, be better acquainted.</p> <p>POSTHUMUS LEONATUS What lady would you choose to assail?</p> <p>IACHIMO Yours; whom in constancy you think stands so safe. I will lay you ten thousand goldpieces to your ring, that, commend me to the court where your lady is, with no more advantage than the opportunity of a</p>
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<p>sebuah upaya, seperti andakatakan, hal itu pantas mendapat ganjaranjuga--sebuah hukuman.</p> <p>PHILARIO Tuan-tuan, cukupkan sampai disini, semuanya terjadi begitu tiba-tiba;, dan aku mohon tuan-tuan berteman secara baik-baik.</p> <p>POSTHUMUS LEONATUS Wanita mana yang anda inginjadikan sasaran?</p> <p>IACHIMO Tuan punya; yang selama ini andayakini baik-baik saja. Akan aku beri sepuluh ribu kepingemas untuk cincin anda, jika Tuanmemberiku surat pengantar untuk masuk ke istana dimana ia berada,dan akan ambil kehormatannya yang selama ini Tuan agung-agungkan.</p> <p>POSTHUMUS LEONATUS Aku akan pertaruhkan sejumlah emas yang sama seperti taruhanmu; tapi cincin kesayanganyang selalu dijariku, tak akan bisa dipisahkan dari diriku.</p> <p>IACHIMO</p>	<p>second conference, and I willbring from thence that honour of hers which youimagine so reserved.</p> <p>POSTHUMUS LEONATUS I will wage against your gold,gold to it: my ring I hold dear as my finger; 'tis partof it.</p> <p>IACHIMO You are afraid,</p> <p>POSTHUMUS LEONATUS This is but a custom in yourtongue; you bear a graver purpose, I hope.</p> <p>IACHIMO I am the master of my speeches,and would undergo what's spoken, I swear.</p> <p>POSTHUMUS LEONATUS Will you? I shall but lend mydiamond till your return. I dare you to this match: here's myring.</p> <p>PHILARIO I will have it no wager.</p> <p>IACHIMO By the gods, it is one. If I bringyou no sufficient testimony that I haveenjoyed the dearest bodily part of your mistress, mygold is yours; so is your diamond too:if I come off,</p>
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<p>Anda takut</p> <p>POSTHUMUS LEONATUS Ia hanya sebuah gurauan dan permainan lidahmu; Jagalah kata-katamu.</p> <p>IACHIMO Aku tidak pernah main-main dengan apa yang telah aku katakan, dan aku siap menanggung segala ganjarannya,itu sumpahku.</p> <p>POSTHUMUS LEONATUS Berani janji? Aku akan pinjamkancincin berlian ini setelah anda kembali. Saya tantang Tuan dalam taruhan ini, dengan cincin saya ini.</p> <p>PHILARIO Jangan .</p> <p>IACHIMO Demi dewata, aku terima. Kalauaku tidak bisa membuktikan bahwa aku telah menikmati bagian paling manis pada tubuh istrimu itu, Kalau aku gagal dan tinggalkannya dengan kehormatannya sama seperti yanganda yakin selama ini bahwa dia permata hatimu, ini permata</p>	<p>and leave her in such honour as you have trust in, she your jewel, this your jewel, and my gold are yours: provided I have your commendation for my more free entertainment.</p> <p>POSTHUMUS LEONATUS I embrace these conditions; let us have articles betwixt us.</p> <p>IACHIMO Your hand; a covenant.</p> <p>POSTHUMUS LEONATUS Agreed.</p> <p><i>Exeunt POSTHUMUS LEONATUS and IACHIMO</i></p> <p><i>Exeunt</i></p>
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<p>milikmu, dan emas milikku akan menjadi milik anda: asalkan aku ada pengantar agar aku bisa diterima di istana itu dengan baik.</p> <p>POSTHUMUS LEONATUS Saya setuju: kita pegang semuanya ini antara kita berdua.</p> <p>IACHIMO Satu Perjanjian</p> <p>;</p> <p>POSTHUMUS LEONATUS Setuju <i>Keluar POSTHUMUS LEONATUS dan IACHIMO</i> <i>Keluar</i></p> <p>Adegan V. Di Inggris. Di Sebuah Ruangan Istana Cymbeline.</p> <p><i>Masuk PERMAISURI , Para Abdi,dan CORNELIUS (seorang dokter)</i></p> <p>PERMAISURI Tuan dokter, apakah Tuan bawar ramuan obat itu sekarang?</p> <p>CORNELIUS Demi Yang Mulia, ya: ini ramuan obat itu:</p>	<p>SCENE V. Britain. A room in Cymbeline's palace.</p> <p><i>Enter QUEEN, Ladies, and CORNELIUS, a doctor)</i> QUEEN Now, master doctor, have you brought those drugs?</p> <p>CORNELIUS Pleaseth your highness, ay: here they are, madam: <i>Presenting a small box</i> But I beseech your grace, without</p>
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<p><i>Menyerahkan sebuah kotak kecil Tapi Yang Mulia Ratu, tanpa ada maksud lancang, Hamba mau tahu—untuk apa Ratumeminta hamba meracik reramuanobat-yang bisa menimbulkan penderitaan yang berujung kematian;</i></p> <p>PERMAISURI Aku bahkan mau balik bertanya kepada dokter Tuan sampai menanyakan hal seperti itu. Bukankah aku sudah lama menjadi murid dokter? Aku akan coba kekuatan dari ramuan obat ini pada suatu makhluk yang kami anggap tidak pantas untuk dipertahankan, tapi bukan manusia.</p> <p>CORNELIUS Tapi Yang Mulia Ratu, Tidakkah perbuatan seperti ini justru akan dapat membahayakan yang mulia: Selain efek dari semuanya ini akan menimbulkan keributan yang bisa tersebar kemana-mana.</p> <p>PERMAISURI Oh, dokter tidak usah ragu. <i>Masuk PISANIO</i> Cukupkan dulu layanan anda untuk sekarang;</p>	<p>offence,-- My conscience bids me ask-- wherefore you have Commanded of me those most poisonous compounds, Which are the movers of a languishing death; QUEEN I wonder, doctor, Thou ask'st me such a question. Have I not been Thy pupil long? I will try the forces Of these thy compounds on such creatures as We count not worth the hanging, but none human,</p> <p>CORNELIUS Your highness Shall from this practise but make hard your heart: Besides, the seeing these effects will be Both noisome and infectious.</p> <p>QUEEN O, content thee. <i>Enter</i> <i>PISANIO Aside</i> Doctor, your service for this time is ended. [To PISANIO] Hark thee, a word.</p> <p>CORNELIUS [Aside] I do not like her. She doth think she has Strange lingering poisons: I will</p>
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<p>[ke PISANIO] Ah kamu, sebentar, bisa kita bicara .</p> <p>CORNELIUS <i>[Berbisik]</i> Aku benar-benar tidak suka dengan wanita ini. Sangat licik. Dia tidak tahu ubat itu hanya membuat sasaran tidak sadar untuk beberapa waktu, namun akhirnya akan bisa sadar kembali.</p> <p>PERMAISURI Dokter, silakan pergi.</p> <p><i>(Ke Pisanio)</i> Dia masih bersedih, memanggil-manggil nama lelaki itu?</p> <p><i>PERMAISURI menjatuhkan kotaknya: PISANIO mengambilnya</i> Ambillah! itu untukmu: Itu ku buat. Yang telah menyelamatkan nyawa Sri Baginda sekian kali.</p> <p>Nasihati Putri jangan menyakiti dirinya sendiri. Agar dia lupa kasuaminya.</p> <p><i>Keluar PERMAISURI</i></p> <p>PISANIO Aku tidak akan mengkhianati</p>	<p>not trust one of her malice with A drug of such damn'd nature. Those she has Will stupefy and dull the sense awhile; but there is no danger in what show of death it makes, More than the locking-up the spirits a time,</p> <p>To be more fresh, reviving.</p> <p>QUEEN No further service, doctor.</p> <p><i>Exit</i></p> <p>QUEEN Weeps she still, say'st thou? Dost thou think in time She will not quench and let instructions enter Where folly now possesses? Do thou work: <i>The QUEEN drops the box: PISANIO takes it up</i></p> <p>Thou takest up Thou know'st not what; but take it for thy labour: It is a thing I made, which hath the king Five times redeem'd from death: It is an earnest of a further good That I mean to thee. Tell thy mistress how The case stands with her; do't as from thyself.</p> <p><i>Exit PISANIO</i> A sly and constant knave,</p>
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Tuanku dengan perintahmu Lebih baik aku cekik diri sendiri*Keluar*

Adegan VI. Di Inggris. Di Ruang Istana Yang Lain.

NARATOR

Dan sekarang Iachimo sampai di Inggris untuk mencoba menggoda Imogen yang tak berdosa demi memenangkan taruhan dengan sibodoh Postumus Leonatus. (*Narator cari Iachimo ke dalam*).

Masuk IMOGEN

IMOGEN

Seorang ayah yang kejam dan ibutiri penipu;
Pelamar yang sangat bodoh kepada
seorang istri
Yang suaminya diasingkan; --Oh, suami itulah
Mahkota kesedihanku!

Not to be shaken; the agent for his master.
I have given him that Which, if he take,
shall quite unpeople her.

Exeunt QUEEN

PISANIO

And shall do:

But when to my good lord I prove untrue,
I'll choke myself: there's all I'll do for you.

Exit

SCENE VI. The same. Another room in the palace.

NARRATOR

And now Iacimo arrives in Britain to try and seduce the innocent Imogen and win his wager with the foolish Postumus Leonatus. (*Narrator brings Iachimo in*).

Enter IMOGEN

IMOGEN

A father cruel, and a step-dame false;
A foolish suitor to a wedded lady, That hath her
husband banish'd;-- O, that husband!

My supreme crown of grief! *Enter PISANIO and IACHIMO*

Madam, a noble gentleman of

<p><i>Masuk PISANIO dan IACHIMO</i></p> <p>PISANIO Tuan Putri, seorang bangsawandari Roma, diutuskan oleh Tuan sambilmembawa surat</p> <p>IACHIMO Yang terhormat Leonatus dalamkeadaan sihat Menghantarkan salam dan ucapansayang untuk Putri. <i>Menyerahkan sebuah surat</i></p> <p>IMOGEN Terima kasih Tuan; Saya terima kebaikan hati Tuan.</p> <p>IACHIMO [<i>Berbisik</i>] Dari luarnya saja, wanita ini sungguh luar biasa! Jika didalamnya ia seorang wanitalangka pikirannya, dia sendiri seekor burung istimewa, dan aku telah kalahtaruhan. Keberanian jadilah sahabatku!Dan senjatakanku dari ujung rambut sampai ke ujung kaki!</p> <p><i>Imogen membaca surat dan Narrator mengucapkan kata-katanya</i></p>	<p>Rome, Comes from my lord with letters.</p> <p>IACHIMO The worthy Leonatus is in safety And greets your highness dearly. <i>Presents a letter</i></p> <p>IMOGEN Thanks, good sir: You're kindly welcome.</p> <p>IACHIMO [<i>Aside</i>] All of her that is out ofdoor most rich! If she be furnish'd with a mind sorare, She is alone the Arabian bird, andI Have lost the wager. Boldness bemy friend! Arm me, audacity, from head tofoot! <i>Imogen reads the later and theNarrator speaks the words</i> 'He is one of the noblest note, tow hose kindnesses I am most infinitely tied. Reflect upon him accordingly, as you value your trust-- LEONATUS.'</p> <p>IMOGEN So far I read: But even the very middle of my heart Is warm'd by the rest, and takes it</p>
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<p>NARRATOR 'Ia adalah orang terhormat, kepadasiapa aku banyak berhutang karena kebbaikannya. Perlakukan dia sebagaimana seharusnya, sesuai janji kita berdua. -- LEONATUS.'</p> <p>IMOGEN Sejauh ini saya baca: tapi dari lubuk hati yang paling dalam Saya merasa berhutangbudi untuk menerimanya. Kedatangan Tuan disambutperasaan penuh sukacita.</p> <p>IACHIMO Terima kasih, Tuan putri yangpaling ayu. <i>[Berbisik ke penonton]</i>Apakah para lelaki sudah gila? Tidakkahmereka dianugerahi mata untuk membedakan bintang di langit dengan batu di pinggir laut?</p> <p>IMOGEN Apa yang mengganggu Tuan?Apa Tuan tidak sihat?</p> <p>IACHIMO Oh . . terima kasih, Tuan Putri;saya baik-baik saja. <i>Kepada PISANIO</i> Tolong, Tuan, bisa temui</p>	<p>thankfully. You are as welcome, worthy sir,as I Have words to bid you.</p> <p>IACHIMO Thanks, fairest lady. <i>(talks to theaudience)</i> What, are men mad? Hath naturegiven them eyes To see this vaulted arch, and therich crop Of sea and land, which candistinguish 'twixt The fiery orbs above and thetwinn'd stones Upon the number'd beach? andcan we not Partition make with spectacles soprecious 'Twixt fair and foul?</p> <p>IMOGEN What, dear sir, Thus raps you? Are you well?</p> <p>IACHIMO Thanks, madam; well. <i>To PISANIO</i> Beseech you, sir, desire My man's abode where I did leavehim: he Is strange and peevish.</p> <p>PISANIO I was going, sir, To give him welcome. <i>Exit</i></p> <p>IMOGEN</p>
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<p>hambaku di mana aku tinggalkannya:</p> <p>Dia agak aneh dan tidak beres.</p> <p>PISANIO Saya baru akan keluar, Tuan Untuk menjemputnya.</p> <p><i>Keluar</i></p> <p>IMOGEN Bagaimana dengan suami Tuan? Dia sihat?</p> <p>IACHIMO Sihat, Tuan Putri.</p> <p>IMOGEN Apakah suami ku bahagia? Sayaharap demikian.</p> <p>IACHIMO Lebih dari itu; tidak ada orang asing di sana Yang begitu bahagia dan ceria: iadijuluki Inggris Periang.</p> <p>IMOGEN Ketika ia masih disini, Ia cenderung bersedih</p> <p>IACHIMO Saya tidak pernah melihat dia bersedih. Dia memiliki seorang teman Prancis, lelaki bangsawan,, Yang, sepertinya, mencintai</p>	<p>Continues well my lord? His health, beseech you?</p> <p>IACHIMO Well, madam.</p> <p>IMOGEN Is he disposed to mirth? I hope he is.</p> <p>IACHIMO Exceeding pleasant; none a stranger there So merry and so gamesome: he is call'd</p> <p>The Briton reveller.</p> <p>IMOGEN When he was here, He did incline to sadness</p> <p>IACHIMO I never saw him sad. There is a Frenchman his companion, that, it seems, much loves a girl at home; he sighs while the jolly Briton-- Your lord, I mean--laughs from his free lungs, cries 'O, Can my sides hold, to think that man, who knows What woman is, yea, what she cannot choose But must be, will his free hours languish for Assured bondage?'</p> <p>IMOGEN Will my lord say so?</p> <p>IACHIMO</p>
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<p>seorang wanita di tanahairnya ; Sambil menggalakkan desahan tebalnya, Inggris Periang—Suamimu, maksudku – tertawa dengan leluasa, berteriakan, “O,aku tidak tahan, menyaksikan seorang sarjana, yang tahu apa sebenarnya wanita itu - mengorbankan masa bujangnya demi jaminan pengabdian cinta.”</p> <p>IMOGEN Betulkan suamiku mengatakandemikian?</p> <p>IACHIMO Ya, Putri, dengan penuh air mataketawa: Saya merasa sedikit kasihan juga.</p> <p>IMOGEN Kasihan terhadap apa?</p> <p>IACHIMO Dua insan.</p> <p>IMOGEN Saya mohon, Tuan, jawab, mengapa Tuan merasa kasihankepadaku?</p> <p>IACHIMO Kerana ada yang - Maksud saya — yang menikmati--tapi</p>	<p>Ay, madam, with his eyes in floodwith laughter: I am bound to pity too.</p> <p>IMOGEN What do you pity, sir?</p> <p>IACHIMO Two creatures heartily.</p> <p>IMOGEN I pray you, sir, Deliver with more opennness youranswers To my demands. Why do you pityme?</p> <p>IACHIMO That others do-- I was about to say--enjoy your--But It is an office of the gods to vengeit, Not mine to speak on 't.</p> <p>IMOGEN You do seem to know Something of me, or whatconcerns me: pray you,-- discover to me what both you spurand stop.</p> <p>IACHIMO Had I this cheek To bathe my lips upon; this hand,whose touch, Whose every touch, would forcethe feeler's soul To the oath of loyalty; this object,which</p>
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<p>terserah kepada dewata untuk menilai semuanya Dan bukan saya.</p> <p>IMOGEN Oh, Anda sepertinya sudah tahu Sesuatu tentang diriku: Aku mohon—katakan kepadaku apa yang ingin Tuan katakan. Tanpa ragu.</p> <p>IACHIMO <i>(Ke tepi)</i> Kalau saja aku bisa dapatkan pipi itu Untuk ku basahi dari bibirku; tangan itu, yang sentuhannya, Setiap sentuhannya, Akan memaksa yang disentuhnya merasakan ketagihan, dan bersumpah setia, Sasaran ini, benar-benar telah memenjarakan pandangan mata liarku, hanya ke satu tujuan; (Jika aku, yang hina ini, membasahi bibir para pelacur biar saja aku ditimpa segala siksanya.)</p> <p>IMOGEN Aku khawatir suamiku sudah lupa Inggris.</p> <p>IACHIMO</p>	<p>Takes prisoner the wild motion of mine eye, Fixing it only here; should I, damn'd then, Slaver with lips common strumpets, it were fit That all the plagues of hell should at one time Encounter such revolt.</p> <p>IMOGEN My lord, I fear, has forgot Britain. IACHIMO And himself.</p> <p>IMOGEN Let me hear no more.</p> <p>IACHIMO O dearest soul! Be revenged;</p> <p>IMOGEN Revenged! How should I be revenged?</p> <p>IACHIMO Should he make me live betwixt cold sheets, While he is vaulting variable ramps, In your despite, upon your purse? Revenge it. I dedicate myself to your sweet pleasure, More noble than that runaway to your bed, And will continue fast to your affection, Still close as sure.</p>
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<p>Dan dirinya sendiri</p> <p>IMOGEN Jangan teruskan lagi.</p> <p>IACHIMO Oh Putri! Lakukan pembalasan;</p> <p>IMOGEN Pembalasan! Bagaimana saya harus melakukan pembalasan?</p> <p>IACHIMO Kalau dia sampai membuatmu Tidur seorang diri dalam kedinginan lembaranmu , sementara dia bisa menikmati kehangatan tubuh wanita-wanita penggoda atas pembiayaanmu Lakukan pembalasan. Saya abdikan diri saya demikenikmatan manismu, lebih terhormat dari pengkhianat tempat tidurmu itu. Dan saya akan selalu setia kepadadirimu.</p> <p>IMOGEN Pisanio!</p> <p>IACHIMO Ijinkan hambamu mengecupbibirmu.</p>	<p>IMOGEN What, ho, Pisanio!</p> <p>IACHIMO Let me my service tender on yourlips.</p> <p>IMOGEN Away! I do condemn mine earsthat have So long attended thee. If thou werthonourable, Thou wouldst have told this talefor virtue, not For such an end thou seek'st. Thouwrong'st a gentleman, who is as far From thy report as thou fromhonour.</p> <p>What ho, Pisanio! The king my father shall be madeacquainted Of thy assault: What, ho, Pisanio!</p> <p>IACHIMO O happy Leonatus! I may say The credit that thy lady hath ofthee Deserves thy trust, and thy mostperfect goodness Her assured credit. Blessed liveyou long! A lady to the worthiest sir thatever Country call'd his! Give me your pardon. I have spoke this, to know if your</p>
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<p>IMOGEN Pergi!!! Aku muak dengan apayang ku dengar...</p> <p>Pisanio! Sang raja, ayahku, harus diberitahu tentang kejadian ini:Pisanio!</p> <p>IACHIMO Oh berbahagialah Leonatus! Semoga anda panjang umur! Punya seorang wanita yang paling menghormati suaminya Walaupun tak pernah diakui negaranya! Maafkan aku yang telah mengatakan ini, aku hanya ingin menguji kalau cinta kasih ini masih terpancang kokoh; dan akanmembuat suamimu, seperti apa adanya.</p> <p>IMOGEN Anda membuat pengampunan.</p> <p>IACHIMO Jangan marah, putri yangterhormat, saya telah cuba mengujimudengan bayangan Laporan keliru tentang suamimu ;Sebenarnya, ia seperti dewa di kalangan manusia</p>	<p>affiance Were deeply rooted; and shallmake your lord, That which he is, new o'er: and heis one The truest manner'd; such a holywitch That he enchants societies intohim; Half all men's hearts are his.</p> <p>IMOGEN You make amends.</p> <p>IACHIMO He sits 'mongst men like adescended god: Be not angry, most mighty princess, that I have adventured To try your taking a false report;which hath Honour'd with confirmation yourgreat judgment In the election of a sir so rare,</p> <p>IMOGEN All's well, sir: take my power i'the court for yours.</p> <p>IACHIMO My humble thanks. I had almostforgot To entreat your grace but in asmall request.</p> <p>IMOGEN Pray, what is't?</p> <p>IACHIMO Some dozen of us and your lord--</p>
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<p>IMOGEN Semuanya baik-baik, Tuan: percayalah atas keberadaan sayadi istana ini.</p> <p>IACHIMO Terima kasih. Saya hampir lupa untuk memohon kemurahanmu dengan sedikit permintaan.</p> <p>IMOGEN Katakan, apa itu?</p> <p>IACHIMO Sekitar dua belas orang dari kami termasuk suami putri - telah sepakat membeli sebuah hadiah untuk maharaja Caesar, Yang dihias batu-batu permata yang tidak ternilai dan berbentuksangat halus and istimewa. Semoga Putri bersedia untuk menyimpan dan menjaganya?</p> <p>IMOGEN Dengan senang hati; Dan saya bersedia menggadaikankehormatan demi keselamatan hadiah itu. Oleh karena suamiku juga sepakatdalam hal ini, Akan kusimpan di kamar tidurku.</p> <p>IACHIMO Hadiah itu ada dalam peti,</p>	<p>have mingled sums To buy a present for the emperorWhich I, the factor for the rest, have done</p> <p>In France: jewels Of rich and exquisite form; theirvalues great; May it please you To take them in protection?</p> <p>IMOGEN Willingly; And pawn mine honour for theirsafety: since My lord hath interest in them, Iwill keep them In my bedchamber.</p> <p>IACHIMO They are in a trunk, Attended by my men: I will makebold To send them to you, only for thisnight; I must aboard to-morrow.</p> <p>IMOGEN O, no, no.</p> <p>IACHIMO Yes, I beseech; or I shall short myword By lengthening my return. FromFrance I cross'd the seas on purpose andon promise To see your grace.</p> <p>IMOGEN I thank you for your pains:</p>
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Saya akan perintahkan dengan tegas
Untuk mengantarkannya ke kamartidur putri, hanya
untuk malam ini;
Karena saya harus berangkatbesok.

IMOGEN

Oh, jangan, jangan.

IACHIMO

Ya, saya mohon. Kalau aku putuskan janjiku akan ku
panjangkan kepulanganku. Dari Prancis aku sengaja
menyeberangilautan dengan janji untuk menemui
Tuan Putri

IMOGEN

Saya berterima kasih atas jerihpayah anda;
Tapi janganlah kembali besok!

IACHIMO

Oh, saya harus, Tuan Putri:
Oleh sebab itu aku mohon, kalauberkenan
Tulislah surat kepada suamimumalam nanti:

IMOGEN

Baik, saya akan tulis surat
Kirim peti anda ke kamarku; aku akan jaga
keamanannya.

But not away to-morrow!

IACHIMO

O, I must, madam:

Therefore I shall beseech you, if you please
To greet your lord with writing, do't to-night:

IMOGEN

I will write.

Send your trunk to me; it shall safe be kept,
And truly yielded you. You're every welcome.

Exeunt

Keluar

BABAK II

Adegan I. Di Inggris. Di depan Istana Cymbeline.

Koor

CLOTEN masuk dalam keadaan mabuk dan jatuh telungkup menimpa NARATOR yang berkata:

Inilah seorang lelaki bodoh yang lahir dari ibu yang jahat

Sungguh malang nasib sang putri, Putri mulia Imogen, apa yang bisa dikau harapkan,

Diantara seorang ayah dibawah perintah ibu tirimu yang serakah, Seorang pembujuk yang lebih menjijikkan dari pada pengasingan Suamimu tercinta,! Tetap pertahankan sikap mulia itu, Kejujuran hatimu,

Sambil menanti suami tercinta mudi pengasingan, *Cloten terantuk keluar stage dan berimprovisasi improvisasi melemparkan sumpah-sumpah kotor ke penonton.*

ACT II

SCENE I. Britain. Before Cymbeline's palace.

CHORUS

Enter CLOTEN drunk and falling over bumping into the NARRATOR who speaks:

That such a crafty devil as is his mother
Should yield the world this ass! Alas, poor princess,

Thou divine Imogen, what thou endurest,
Betwixt a father by thy step-dame govern'd,
A mother hourly coining plots, a wooer
More hateful than the foul expulsion is
Of thy dear husband, than that horrid act
Of the divorce he'd make! The heavens hold firm
The walls of thy dear honour, keep unshak'd
That temple, thy fair mind, that thou mayst stand,

To enjoy thy banish'd lord and this

<p>Babak II Adengan II.</p> <p>NARATOR <i>(Setelah menghentakkan dua jarinya lampu kecil menyala).</i></p> <p><i>IMOGEN lagi berbaring, membaca; seorang emban (pembantu Narator) menemaninya.</i></p> <p>IMOGEN Siapa di situ? Bibi Helen?</p> <p>EMBAN HELEN Saya, tuan Putri</p> <p>IMOGEN Jam berapa ini?</p> <p>EMBAN HELEN Menjelang tengah malam, nyonya.</p> <p>IMOGEN Berarti sudah tiga jam saya membaca: mataku terasa mengantuk: Lipat lembaran terakhir yang akubaca: saya pergi tidur: Jangan matikan lampunya,biarkan tetap menyala; Dan jika bibi bisa bangun pukulempat; Aku mohon, bibi bangunkan aku;</p>	<p>great land! <i>Cloten stumbles off the stage and improvises rude comments to the audience</i></p> <p>SCENE II. NARRATOR Now we are in Imogen's bedchamber in Cymbeline's palace. <i>(clicks his fingers and the soft lights, like candlelight perhaps, come on)</i> <i>IMOGEN in bed, reading; a Lady (Narrator assistant) attending IMOGEN</i></p> <p>Who's there? my woman Helen?</p> <p>Lady Please you, madam</p> <p>IMOGEN What hour is it?</p> <p>Lady Almost midnight, madam.</p> <p>IMOGEN I have read three hours then: mine eyes are weak: Fold down the leaf where I have left: to bed: Take not away the taper, leave it burning; And if thou canst awake by four o'clock, I prithee, call me. Sleep hath seized me wholly</p>
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<p>Ketika tidur, aku sering bisaterlalu lelap. <i>Emban keluar ruangan</i> Aku berserah demi keselamatanku, Oh Dewa. Dari para roh pengganggu danpenggoda malam Lindungi aku, Aku mohonkepadamu. <i>Tidur. IACHIMO keluar daridalam peti</i></p> <p>IACHIMO Ohh dikau yang paling cantik nanmenawan Dikau sungguh begitu anggun diatas ranjangmu itu! Ditaburi semerbak bunga-bunga leli segar, putih kulitmu melebihiputihnya sepraemu. Yang bisa kusentuh! Andai kucium, walau hanyasekali? Bibir Merah Permata ruby ,terjalin begitu serasinya! Nafasmu yang mengharumi seluruh ruangan: api lilin, menunduk kepadanya, bagaikaningin mengintip di balik kelopakmata yang indah itu.</p> <p>Di balik jendela-jendela, kelambu-kelambu putih dan biru langit, akan aku tulis semua: Semua gambar- gambar; semua jendela yang ada; semua yang menjadikan</p>	<p><i>Exit Lady</i> To your protection I commendme, gods. From fairies and the tempters ofthe night Guard me, beseech ye. <i>Sleeps. IACHIMO comes from thetrunk</i></p> <p>IACHIMO Oh fair and beaautiful How bravely thou becomest thybed, fresh lily, And whiter than the sheets! That Imight touch! But kiss; one kiss! Rubiesunparagon'd, How dearly they do't! 'Tis herbreathing that Perfumes the chamber thus: theflame o' the taper Bows toward her, and wouldunder-peep her lids, To see the enclosed lights, nowcanopied Under these windows, white andazure laced With blue of heaven's own tinct.I will write all down: Such and such pictures; there thewindow; such The adornment of her bed; thearras; figures, Why, such and such; and thecontents o' the story. Ah, but some natural notes about</p>
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<p>tempat tidurnya, karpet-karpetnya, patung-patung, dan segenap isi kamar tidurnya.</p> <p>Tapi bagaimana dengan isi pokok cerita. Nah sekarang gambaran tentang kemolekan tubuhnya, guna memperkuat dan memperkaya daftar catatanku.</p> <p>Oh tidur, dikau tiruan dari kematian, tetaplah lelap bersamanya, Jadikan dirinya merasa bagaikan patung-patung suci Yang terbaring disebuah tempat suci! Ayo lepas, lepas:</p> <p><i>Membuka gelang di tangannya</i> 'Ini sekarang milikku: dan sebagai bukti-bukti bagian luar Untuk mendukung bukti-bukti bagian dalam Untuk membangkitkan amarah suaminya. Di payudaranya sebelah kiri Terdapat sebuah tahi lalat, seperti warna merah di dalam bunga kunci surga:</p> <p>Rahasia ini akan membuat dia berpikir bahwa aku telah berhasil membuka dan mengambil barangnya yang paling berharga. Cukup sekian, mengapa harus ditambah lagi. Mengapa harus saya tulis ini,</p>	<p>her body, Would testify, to enrich mine inventory. O sleep, thou ape of death, lie dull upon her! And be her sense but as a monument, Thus in a chapel lying! Come off, come off.</p> <p><i>Taking off her bracelet</i> 'Tis mine; and this will witness outwardly, As strongly as the conscience does within, To the madding of her lord. On her left breast A mole cinque-spotted, like the crimson drops I' the bottom of a cowslip: this secret Will force him think I have pick'd the lock and ta'en The treasure of her honour. No more. To what end? Why should I write this down, that's riveted, Screw'd to my memory? To the trunk again, and shut the spring of it. Swift, swift, you dragons of the night, that dawn May bare the raven's eye! I lodge in fear; Though this a heavenly angel, hell is here.</p>
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<p>Ini bisa mengacaukan ingatanku?Sekarang kembali masuk peti lagi,akan kututup rapat penutupnya. Segeralah, engkau hantu penjagalam, datangkan pagi Tuk membuka mata burung- burung gagak, aku ketakutan disini, Walau Walau dia bagaikanbidadari khyangan, aku merasa sedang di neraka.</p> <p><i>Jam berdentang</i> Satu, Dua, Tiga: Waktu-waktu!<i>Kembali masuk ke dalam peti. Adegan berakhir</i></p> <p>BABAK II ADEGAN III. Di sebuah ruangan yang bersebarangan dengan kamarImogen. <i>Masuk CLOTEN dengan parapengiringnya</i></p> <p>CLOTEN Jika aku berhasilkan mendapat sigila Imogen, aku akan punya cukup emas. Hari sudah hampir pagi, bukan?</p> <p>Pengiring pertama. Sudah pagi, Tuan.</p> <p>CLOTEN Aku harap para pemusik segera datang. , aku disarankan untuk memainkan music setiap pagi untuknya, mereka katakan hal itu</p>	<p><i>Clock strikes</i> One, two, three: time, time! <i>Goes into the trunk.</i> <i>The scenecloses</i></p> <p>Scene III An ante-chamber adjoiningImogen's apartments. <i>Enter CLOTEN and Lord</i></p> <p>CLOTEN If I could get this foolish Imogen,I should have gold enough. It's almost morning, is't not? First Lord Day, my lord.</p> <p>CLOTEN I would this music would come: Iam advised to give her music o' mornings; they say itwill penetrate.</p> <p><i>Enter Musicians</i> Come on; tune: if you canpenetrate her with your fingering, so; we'll try with tonguetoo: if none will do, let her remain; but I'llnever give o'er. <i>SONG (Narrator's assistants sing)</i>Hark, hark! the lark at heaven's gate sings, And Phoebus 'gins arise, His steeds to water at thosesprings On chaliced flowers that lies; And winking Mary-buds beginTo ope their golden eyes:</p>
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<p>dapat membuatnya berghairah. .</p> <p><i>Masuk Pemain Musik</i> Ayo mulai: jika dengan kelincahan jari-jari kalian tidak bisa menghenyakkannya, coba dengan lidah; jika semuanya tidak berhasil, biarkan dia tetap bertahan, tapi aku tidak akan pernah menyerah.</p> <p><i>Nyanyian (para pengikut Naratormenyanyi)</i> Dengar, dengar, nyanyian para penghibur di pintu surga, Matahari pagi menjelang terbit, Sinarnya membasahi kuda-kuda dikolam Mangkuk-mangkuk bunga; kuncup marigold mulai mengembang Untuk membuka mata indah mereka: Dengan segala yang indah lainnya Juwitaku manis, bangunlah: Bangun, bangun.</p> <p>CLOTEN Sudah, pergi dari sini! . Jika ini berhasil,, itu artinya musik kalian bagus Tapi jika tidak, sebaiknya kalian belajar memasak saja. .</p> <p><i>Penganyi Keluar</i></p>	<p>With every thing that pretty is, My lady sweet, arise: Arise, arise.</p> <p>CLOTEN So, get you gone. If this penetrate, I will consider your music the better: if it do not, it is a vice in her ears. <i>Exeunt</i></p> <p><i>Singers Lord</i> Here comes the king. <i>Enter CYMBELINE and QUEEN</i> Good morrow to your majesty and to my gracious mother.</p> <p>CYMBELINE Attend you here the door of our stern daughter? Will she not forth?</p> <p>CLOTEN I have assailed her with music, but she vouchsafes no notice.</p> <p>CYMBELINE The exile of her minion is too new; She hath not yet forgot him</p> <p>QUEEN You are most bound to the king, Increase your services; so seem as if You were inspired to do those duties which You tender to her; that you in all obey her, Save when commanded to leave</p>
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<p>Pengiring Sri Baginda datang. <i>Masuk CYMBELINE dan PERMAISURI</i></p> <p>CLOTEN Selamat pagi yang mulia dan ibuku yang baik.</p> <p>CYMBELINE Kau ada di depan pintu putriku yang lagi murung? Apakah dia tidak marah nanti?</p> <p>CLOTEN Hamba telah coba menggugahnya dengan musik, tetapi dia sepertinya tak peduli.</p> <p>CYMBELINE Perpisahannya dari suami kecintaannya masih belum lama; Jadi, bayangan laki-laki itu belum terhapuskan.</p> <p>PERMAISURI Kau harus berterima kasih dengan Sri Baginda, Tingkatkan pengabdian; sehingga terkesan seakan-akan kau terinspirasi untuk menjalankan kewajiban-kewajiban, Karena cintamu kepadanya, dan menurutnya dalam segala hal, Tetap diam ketika diminta menjauhi dirinya Dan disitu kau kurang tanggap.</p>	<p>her company And therein you are senseless.</p> <p>CLOTEN Senseless! not so. <i>Enter a Messenger</i></p> <p>So like you, sir, ambassadors from Rome; The one is Caius Lucius.</p> <p>CYMBELINE A worthy fellow, Albeit he comes on angry purpose now; But that's no fault of his: we must receive him According to the honour of his sender; Our dear son, When you have given good morning to your mistress, Attend the queen and us; we shall have need To employ you towards this Roman. Come, our queen.</p> <p><i>Exeunt all but CLOTEN</i></p> <p>CLOTEN If she be up, I'll speak with her; if not, Let her lie still and dream.</p> <p><i>Knocks</i> By your leave, ho! I know her women are about her: what If I do line one of their hands? 'Tis gold</p>
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<p>CLOTEN Kurang tanggap! Aku tidak seperti itu.</p> <p><i>Masuk Utusan</i></p> <p>Utusan Yang mulia, ada utusan dari Roma; Kali ini bernama Caius Lucius.</p> <p>CYMBELINE Orang yang terpandang, Walau sekarang ia datang membawa amarah; Tapi itu bukan salah dia: kita harus terima dia Demi menghormati yang menugaskannya. Putraku, karena kau telah memberikan ucapan selamat pagi kepada kekasihmu, iringkan Sri Ratu dan kami; Kita butuhkan bantuanmu Dalam menemui orang Roma ini. Mari permaisuriku.</p> <p><i>Semuanya keluar kecuali CLOTEN</i></p> <p>CLOTEN Kalau dia bangun, Aku akan bicara kepadanya, Jika tidak Biarkan dia tetap terbaring sambil mimpi.</p> <p><i>Mengetuk Pintu</i> Oi, permissi! Hai, sayang? Aku tahu bibinya ada di dalam:</p>	<p>Which buys admittance; oft it doth; yea, and makes the true man kill'd and saves the thief; Nay, sometime hangs both thief and true man: what</p> <p>Can it not do and undo? <i>Knocks</i> By your leave. <i>Enter a Lady</i></p> <p>Lady Who's there that knocks?</p> <p>CLOTEN A gentleman.</p> <p>Lady No more?</p> <p>CLOTEN Yes, and a gentlewoman's son.</p> <p>Lady That's more Than some, whose tailors are as dear as yours, Can justly boast of. What's your lordship's pleasure?</p> <p>CLOTEN Your lady's person: is she ready?</p> <p>Lady Ay, To keep her chamber.</p> <p>CLOTEN There is gold for you; Sell me your good report. Lady How! my good name? or to report of you What I shall think is good?--The</p>
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<p>Gimana kalau aku berikan langsung emas ini kepadamereka? Emas ini pasti bisa membuatkumasuk, ; Ndak, kadangkala maling dan orang jujur sama-sama digantung;Semuanya serba mungkin, siapa tahu?</p> <p><i>Mengetuk Pintu</i> Oi!! Permisi!!</p> <p><i>Muncul Emban</i> EMBAN Siapa itu yang berteriak di luar? CLOTEN Seorang pria sejati . EMBAN O ya? CLOTEN Ya, putra kesayangan seorangRatu kerajaan. EMBAN Pakaian mahalmu sepertinya tidaksesuai dengan sikapmu.</p> <p>Apa yang Tuan inginkan?</p> <p>CLOTEN Tuan putrimu: apakah dia sudahsiapa?</p> <p>EMBAN Ya,sudah siap, siap untuk diam di dalam kamar.</p>	<p>princess! <i>Enter IMOGEN</i> CLOTEN Good morrow, fairest: sister, yoursweet hand. <i>Exit Lady</i> IMOGEN Good morrow, sir. You lay out toomuch pains For purchasing but trouble; thethanks I give Is telling you that I am poor ofthanks And scarce can spare them. CLOTEN Still, I swear I love you. IMOGEN If you swear still, yourrecompense is still That I regard it not. CLOTEN This is no answer. To leave you in your madness. IMOGEN Fools are not mad folks. CLOTEN Do you call me fool? IMOGEN As I am mad, I do: If you'll be patient, I'll no more bemad; That cures us both. I am muchsorry, sir, You put me to forget a lady'smanners.</p>
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<p>CLOTEN Ini ada emas untukmu; katakan padanya segala hal baiktentangku.</p> <p>EMBAN Yang mana itu! tidak ada hal baiktentangmu! – ini Tuan Putri!</p> <p><i>Masuk IMOGEN</i></p> <p>CLOTEN Selamat pagi, cantik, adindasayang, berikan aku tangan manismu.</p> <p><i>Emban keluar</i></p> <p>IMOGEN Selamat pagi Tuan. Kau telah terlalu banyak membuang uang hanya untuk mendapatkan derita. Ucapan terima kasih yang bisa kuberikan kepadamu hanyalah pemberitahuan bahwa aku orang yang tidak punya rasa terima kasih, Tidak ada yang mungkin aku berikan.</p> <p>CLOTEN Tapi aku kembali inginbersumpah bahwa akumencintaimu.</p> <p>IMOGEN Kau masih saja ucapkan sumpahitu, dan aku tetap tidak akan peduli.</p> <p>CLOTEN Itu bukan sebuah jawaban.</p>	<p>By the very truth of it, I care notfor you,</p> <p>CLOTEN You sin against Obedience, which you owe yourfather. For The contract you pretend with thatbase wretch, it is no contract, none:</p> <p>IMOGEN Profane fellow Wert thou the son of Jupiter andno more But what thou art besides, thouwert too base To be his groom:</p> <p>CLOTEN The foul fog rot him!</p> <p>IMOGEN He never can meet moremischance than come To be but named of thee. Hismeanest garment, That ever hath but clipp'd hisbody, is dearer In my respect than all the hairsabove thee, Were they all made such men.How now, Pisanio!</p> <p><i>Enter PISANIO</i></p> <p>CLOTEN 'His garment!' Now the devil--</p> <p>IMOGEN To Dorothy my woman hie thee presently--</p>
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<p>Untuk membebaskan dirimu dari semua kekalutan ini.</p> <p>IMOGEN</p> <p>Orang-orang kalut tidak tolol.</p> <p>CLOTEN</p> <p>Kau katakan aku tolol?</p> <p>IMOGEN</p> <p>Ya, ketika aku lagi marah:</p> <p>Kalau kau mau bersabar, Aku akan tidak marah lagi;</p> <p>Itu akan lebih baik untuk kita.</p> <p>Aku minta maaf Tuan,</p> <p>Tuan sudah membuatku lupa diri dengan tata krama orang wanita.</p> <p>Inti dari semuanya, aku tidak ada perasaan terhadap Tuan,</p> <p>CLOTEN</p> <p>Kau telah membuat dosa besar, menentang perintah ayahmu,</p> <p>Suatu balasan yang tak pantas kauberikan atas jasanya.</p> <p>Pekawinan yang telah kau lakukan dengan lelaki bangsat itu,</p> <p>Bukan sebuah ikatan, bukan:</p> <p>IMOGEN</p> <p>Dasar manusia tak punya sopan santun</p> <p>Walaupun kau putra Dewi Jupiter, yang tidak ada lagi,</p> <p>Namun dengan perilaku burukmu, kau akan akan terlalu rendah untuk menjadi pasangannya:</p> <p>CLOTEN</p> <p>Semoga kabut tebal menghancurkannya!</p>	<p>CLOTEN</p> <p>'His garment!'</p> <p>IMOGEN</p> <p>I am sprited with a fool.</p> <p>Frighted, and anger'd worse: go bid my woman</p> <p>Search for a jewel that too</p> <p>Casually</p> <p>Hath left mine arm: it was thy master's:</p> <p>I do think</p> <p>I saw't this morning: confident I Am</p> <p>Last night 'twas on mine arm;</p> <p>PISANIO</p> <p>'Twill not be lost.</p> <p>IMOGEN</p> <p>I hope so: go and search.</p> <p><i>Exit PISANIO</i></p> <p>CLOTEN</p> <p>You have abused me:</p> <p>'His meanest garment!'</p> <p>I will inform your father.</p> <p>IMOGEN</p> <p>Your mother too:</p> <p>She's my good lady, and will conceive, I hope,</p> <p>But the worst of me. So, I leave you, sir,</p> <p>To the worst of discontent.</p> <p><i>Exit</i></p> <p>CLOTEN</p> <p>I'll be revenged:</p> <p>'His meanest garment!' Well.</p> <p><i>Exit</i></p>
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IMOGEN

Tidak ada yang lebih parah yang mungkin terjadi padanya dari padadibicarakan oleh anda. Pakaian kumal yang selalu membungkus tubuhnya, lebih aku cintai dari pada sejuta orang seperti anda.

Ada apa, Pisanio! *Datang*

PISANIO CLOTEN

'Pakaian kumalnya! Sekarangpenjahatnya --

IMOGEN

Langsung saja ke bibi Dorothy.

CLOTEN

'Pakaian kumalnya!'

IMOGEN

Aku sedang berhadapan denganorang gila ini.

Dia telah membuatku benar-benarjengkel:

Sana temani bibi

Mencari perhiasan yang jaranglepas dari tanganku;

Hadiah dari Tuanmu;

Aku tidak temukan pagi ini: aku yakin tadi malam gelang itu masihada di tangan saya;

PISANIO

Semoga tidak hilang.

IMOGEN

Aku harap begitu: Pergi sana ikutmencarinya.

PISANIO Keluar

<p>CLOTEN Kau telah menghinaku:'Pakaian kumalnya' Kau akan kulaporkan kepadaayahmu.</p> <p>IMOGEN Kepada ibumu juga: Dia adalah teman yang baik, yangakan percaya, aku harap, tentang sesuatu yang paling buruk tentang diriku. Sekarang, kau aku tinggalkan, Untuk merasakan penghinaan yang paling buruk. <i>Pergi</i></p> <p>CLOTEN Akan kulakukan pembalasan:'Pakaian kumalnya!' Baik. <i>Pergi</i></p> <p>BABAK II Adegan IV. Di Roma. Di Rumah Philario.</p> <p>NARRATOR Lihat begitu cepat Iachimo bisa kembali ke Roma untuk mengolok-olok simalang Postumous Leonatus dengan akaljahat dan kebohongannya. <i>Masuk POSTHUMUS danPHILARIO</i> <i>Datang IACHIMO</i></p>	<p>SCENE IV. Rome. Philario's house.</p> <p>NARRATOR See how swiftly Iachimo has returned to Rome to dceive the hapless Postumous Leonatus withhis evil lies. <i>Enter POSTHUMUS andPHILARIO</i> <i>Enter IACHIMO</i></p>
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<p>POSTHUMUS LEONATUS Begitu cepat kau telah bisakembali ke negeri ini; Arus angin kencang rupanya telahmendorong perahumu Untuk membuat bisa melajukencang.</p> <p>PHILARIO Selamat datang Tuan.</p> <p>POSTHUMUS LEONATUS Aku harap jawaban singkat ataskegagalan Yang memaksamu untuk segerakembali</p> <p>IACHIMO Istrimu Benar-benar wanita paling cantikyang pernah aku lihat.</p> <p>POSTHUMUS LEONATUS Dan selain itu, dia adalah yangterbai</p> <p>IACHIMO Ini ada surat-surat untukmu.</p> <p>POSTHUMUS LEONATUS Isinya baik-baik saja, aku yakin.</p> <p>IACHIMO 'Kayaknya seperti itu.'</p> <p>PHILARIO Apakah Caius Lucius juga diistana Inggris? Ketika anda di sana? Aku khawatir perang terhadap Inggrisakan terjadi.</p> <p>IACHIMO Dia sedang ditunggu ketika itu,</p>	<p>POSTHUMUS LEONATUS The swiftest harts have posted youby land; And winds of all the comers kiss'dyour sails, To make your vessel nimble.</p> <p>PHILARIO Welcome, sir.</p> <p>POSTHUMUS LEONATUS I hope the briefness of youranswer made The speediness of your return.</p> <p>IACHIMO Your lady Is one of the fairest that I have look'd upon.</p> <p>POSTHUMUS LEONATUS And therewithal the best; or lether beauty Look through a casement to allurefalse hearts And be false with them.</p> <p>IACHIMO Here are letters for you.</p> <p>POSTHUMUS LEONATUS Their tenor good, I trust.</p> <p>IACHIMO 'Tis very like.</p> <p>PHILARIO Was Caius Lucius in the Britain court When you were there? I fear warwill come to Britain.</p> <p>IACHIMO</p>
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<p>Tapi aku tidak menemuinya.</p> <p>POSTHUMUS LEONATUS</p> <p>Semuanya masih baik-baik saja.</p> <p>Apakah permata masih berkilau seperti biasanya?</p> <p>Atau belum memudar untuk anda pakai?</p> <p>IACHIMO</p> <p>Kalau aku sampai kalah ,</p> <p>Aku akan kehilangan sesuatu berharga besar berupa emas.</p> <p>Dan aku akan melakukan dua perjalanan jauh seperti itu, untuk menikmatinya malam yang kedua kalinya seperti yang aku rasakan di Inggris; untuk cincin yang sudah ku menangkan..</p> <p>POSTHUMUS LEONATUS</p> <p>Kau baru tahu tidak mudah mendapatkan batu permata itu.</p> <p>IACHIMO</p> <p>Bukan, bahkan sangat mudah seperti istrimu.</p> <p>POSTHUMUS LEONATUS</p> <p>Kau jangan banyak bergurau Di atas semua kegagalanmu:</p> <p>IACHIMO</p> <p>Sekarang aku buktikan, aku telah memenangkan dia, begitu juga cincinmu. Tapi jangan menyalahkanku, karena yang kulakukan adalah atas izin kalian berdua.</p> <p>POSTHUMUS LEONATUS</p> <p>Baik jika kau mampu buktikan,</p>	<p>He was expected then,</p> <p>But not approach'd.</p> <p>POSTHUMUS LEONATUS</p> <p>All is well yet.</p> <p>Sparkles this stone as it was wont?</p> <p>or is't not</p> <p>Too dull for your good wearing?</p> <p>IACHIMO</p> <p>If I had lost it,</p> <p>I should have lost the worth of it in gold.</p> <p>I'll make a journey twice as far, to Enjoy</p> <p>A second night of such sweet shortness which</p> <p>Was mine in Britain, for the ring is won.</p> <p>POSTHUMUS LEONATUS</p> <p>The stone's too hard to come by.</p> <p>IACHIMO</p> <p>Not a whit,</p> <p>Your lady being so easy.</p> <p>POSTHUMUS LEONATUS</p> <p>Make not, sir,</p> <p>Your loss your sport: I hope you know that we</p> <p>Must not continue friends.</p> <p>IACHIMO</p> <p>Good sir, we must,</p> <p>I now Profess myself the winner of her honour,</p> <p>Together with your ring; and not the wronger</p> <p>Of her or you, having proceeded</p> <p>But</p>
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<p>bahwa kau telah berdua di tempat tidurnya, tangan dan cincin ini menjadi milikmu; Jika tidak, kau telah melukai kehormatannya, dan menang atau kalah, pedangmu atau pedangku, atau kita tinggalkan pedang kita berdua kepada siapa saja yang akan mendapatkannya.</p> <p>IACHIMO</p> <p>Pertama, kamar tidurnya-- Dimana, aku sumpah, aku tidak bisa tidur, namun aku mengaku aku dapat melihat suatu yang indah—ia tergantung dengan tenunan sutra dan perak.</p> <p>POSTHUMUS LEONATUS</p> <p>Ini betul; Dan ini mungkin saja kau pernah dengar disini, dari aku, Atau oleh orang lain.</p> <p>IACHIMO</p> <p>Tempat perapian Ada dibagian selatan kamar, dan hiasannya Seorang dewi yang sedang mandi:</p> <p>POSTHUMUS LEONATUS</p> <p>Ini adalah sesuatu biasa dikatakan orang</p> <p>IACHIMO</p> <p>Langit-langit tempat tidurnya dihiasi</p> <p>patung-patung emas berbentuk malaikat.</p> <p>, aku hampir lupa, Di sekitar</p>	<p>By both your wills.</p> <p>POSTHUMUS LEONATUS</p> <p>If you can make't apparent That you have tasted her in bed, my hand And ring is yours; if not, the foul opinion You had of her pure honour gains or loses Your sword or mine, or masterless leaves both To who shall find them.</p> <p>IACHIMO</p> <p>First, her bedchamber,-- Where, I confess, I slept not, but profess Had that was well worth watching--it was hang'd With tapestry of silk and silver;</p> <p>POSTHUMUS LEONATUS</p> <p>This is true; And this you might have heard of here, by me, Or by some other.</p> <p>IACHIMO</p> <p>The chimney Is south the chamber, and the chimney-piece A goddess bathing:</p> <p>POSTHUMUS LEONATUS</p> <p>This is a thing much spoke of.</p> <p>IACHIMO</p> <p>The roof o' the chamber With golden cherubins is fretted: around her fireplace</p>
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<p>perapiannya - terdapat dua buah malaikat cinta yang buta terbuat dari perak.</p> <p>POSTHUMUS LEONATUS</p> <p>Ini soal kehormatannya! Sekarang katakan bahwa kau memang benar telah melihat semuanya ini, penggambaran tentang apa yang ada di kamartidurnya belum bisa dijadikan jaminan bagimu untuk memenangkan taruhan ini.</p> <p>IACHIMO</p> <p>Baik, jika kau masih ragu, <i>Memperlihatkan gelang tangan</i> Aku minta persetujuanmu untuk memperlihatkan perhiasan ini: lihat! Ia sudah bebas: dan harus dikawinkan dengan cincin berlianmu; Akan aku simpan mereka.</p> <p>POSTHUMUS LEONATUS</p> <p>Ya Tuhan!</p> <p>IACHIMO</p> <p>Tuan—Aku berterima kasih kepadanya—karena: Dia cabut gelang itu dari tangannya; lalu diberikan kepadaku dan mengatakan sudah tidak mencintainya lagi.</p> <p>POSTHUMUS LEONATUS</p> <p>Barangkali dia melepaskannya Untuk dikirim kepadaku.</p> <p>IACHIMO</p>	<p>I had forgot them--were two blind Cupids Of silver.</p> <p>POSTHUMUS LEONATUS</p> <p>This is her honour! Let it be granted you have seen all this, the description Of what is in her chamber nothing saves The wager you have laid.</p> <p>IACHIMO</p> <p>Then, if you can, <i>Showing the bracelet</i> Be pale: I beg but leave to air this jewel; see! And now 'tis up again: it must be married To that your diamond; I'll keep them.</p> <p>POSTHUMUS LEONATUS</p> <p>Ye gods.</p> <p>IACHIMO</p> <p>Sir--I thank her--that: She stripp'd it from her arm; she gave it me, and said She prized it once.</p> <p>POSTHUMUS LEONATUS</p> <p>May be she pluck'd it off To send it me.</p> <p>IACHIMO</p> <p>She writes so to you, doth she?</p> <p>POSTHUMUS LEONATUS</p> <p>O, no, no, no! 'tis true. Here, take this too; <i>Gives the ring</i></p>
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<p>Apakah dia ada mengatakan seperti itu dalam suratnya? POSTHUMUS LEONATUS Oh tidak, tidak, tidak! Ini, ambillah; <i>Menyerahkan cincin</i> Membuat aku muak melihatnya. PHILARIO Sabar Tuan, Ambil kembali cincin anda; ini belum tentu dimenangkan. Mungkin dia kehilangan gelang itu; atau siapa tahu ada salah satu bibinya, Yang disuap, lalu mencuri bendaini darinya. POSTHUMUS LEONATUS Tepat sekali; Kembalikan cincinku: IACHIMO Demi Dewa Jupiter, Aku dapatkan ini dari tangannya. POSTHUMUS LEONATUS Dengarkan, dia bersumpah demi Dewa Jupiter, 'Apakah ini betul—ndak, pegang cincinnya—ini betul: Aku yakin. Dia tak mungkin hilangkan itu: bibi-bibinya semuanya disumpah untuk kesetiaan dan kemuliaan:--mereka disogok untuk mencurinya? Dan oleh orang asing?—Tidak, iatelah menikmati tubuhnya: Dasar PELACUR!</p>	<p>It ill's me to look on't. Let there be no honour Where there is beauty; truth, where semblance; love, Where there's another man: the vows of women Of no more bondage be, to where they are made, Than they are to their virtues; which is nothing. O, above measure false! PHILARIO Have patience, sir, And take your ring again; 'tis not yet won: It may be probable she lost it; or Who knows if one of her women, being corrupted, Hath stol'n it from her? POSTHUMUS LEONATUS Very true; And so, I hope, he came by't. IACHIMO By Jupiter, I had it from her arm. POSTHUMUS LEONATUS Hark you, he swears; by Jupiter he swears. 'Tis true:--nay, keep the ring--'tis true: I am sure She would not lose it: her attendants are All sworn and honourable:--they induced to steal it! And by a stranger!--No, he hath enjoyed her:</p>
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<p>Ambil kemenanganmu; dan pergilah ke neraka bersamanya.IACHIMO</p> <p>Jika anda ingin tahu kenikmatan lebih dalam, dibawahsusunya— Yang nikmat untuk diremas— terdapat sebuah tahi lalat, Sangat bangga dengan keberadaannya. Aku sumpah, Aku menciumnya , yang memberikan ku rasa lapar untukmenikmatinya lagi, walaupun sudah kenyang. Apakah kau ingatada tanda itu pada tubuhnya?</p> <p>POSTHUMUS LEONATUS</p> <p>Andaikan ia ada disini, akan potong-potong sekujur tubuhnya!Aku akan pergi kesana untuk melakukan itu, di istana, dihadapan ayah-nya, akan aku lakukan sesuatu.</p> <p><i>Keluar</i></p> <p>PHILARIO</p> <p>Kau telah memenangkannya: Mari ikuti dia, pastikan dia tidakmenyakiti dirinya sendiri dalam kemarahannya.</p> <p>IACHIMO</p> <p>Dengan segala niat baikku. <i>Berangkat</i></p> <p>BABAK II Adegan V.</p>	<p>She hath bought the name ofwhore thus dearly. There, take thy hire; and all thefiends of hell Divide themselves between you!</p> <p>IACHIMO</p> <p>If you seek For further satisfying, under herbreast-- Worthy the pressing--lies a mole,right proud Of that most delicate lodging: bymy life, I kiss'd it; and it gave me presenthunger To feed again, though full. You doremember This stain upon her?</p> <p>POSTHUMUS LEONATUS</p> <p>Ay, and it doth confirm Another stain, as big as hell canhold, Were there no more but it. If you will swear you have notdone't, you lie; And I will kill thee, if thou dostdeny Thou'st made me cuckold.</p> <p>IACHIMO</p> <p>I'll deny nothing.</p> <p>POSTHUMUS LEONATUS</p> <p>O, that I had her here, to tear herlimb-meal! I will go there and do't, i' thecourt, before</p>
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Roma. Ruangan Lain Dalam Ruman Philario.

Masuk POSTHUMUS LEONATUS

POSTHUMUS LEONATUS

Oh Tuhan, bagaimana aku harus lakukan pembalasan, pembalasan! Dia tidak memberikan apa yang harus kudapatkan sebagai suami, Aku kira dia wanita semurni salju, yang putih bersih, sebelum mencair, Ohh . . setan semuanya! Muka pucat Iachimo, dalam satu jam—ternyata karena itu! Bahkan kurang—mengapa hanya untuk kali pertama dia sudah mendapatkan apa yang dia inginkan?—Mungkin saja dia tidak mengatakan apa-apa, tetapi seperti babi kelaparan, sambil menjerit 'ohh' lalu menimpahinya; dan tidak mendapat perlawanan. Kalau saja aku dapatkan perilaku wanita seperti itu dalam diriku akan segera kukeluarkan dan kurobek-robek, Pokoknya, semua pikiran-pikiran menjijikkan datang dari dia, Penipuan, balas dendam, berubah-ubah pendirian, Singkatnya semua yang menjengkelkan dari dia.

Her father. I'll do something--
Exit

PHILARIO

You have won:

Let's follow him, and pervert the present wrath

He hath against himself.

IACHIMO

With all my heart.

Exeunt

SCENE V. Another room in Philario's house.

Enter POSTHUMUS LEONATUS

POSTHUMUS LEONATUS

O, vengeance, vengeance! Me of my lawful pleasure she restrain'd

and I thought her

As chaste as unsunn'd snow. O, all the devils!
This yellow Iachimo, in an hour,--wast not?--
Or less,--at first?--perchance he spoke not, but,
Like a full-acorn'd boar, a German one,
Cried 'O!' and mounted; found no opposition.

Could I find out

The woman's part in me! be it lying, note it,

The woman's; flattering, hers;

<p>Tapi biarkan, semuanya itu hanya neraka yang tahu. <i>Keluar</i></p> <p>BABAK III Adegan I. Inggris. Di Sebuah Ruangan Istana Cymbeline.</p> <p><i>Masuk dalam busana resmi, CYMBELINE, PERMAISURI, CLOTEN, serta para bangsawandari satu pintu, dari pintu yang lain, CAIUS LUCIUS dan para pengiringnya</i></p> <p>CYMBELINE Sekarang katakan, apa yang Kaisar Augustus inginkan darikami?</p> <p>CAIUS LUCIUS Ketika Kaisar Julius, di Inggris dan menjajahnya, Paman tuanku menyanggupi untuk membayar upeti kepada Roma, Tiga ribu keping emas setiap tahun, yang belakangan ini tuan tidak bayar.</p>	<p>deceiving, hers; Lust and rank thoughts, hers, hers; revenges, hers; Ambitions, covetings, change of prides, disdain, All faults that may be named, nay, that hell knows. <i>Exit</i></p> <p>ACT III SCENE I. Britain. A hall in Cymbeline's palace.</p> <p><i>Enter in state, CYMBELINE, QUEEN, CLOTEN, and Lords at one door, and at another, CAIUS LUCIUS and Attendants</i> CYMBELINE Now say, what would Augustus Caesar with us?</p> <p>CAIUS LUCIUS When Julius Caesar, was in this Britain And conquer'd it, thine uncle granted Rome a tribute, Yearly three thousand pounds, which by thee lately Is left untender'd.</p> <p>QUEEN And Shall be so ever.</p> <p>CLOTEN Britain is</p>
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<p>PERMAISURI</p> <p>Agar tuan tidak bertanya-tanya, Upeti itu tidak akan dibayar selamanya.</p> <p>CLOTEN</p> <p>Inggris adalah negara merdeka; Dan tidak akan membayar apa- apa.</p> <p>Mengapa ada upeti? Mengapa kami harus bayar upeti? Tapi jika Kaisar bisa menyembunyikan matahari dari kami dengan selimutnya, atau menyimpan bulan dikantongnya, kami akan bayar pajak untuk penerangan: Jika tidak, Tuan, tidak ada lagi upeti, aku mohon pengertian Tuan.</p> <p>CYMBELINE</p> <p>Tuan harus tahu, Sejak penghinaan bangsa Roma yang memaksakan upeti dari kami, kami bebas:</p> <p>CAIUS LUCIUS</p> <p>Maafkan saya Cymbeline, Saya hanya menyampaikan perintah Kaisar Augustus-- Musuh tuan: jika tetap menolak, Atas nama Kaisar dengan ini saya menyatakan perang melawan Inggris; Tunggulah serangan Roma yang tak akan tuan mampu bendung. Sekarang saya mohon diri, saya ucapkan terima kasih</p>	<p>A world by itself; and we will nothing pay hand. Why tribute? why should we pay tribute? If Caesar can hide the sun from us with a blanket, or put the moon in his pocket, we will pay him tribute for light; else, sir, no more tribute, pray you now.</p> <p>CYMBELINE</p> <p>You must know, Till the injurious Romans did extort This tribute from us, we were free:</p> <p>CAIUS LUCIUS</p> <p>I am sorry, Cymbeline, That I am to pronounce Augustus Caesar-- thine enemy: Receive it from me, then: war and confusion In Caesar's name pronounce I 'gainst thee: look For fury not to be resisted. Thus defied, I thank thee for myself.</p> <p><i>Exeunt</i></p>
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<p>kepadamu. <i>Keluar</i> BABAK III Adegan II. DiRuangan Lain Istana.</p> <p><i>Masuk NARRATOR</i> Aku bawa dua surat dari tuannya untuk Pisanio si abdi setia. Aku curiga apa isi surat ini.</p> <p><i>Masuk PISANIO</i> PISANIO Apa? Karena berbuat serong? Mengapa tuan tidak tulis siapa jahanam yang telah menuduhnya? Leonatus, Oh dewa! Sebuah fitnah yang sungguh kejam. Telah sampai ke telinga Tuan. Bahwa istri Tuan tidak setia! Tidak mungkin: Oh Tuan! Pandangan Tuan terhadap diasekarang sudah serendah nasib Tuan. Mengapa saya harus membunuhnya? Karena dasar rasa hormat, bakti, dan sumpah yang telah kuucapkan, Tuan bisa memerintahkan saya untuk melakukan ini? Aku, dia? . . . dan darahnya? Jika tahu begini akibat dari memberi pelayanan baik, tak perlu aku menjadi abdi yang</p>	<p>SCENE II. Another room in the palace.</p> <p><i>Enter NARRATOR</i> I bring two letters from his master to Pisanio the faithful servant. I fear the news within.</p> <p><i>Enter PISANIO</i> PISANIO How? of adultery? Wherefore write you not What monster's her accuser? Leonatus, O master! what a strange infection! Is fall'n into thy ear Disloyal! No: O my master! Thy mind to her is now as low as were Thy fortunes. How! that I should murder her? Upon the love and truth and vows which I Have made to thy command? I, her? her blood? If it be so to do good service, never Let me be counted serviceable. NARRATOR reads the letter 'Do't: the letter that I have sent her, by her own</p>
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<p>baik.</p> <p>NARATOR <i>membaca surat</i></p> <p>'Laksanakan: perintah surat yang aku berikan kepadanya yang berarti dia, atas kehendaknya sendiri, akan memberikan jalan kepadamu'</p> <p>PISANIO</p> <p>Oh . . surat kurang ajar!</p> <p>Hitammu seperti tinta yang tertulis padamu!</p> <p>Lihat, dia datang.</p> <p><i>Masuk IMOGEN</i></p> <p>IMOGEN</p> <p>Hai, Pisanio!</p> <p>PISANIO</p> <p>Putri, ini ada surat dari Tuan.</p> <p>IMOGEN</p> <p>Siapa? Tuanmu? Suamiku, Leonatus!</p> <p>Dewa, semoga kabar baik!</p> <p>NARATOR <i>Membaca</i></p> <p>'Keadilan, dan kemarahan ayahmu, kalau saja ia berhasil menangkapku di kerajaannya, tak sekejap apa yang telah kau lakukan terhadap diriku,</p> <p>Aku hanya berharap, kau mau menatapku lagi sehingga hidupku bisa bergairah kembali. Sekarang ada di</p> <p>Milford-Haven:</p> <p>Apapun hasrat cintamu yang muncul, jalankan saja.</p>	<p>command</p> <p>Shall give thee opportunity.'</p> <p>PISANIO</p> <p>O damn'd paper!</p> <p>Black as the ink that's on thee!</p> <p>Lo, here she comes.</p> <p><i>Enter IMOGEN</i></p> <p>IMOGEN</p> <p>How now, Pisanio!</p> <p>PISANIO</p> <p>Madam, here is a letter from my lord.</p> <p>IMOGEN</p> <p>Who? thy lord? that is my lord, Leonatus!</p> <p>Good news, gods!</p> <p>NARRATOR <i>Reads</i></p> <p>'Justice, and your father's wrath, should he take me in his dominion, could not be so cruel to me, as you, O the dearest of creatures, would even renew me with your eyes. Take notice that I am in Milford-Haven: what your own love will out of this advise you, follow. So he wishes you all happiness, that remains loyal to his vow, and your, increasing in love,</p> <p>LEONATUS POSTHUMUS.'</p> <p>IMOGEN</p> <p>O, for a horse with wings! Hear'st</p>
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<p>Dia mendoakanmu kebahagiaan, yang tetap setia akan janjinya, dan cintanya ke padamu. LEONATUS POSTHUMUS.'</p> <p>IMOGEN</p> <p>Aku harap aku bisa terbang! Kau dengar itu, Pisanio?</p> <p>Tuan ada di Milford-Haven: baca ini, dan beritahu aku, Berapa jauh Milford dari sini. Kumohon beritahu aku, Berapa jauh kita bisa lalui setiap jamnya?</p> <p>PISANIO</p> <p>Dari pagi hingga malam bisa tiga puluh lima (kilo), Putri, itu sudah cukup untuk putri:</p> <p>IMOGEN</p> <p>Seseorang yang akan menjemput kematianannya tidak akan berjalan sepelan itu!</p> <p>PISANIO</p> <p>Putri, sebaiknya Putri pikirkan ini baik-baik,</p> <p>IMOGEN</p> <p>Aku bisa lihat jelas jauh di depan: tidak di kiri, di kanan, juga tidak di belakang, mereka terbungkus kabut, sehingga aku tidak bisa melihatnya. Kumohon, teruslah maju, ikuti permintaanku: Tak ada lagi yang bisa diucapkan, Hanya jalan menuju Milford yang ingin kutuju.</p>	<p>thou, Pisanio?</p> <p>He is at Milford-Haven: read, and tell me</p> <p>How far 'tis thither.</p> <p>How many score of miles may we well ride</p> <p>'Twixt hour and hour?</p> <p>PISANIO</p> <p>One score 'twixt sun and sun, Madam, 's enough for you:</p> <p><i>Aside</i></p> <p>and too much too.</p> <p>IMOGEN</p> <p>Why, one that rode to's execution, man,</p> <p>Could never go so slow:</p> <p>PISANIO</p> <p>Madam, you're best consider.</p> <p>IMOGEN</p> <p>I see before me, man: nor here, nor here,</p> <p>Nor what ensues, but have a fog in them,</p> <p>That I cannot look through. Away, I prithee;</p> <p>Do as I bid thee: there's no more to say,</p> <p>Accessible is none but Milford way.</p> <p><i>Exeunt</i></p>
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Keluar

BABAK III Adegan III.

Wales: Sebuah desa pegunungan dengan gua.

NARATOR

Betapa sulitnya, menyembunyikan cahaya alam! Anak-anak muda ini tidak tahu bahwa mereka adalah putra raja: Juga Cymbeline tak pernah membayangkan mereka masih hidup.

Mereka mengira Belarius ayah mereka; karena dialah yang telah membesarkan selama ini.

Walaupun mereka telah lama hidup di sebuah gua yang sempit dan pengap, pikiran dan angan-angan mereka sangat melambung tinggi.

Berada di tengah-tengah kalangan orang miskin mereka memiliki jiwa dan semangat seorang pangeran.

Masuk, dari gua, BELARIUS; GUIDERIUS, diikuti ARVIRAGUS

Kalau cuaca cerah begini, tidak baik tinggal di dalam, apa lagi dalam rumah beratap rendah seperti milik kita! Agak membungkuk anak-anakku; pintu ini mengajarkanmu bagaimana harus

SCENE III. Wales: a mountainous country with a cave.

NARRATOR

How hard it is to hide the sparks of nature!
These boys know little they are sons to the king;
Nor Cymbeline dreams that they are alive.
They think they are sons of good Belarius; and though train'd

up thus meanly

I' the cave wherein they bow, their thoughts do hit
The roofs of palaces, and nature prompts them
In simple and low things to prize it much

Beyond the trick of others.

Enter, from the cave, BELARIUS; GUIDERIUS, and ARVIRAGUS

following

BELARIUS

A goodly day not to keep house, with such
Whose roofs as low as ours! Stoop, boys;
this gate

Instructs you how to adore the

<p>menyembah surga, menghormat untuk menyongsong pagi; Selamat datang sorga yang cerah!</p> <p>GUIDERIUS</p> <p>Selamat, pagi Tuhan!</p> <p>ARVIRAGUS</p> <p>Selamat, pagi sorga!</p> <p>BELARIUS</p> <p>Sekarang untuk perburuan kita akan ke gunung:</p> <p>Kau harus naik ke gunung itu; Ketika di atas, kau akan melihatku seperti seekor burung gagak, Lalu kau bisa ingat kembali cerita- cerita yang aku berikan selama ini tentang istana, seorang pangeran, juga strategi dalam perang.</p> <p>Oh, kehidupan kita disini Lebih mulia dari pergi ke istana hanya Lebih kaya dari tidak berbuat apa- apa Lebih membanggakan dari pada bergulat cuma-cuma untuk memperebutkan kemuliaan:</p> <p>GUIDERIUS</p> <p>Ayah bicara atas dasar pengalaman; bagaimana dengan kami?</p> <p>Ibarat burung, yang tidak pernah terbang keluar dari sarang ini, juga tidak tahu bagaimana tempat lain.</p> <p>Mungkin saja hidup seperti ini yang terbaik,</p>	<p>heavens and bows you</p> <p>To a morning's holy office: Hail, thou fair heaven!</p> <p>GUIDERIUS</p> <p>Hail, heaven!</p> <p>ARVIRAGUS</p> <p>Hail, heaven!</p> <p>BELARIUS</p> <p>Now for our mountain sport: up to yond hill;</p> <p>When you above perceive me like a crow,</p> <p>And you may then revolve what tales I have told you</p> <p>Of courts, of princes, of the tricks in war:</p> <p>O, this life here</p> <p>Is nobler than attending for a cheque,</p> <p>Richer than doing nothing for a bauble,</p> <p>Prouder than rustling in unpaid- for silk:</p> <p>GUIDERIUS</p> <p>Out of your proof you speak: we, poor unfledged,</p> <p>Have never wing'd from view o' the nest, nor know not</p> <p>What air's from home. Haply this life is best,</p> <p>but unto us it is a cell of ignorance.</p> <p>ARVIRAGUS</p> <p>What should we speak of</p> <p>When we are old as you? We have</p>
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<p>Tapi buat kami, seperti dikurung di sebuah sel tahanan.</p> <p>ARVIRAGUS</p> <p>Apa yang bisa kami ceritakan Ketika nanti kami setua ayah? Kami tidak pernah melihat apa- apa;</p> <p>BELARIUS</p> <p>Apakah yang kau maksudkan bahwa ayah disukai raja Cymbeline, dan kapan saja orang membicarakan tentang pasukan perang, nama ayah selalu ada di dalamnya. Ayah ibarat sebuah pohon yang cabangnya melengkung ke tanah penuh dengan buah: namun di suatu malam, sebuah badai atau perampok, sebut apa saja yang kau suka, menggoyang kencang semua buahku, termasuk daunku, tinggal aku yang harus berhadapan dengan cuaca ganas.</p> <p>GUIDERIUS</p> <p>Kesayangan yang tak abadi!</p> <p>BELARIUS</p> <p>Aku tak merasa berbuat kesalahan, Tetapi ada dua penjahat, bersumpah di hadapan Cymbeline Melaporkan aku telah bersekongkel dengan orang-orang Roma: hal ini yang mengakibatkan pembuanganku,</p>	<p>seen nothing;</p> <p>BELARIUS</p> <p>How you speak! Cymbeline loved me, And when a soldier was the theme, my name Was not far off: then was I as a Tree Whose boughs did bend with fruit: but in one night, A storm or robbery, call it what you will, Shook down my mellow hangings, nay, my leaves, And left me bare to weather.</p> <p>GUIDERIUS</p> <p>Uncertain favour!</p> <p>BELARIUS</p> <p>My fault being nothing, But that two villains, swore to Cymbeline I was a traitor with the Romans: So Follow'd my banishment, and this twenty years This rock and these demesnes have been my world; But up to the mountains! <i>Exeunt GUIDERIUS and ARVIRAGUS</i> O Cymbeline! heaven and my conscience knows Thou didst unjustly banish me: whereon, At three and two years old, I stole</p>
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dan telah selama dua puluh tahun bukan saja gua berkarang ini dan alam sekitarnya yang menjadi duniaku;

Tetapi hingga ke atas bukit!

GUIDERIUS dan ARVIRAGUS

Keluar

Oh Cymbeline! Tuhan dan kebenaran tahu, kau telah membuang aku secara tidak adil: oleh sebab itu, dalam usia tiga dandua tahun, aku culik anak-anakmu, dengan maksud memutus pewarisan taktamu, sebagai balasan atas perbuatan tidak adilmu telah membuang diriku dari tanah tanah kelahiranku.

Permainan baru mulaiCymberline.

Exit

BABAK III Adegan IV.

Sebuah Desa DekatMilford-Haven.

Masuk PISANIO dan IMOGEN

IMOGEN

Kau katakan, setelah turun dari kuda, kita telah sampai di tujuan. Apakah kita sudah sampai: Dimana Posthumus? Apa yang sedang kau pikirkan, sehingga memandangu seperti itu?

Ada apa Pisano?

Mengapa kau serahkan surat ini,

your babes;

Thinking to bar thee of succession,
as

Thou reft'st me of my landsThe game is
up.

Exit

SCENE IV. Country near Milford-Haven.

Enter PISANIO and IMOGEN

IMOGEN

Thou told'st me, when we came from horse, the
place

Was near at hand: Where is Posthumus? What is in
thy mind, That makes thee stare thus?

What's the matter?

Why tender'st thou that paper tome, with

A look untender?

<p>dengan pandangan garang?</p> <p>PISANIO</p> <p>Silahkan kau baca surat itu;</p> <p>Kau akan tahu, bahwa alku sedang tertekan,</p> <p>orang hidup yang sedang bernasib malang.</p> <p>NARATOR</p> <p>[Memaca] 'Dikau wanitaku, Pisanio, telah bermain Melalukan perbuatan melacur di tempat tidurku;</p> <p>Bagianmu, Pisanio, kau berbuat untukku.</p> <p>Gunakan tanganmu sendiri untuk mencabut nyawanya,</p> <p>Akan kuberikan kesempatan di Milford-Haven.</p> <p>Dia punya suratku untuk maksud ini.</p> <p>IMOGEN</p> <p>Berbuat onar di tempat tidur!</p> <p>Keonaran apa yang lakukan di tempat tidurmu?</p> <p>Setiap aku berbaring disana, selalu yang kupikir adalah dirimu?</p> <p>PISANIO</p> <p>Sungguh menyedihkan, putri!</p> <p>IMOGEN</p> <p>Berbuat serong! Kau adalah saksinya bahawa aku tidak bersalah: Iachimo,</p> <p>kau menuduhnya orang pembual;</p> <p>tapi kau sendiri adalah seorang bajingan;</p>	<p>PISANIO</p> <p>Please you, read;</p> <p>And you shall find me, wretched man, a thing</p> <p>The most disdain'd of fortune.</p> <p>NARRATOR</p> <p>[Reads] 'Thy mistress, Pisanio, hath played the strumpet in my bed; That part thou, Pisanio, must act for me.</p> <p>Let thine own hands take away her life: I shall give thee opportunity at Milford-Haven. She hath my letter for the purpose.</p> <p>IMOGEN</p> <p>False to his bed! What is it to be false?</p> <p>To lie in watch there and to think on him?</p> <p>PISANIO</p> <p>Alas, good lady!</p> <p>IMOGEN</p> <p>I false! Thy conscience witness: Iachimo,</p> <p>Thou didst accuse him of incontinency;</p> <p>Thou then look'dst like a villain;</p> <p>Some jay of Italy hath betray'd him:</p> <p>Poor I am stale, a garment out of fashion;--O,</p> <p>Men's vows are women's traitors!</p> <p>PISANIO</p>
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<p>Orang Italia jahanam itu telah berhasil menghasutnya: kini ia melihatku seperti busana usang; Ohh Janji setia laki-laki adalah penghianatan bagi wanita!</p> <p>PISANIO</p> <p>Baik nyonya, dengarkan aku.</p> <p>IMOGEN</p> <p>Kesini, sahabat, tetaplah patuhi perintahnya: Lakukan apa perintah Tuanmu: ketika kau lihat dia, Kau kasih tahu betapa masih setianya aku kepadanya: lihat! Kuhunus pedangku sendiri: ambillah pedang ini, lalu tikam jantungku, dan hancurkan rumah cinta sejitaku: Jangan takut; di dalamnya tidak ada apa-apa kecuali rasa duka; Lakukan apa yang Tuan perintahkan; Kau mungkin sangat berani dalam situasi lain; Tapi sekarang kau terlihat seperti pengecut.</p> <p>PISANIO</p> <p>Buang benda laknat itu! Jangan kau nodai tanganku ini.</p> <p>IMOGEN</p> <p>Mengapa, bukankah aku harus mati;</p> <p>PISANIO</p> <p>Oh, Putri yang bijaksana,</p>	<p>Good madam, hear me.</p> <p>IMOGEN</p> <p>Come, fellow, be thou honest: Do thou thy master's bidding: when thou see'st him, A little witness my obedience: look! I draw the sword myself: take it, and hit The innocent mansion of my love, my heart; Fear not; 'tis empty of all things but grief; Do his bidding; strike Thou mayst be valiant in a better cause; But now thou seem'st a coward.</p> <p>PISANIO</p> <p>Hence, vile instrument! Thou shalt not damn my hand.</p> <p>IMOGEN</p> <p>Why, I must die;</p> <p>PISANIO</p> <p>O gracious lady, Since I received command to do this business I have not slept one wink.</p> <p>IMOGEN</p> <p>Do't, and to bed then.</p> <p>PISANIO</p> <p>I'll wake mine eye-balls blind first.</p> <p>IMOGEN</p> <p>Wherefore then Didst undertake it?</p>
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<p>Sejak menerima perintah untuk melakukan tugas ini Aku tidak bisa tidur selama satu minggu.</p> <p>IMOGEN</p> <p>Jika begitu, lakukan tugasmu, lalu pergi tidur.</p> <p>PISANIO</p> <p>Aku harus butakan mataku terlebih dahulu.</p> <p>IMOGEN</p> <p>Jika demikian, mengapa kau bawa aku ke sini?</p> <p>PISANIO</p> <p>Hanya untuk menghabiskan waktu. Putri yang baik, Dengarkan aku.</p> <p>IMOGEN</p> <p>Bicaralah, sepuas yang kau mau; Aku telah dengar bahwa aku telah melacur; Tapi bicaralah.</p> <p>PISANIO</p> <p>Bukan begitu Tapi Tuan telah terasut: seorang dusta, ya, yang sangat cerdik Telah berhasil untuk membuat Tuan dan Putri merasakan duka terkutuk ini.</p> <p>IMOGEN</p> <p>Orang Roma pelacur!.</p> <p>PISANIO</p> <p>Bukan, aku sumpah. Aku akan mengkabari Tuan, bahwa Putri telah tiada dan bawakan bukti-bukti bercak darah;</p>	<p>PISANIO</p> <p>But to win time. Good lady, Hear me with patience.</p> <p>IMOGEN</p> <p>Talk thy tongue weary; speak I have heard I am a strumpet; Nor tent to bottom that. But speak.</p> <p>PISANIO</p> <p>It cannot be But that my master is abused: Some villain, ay, and singular in his art. Hath done you both this cursed injury.</p> <p>IMOGEN</p> <p>Some Roman courtezan.</p> <p>PISANIO</p> <p>No, on my life. I'll give but notice you are dead and send him Some bloody sign of it; for 'tis commanded I should do so:</p> <p>IMOGEN</p> <p>Why good fellow, What shall I do the where? where bide? how live?</p> <p>PISANIO</p> <p>The ambassador, Lucius the Roman, comes to Milford-Haven To-morrow: now, if you could wear a mind Dark as your fortune is, and but Disguise</p>
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<p>seperti perintahnya kepadaku, yaakan aku lakukan itu:</p> <p>IMOGEN Baiklah teman, Sementara itu apa yang harus aku lakukan? Kemana aku harus pergi dan bagaimana aku harus bertahan hidup?</p> <p>PISANIO Duta Lucius, orang Roma, akan datang ke Milford-Haven besok: Sekarang, jika Putri memiliki nyali yang besar untuk mengubah nasib Putri yang malang, Putri akan berhasil menemukan jalan yang aman; ya, jalan baik, barangkali ke tempat Posthumus;</p> <p>IMOGEN Beritahu caranya! Walaupun resikonya membahayakan hidupku, Akan aku jalani.</p> <p>PISANIO Baiklah kalau begitu, begini caranya: Nyonya harus lupakan diri sebagai wanita; yang setia dengan perintah: penakut dan bersikap baik:—semua sifat-sifat ada pada wanita, tetapi sekarang menjadi orang keras dan pemberani: Selalu siap melempar banyolan, menjawab secara cepat, Tebal muka dan selalu punya argumentasi.</p>	<p>You should tread a course Pretty and full of view; yea, haply, near The residence of Posthumus.</p> <p>IMOGEN O, for such means! Though peril to my modesty, not death on't, I would adventure.</p> <p>PISANIO Well, then, here's the point: You must forget to be a woman; change Command into obedience: fear and niceness-- Ready in gibes, quick-answer'd, saucy and As quarrelous as the weasel.</p> <p>IMOGEN Nay, be brief I see into thy end, and am almost a man already.</p> <p>PISANIO First, make yourself but like one. Fore-thinking this, I have already fit--</p> <p>NARRATOR'S Assistants dress <i>her as boy</i> Before the noble Roman Lucius Present yourself, desire his service, With joy he will embrace you, for he's honourable.</p> <p>IMOGEN Thou art all the comfort</p>
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<p>IMOGEN</p> <p>Baik, singkat saja</p> <p>Aku sudah tahu akhirnya, dan aku sudah hampir seperti lelaki.</p> <p>PISANIO</p> <p>Pertama, jadikan diri Putri seperti seorang laki-laki.</p> <p>Sementara memikirkan ini, aku telah menyiapkan sesuatu--</p> <p><i>[Pembantu NARATOR mengenakan Imogen busana laki]</i></p> <p>Kepada bangsawan Roma, Lucius, Nyony datang menghadap, mohon untuk dipekerjakan,</p> <p>Dengan senang hati, demi kehormatannya,</p> <p>Putri pasti akan diterimanya.</p> <p>IMOGEN</p> <p>Kau adalah satu-satunya penyelamat yang dikirimkan oleh paradewa untuk melindungku.</p> <p>Sekarang pergilah: Aku akan tunjukkan keberanian seorang pangeran.</p> <p>PISANIO</p> <p>Baiklah untuk sementara kita harus berpisah,</p> <p>Putri yang mulia, ambilah kotak ini; Aku ambil dari Permaisuri:</p> <p>Di dalamnya ada sesuatu yang manjur: ketika nyonya sakit, dengan minum ramuan ini akan bisa sembuh; Semoga Tuhan menunjukkan jalan yang terbaik untuk diri Putri!</p>	<p>The gods will diet me with.</p> <p>A prince's courage. Away, I prithee.</p> <p>PISANIO</p> <p>Well, madam, we must take a short farewell,</p> <p>My noble mistress,</p> <p>Here is a box; I had it from the queen:</p> <p>What's in't is precious; if you are sick a dram of this</p> <p>Cure you. May the gods direct you to the best!</p> <p>IMOGEN</p> <p>Amen: I thank thee.</p> <p><i>Exeunt, severally</i></p>
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IMOGEN

Somoga: terima kasihku kepadamu.

Masuk.

BABAK III Adegan V. Sebuah Kamar Istana Cymbeline.

masuk CYMBELINE, PERMAISURI, CLOTEN, LUCIUS

peragaan Lucius meninggalkan istana

NARRATOR

Lucius telah bersurat kepada Kaisar

Melaporkan apa yang terjadi disini. Semuanya sesuai rencanmereka, oleh sebab itu segera akan diambil tindakan.

Kereta-kereta perang dan pasukan kuda telah siap: Kekuatan yang telah dimiliki di Prancis Sekarang mulai digerakkan, untuk menyerang Inggris.

CYMBELINE

Tapi, permaisuriku, Dimana putri kita? Panggil diakemari.

Keluar seorang abdi

SCENE V. A room in Cymbeline's palace.

Enter CYMBELINE, QUEEN, CLOTEN, LUCIUS
Dumb show of Lucius leaving the court

NARRATOR

Lucius hath wrote already to the emperor

How it goes here. It fits them therefore ripely
Their chariots and their horsemen be in readiness:
The powers that he already hath in Gallia
Will soon be drawn to head, from whence he moves
His war for Britain.

CYMBELINE

But, my gentle queen,
Where is our daughter? Call her before us.

Exit an Attendant

QUEEN

<p>QUEEN Yang mulia, Sejak pengusiran Posthumus, ia selalu mengurung diri sendirian, hanya waktu yang akan mampu mengobatinya, Yang mulia, mungkin kini waktunya sudah tiba<i>Abdi masuk kembali</i> CYMBELINE</p> <p>Dimana dia?</p> <p>ABDI Ampun yang mulia, Kamarnya terkunci; dan tidak ada jawaban terhadap gedoran dan jeritan keras hamba.</p> <p>PERMAISURI Yang mulia, terakhir hambamenyumpainya, Dia mohon untuk diijinkan tinggaldi dalam, Dan mengaku agak sakit.</p> <p>CYMBELINE Pintunya terkunci? Dan dia tidak terlihat beberapahari ini? Oh Dewa, semoga ketakutan ini tidak benar!</p> <p><i>Keluar</i></p> <p>PERMAISURI Anakku, Ibu bilang, ikuti bagindaraja.</p> <p>CLOTEN Orang dekat dia, Pisanio, abdinyatua itu, Tak juga tak kelihatan sejak dua</p>	<p>Royal sir, Since the exile of Posthumus,most retired Hath her life been; the curewhereof, my lord, 'Tis time must do. <i>Re-enterAttendant</i></p> <p>CYMBELINE Where is she, sir?</p> <p>Attendant Please you, sir, Her chambers are all lock'd; andthere's no answer That will be given to the loudestnoise we make.</p> <p>QUEEN My lord, when last I went to visither, She pray'd me to excuse herkeeping close, Where to constrain'd by herinfirmary.</p> <p>CYMBELINE Her doors lock'd? Not seen of late? Grant, heavens,that which I fear Prove false!<i>Exit</i></p> <p>QUEEN Son, I say, follow the king.</p> <p>CLOTEN That man of hers, Pisanio, her oldservant, have not seen these two days.'Tis certain she is fled.</p>
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<p>hari lalu</p> <p>PERMAISURI</p> <p>Pergi sana, cari!</p> <p><i>CLOTEN Keluar</i></p> <p>PISANIO</p> <p>Oh, Tuanku!</p> <p>CLOTEN</p> <p>Dimana tuan putrimu?</p> <p>Aku akan dapatkan semua rahasia ini dari belahan dadamu.</p> <p>Apakah dia dengan Posthumus?</p> <p>PISANIO</p> <p>Bukan, Tuanku,</p> <p>Gimana ia bisa dengan dia?</p> <p>Ketika ia sudah hilang?</p> <p>Tuan putri ada di Roma.</p> <p>CLOTEN</p> <p>Dimana dia?Sini!;</p> <p>Apa yang telah terjadi terhadap dirinya.</p> <p>PISANIO</p> <p>Oh, Tuan hamba yang mulia!</p> <p>CLOTEN</p> <p>Oh, Bajingan tengik!</p> <p>Beritahu aku segera dimana tuan putri berada,</p> <p>Satu kata lagi, tak ada lagi ‘tuan yang mulia!’</p> <p>Bicara, atau diammu akan sekalian mengantarmu pada kematianmu.</p> <p>PISANIO</p> <p>Baik Tuan</p> <p>Surat ini berisi semua yang hamba tahu</p>	<p>Go in and cheer the king: he rages; none</p> <p>Dare come about him.</p> <p>CLOTEN</p> <p>I love and hate her: for she's fair and royal,</p> <p>And that she hath all courtly parts more exquisite</p> <p>Than lady, ladies, woman; from every one</p> <p>The best she hath, and she, of all compounded,</p> <p>Outsells them all; I love her therefore: but</p> <p>Disdaining me and throwing favours on</p> <p>The low Posthumus slanders so her judgment</p> <p>That what's else rare is choked; and in that point</p> <p>I will conclude to hate her, nay, indeed,</p> <p>To be revenged upon her. For when fools Shall--</p> <p><i>Enter PISANIO</i></p> <p>Who is here? What, are you packing, sirrah?</p> <p>Come hither: ah, you precious pander! Villain,</p> <p>Where is thy lady? In a word; or Else</p> <p>Thou art straightway with the fiends.</p> <p>PISANIO</p> <p>O, good my lord!</p>
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<p>Tentang pelarian tuan putri. <i>Memperlihatkan surat</i> CLOTEN</p> <p>Mari kulihat Humm!</p> <p>PISANIO</p> <p>[<i>Berbisik</i>] Akan aku tulis surat kepada Tuan bahwa dia telah mati. Oh Imogen, selamat dalam pengembaraan sampai kembali lagi dengan selamat! CLOTEN</p> <p>Ih kamu, apakah ini surat benaran?</p> <p>PISANIO</p> <p>Tuan, hamba kira begitu.</p> <p>CLOTEN</p> <p>Ini adalah tulisan tangan Posthumus, Aku tahu itu. Mau kau bantu aku?</p> <p>PISANIO</p> <p>Ya Tuan, saya mau.</p> <p>CLOTEN</p> <p>Berikan tanganmu; ambil ini dompetku. Apakah kamu punya pakaian bekas dari Tuanmu?</p> <p>PISANIO</p> <p>Ya hamba punya, tuanku, di tempat tinggal hamba, pakaian yang dikenakan ketika akan meninggalkan Tuan Putri.</p> <p>CLOTEN</p> <p>Tugas pertamamu untuk ku adalah mengambil pakaian itu, pergilah.</p>	<p>CLOTEN</p> <p>Where is thy lady? I'll have this secret from thy heart, or rip Thy heart to find it. Is she with Posthumus?</p> <p>PISANIO</p> <p>Alas, my lord, How can she be with him? When was she missed? He is in Rome.</p> <p>CLOTEN</p> <p>Where is she, sir? Come nearer; What is become of her.</p> <p>PISANIO</p> <p>O, my all-worthy lord!</p> <p>CLOTEN</p> <p>All-worthy villain! Discover where thy mistress is at once, At the next word: no more of worthy lord! Speak, or thy silence on the instant is Thy condemnation and thy death.</p> <p>PISANIO</p> <p>Then, sir, This paper is the history of my knowledge Touching her flight. <i>Presenting a letter</i></p> <p>CLOTEN</p> <p>Let's see't.</p> <p>CLOTEN</p> <p>Hum!</p>
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<p>PISANIO</p> <p>Hamba pamit, Tuan.</p> <p><i>Keluar</i></p> <p>CLOTEN</p> <p><i>[berbisik]</i> Sampai jumpa di Milford-Haven, kau bajingan Posthumus, akan kuhabisi kau. Aku ingat, suatu ketika dia katakan bahwa dia lebih mengormati pakaian bekasmu dari pada kemuliaan yang aku miliki. Dengan mengingat semuanya itu, akan ku hancurkan dia: tapi pertama akan kubunuh Posthumus di depan matanya, di sana Imogen akan lihat keberanianku, yang kemudian akan menggoyahkan imannya. Dengan dia terkulai di tanah, dan setelah aku puas melontarkan cacian pada mayatnya, dan setelah aku selesai melampiasikan nafsu birahi yang dia telah tolak, aku, seperti yang aku pernah katakan, akan kukenakan pakaian yang ia agungkan selama ini, akan ku biang dia, Akan kukatakan padanya Imogen, kau boleh bangga telah menghinaku, dan aku akan puas dengan pembalasanku. Ha ha ha !</p> <p><i>PISANIO masuk kembali, membawa pakaian</i></p> <p>Itukah pakaiannya?</p>	<p>PISANIO</p> <p><i>[Aside]</i> I'll write to my lord she's dead. O Imogen, Safe mayst thou wander, safe return again!</p> <p>CLOTEN</p> <p>Sirrah, is this letter true?</p> <p>PISANIO</p> <p>Sir, as I think.</p> <p>CLOTEN</p> <p>It is Posthumus' hand; I know't. Wilt thou serve me?</p> <p>PISANIO</p> <p>Sir, I will.</p> <p>CLOTEN</p> <p>Give me thy hand; here's my purse. Hast any of thy late master's garments in thy possession?</p> <p>PISANIO</p> <p>I have, my lord, at my lodging, the same suit he wore when he took leave of my lady and mistress.</p> <p>CLOTEN</p> <p>The first service thou dost me, fetch that suit hither: go.</p> <p>PISANIO</p> <p>I shall, my lord.</p> <p><i>Exit</i></p> <p>CLOTEN</p> <p>Meet thee at Milford-Haven Thou villain Posthumus, will I kill thee.</p>
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<p>PISANIO Betul, yang mulia.</p> <p>CLOTEN Sudah berapa lama tuan putrimu ada di Milford-Haven?</p> <p>PISANIO Mungkin belum sampai di sana sekarang.</p> <p>CLOTEN Bawa pakaian itu ke kamarku; <i>Keluar</i></p> <p>Adegan VI.</p>	<p>She said upon a time that she held the very garment of Posthumus in more respect. With that suit upon my back, will I ravish her: first kill him, and in her eyes; there shall she see my valour, which will then be a torment to her contempt. He on the ground, my speech of insultment ended on his dead body, and when my lust hath dined,--which, as I say, to vex her I will execute in the clothes that she so praised,--to the court I'll knock her back. She hath despised me rejoicingly, and I'll be merry in my revenge. <i>Re-enter PISANIO, with the clothes</i></p> <p>Be those the garments?</p> <p>PISANIO Ay, my noble lord.</p> <p>CLOTEN How long is't since she went to Milford-Haven?</p> <p>PISANIO She can scarce be there yet.</p> <p>CLOTEN Bring this apparel to my chamber; <i>Exit</i></p>
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<p>Di Wales. Di Depan GuaKediaman Belarius.</p> <p><i>Masuk IMOGEN, denganberbusana laki IMOGEN</i></p> <p>Aku rasa, hidup sebagai lelaki ternyata tidak mudah: Tenagaku benar-benar terkuras, selama dua malam harus tidur ditanah. Oh Jove! Aku yakin aku telahselamat dari ancaman bahaya.Dua pengemis telah memberitahukanku</p> <p>Tak mungkin aku salah jalan: apamungkin orang miskin berbohong? Ya benar, tak mengherankan apabila orang kaya jarang bicara jujur. Untuk berbohong ketika sudah kaya lebih buruk dari ketika masih miskinPosthumus! !</p> <p>Kau adalah salah satu yang sudahberbohong. Sekarang aku teringatdengan mu, rasa laparku hilang, Hai! Apakah ada orang disini? Kalau ada orang tolong menjawab; jika mahluk buas, bunuhlah aku atau kasih aku makan. Hai! Tak ada jawaban?Aku masuk saja.</p> <p>Tapi akan kuhunus pedangku:siapa tahu ada musuhku</p>	<p>SCENE VI. Wales. Beforethe cave of Belarius.</p> <p><i>Enter IMOGEN, in boy's clothes</i></p> <p>IMOGEN</p> <p>I see a man's life is a tedious one:I have tired myself, and for two nights together Have made the ground my bed.O Jove! I think Foundations fly the wretched;Two beggars told me I could not miss my way: willpoor folks lie, That have afflictions on them,knowing 'tis A punishment or trial? Yes; nowonder, When rich ones scarce tell true.My dear lord! Thou art one o' the false ones.Now I think on thee,</p> <p>My hunger's gone.Ho! who's here?</p> <p>If any thing that's civil, speak; if savage, Take or lend. Ho! No answer?Then I'll enter. Best draw my sword: and if mineenemy But fear the sword like me, he'llscarcely look on't.</p> <p>Such a foe, good heavens!</p> <p><i>Exit, to the cave</i></p>
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<p>Tapi kalau mereka takut pedang seperti aku, dia akan melarikan diri. Oh Dewa, berikan hambamu musuh seperti itu.</p> <p><i>Masuk ke dalam gua</i> <i>Masuk BELARIUS, GUIDERIUS, dan ARVIRAGUS</i></p> <p>GUIDERIUS Aku benar-benar lelah.</p> <p>ARVIRAGUS Aku lelah untuk berjalan, tetapi bisa bertahan karena lapar.</p> <p>GUIDERIUS Masih ada daging dingin di gua, kita nikmati itu dulu, sambil menunggu masakannya hasil buruan kita.</p> <p>BELARIUS [<i>Looking into the cave</i>] Tunggu; jangan masuk. Sepertinya di dalam ada malaikat! [looks in again] Malaikat makan makanan kita.</p> <p>.</p> <p>GUIDERIUS Ada apa ayah?</p> <p>BELARIUS Dewa Jupiter, seorang malaikat! Utusan Tuhan</p> <p><i>Masuk lagi IMOGEN</i></p> <p>IMOGEN Tuan yang baik, jangan serangaku:</p>	<p><i>Enter BELARIUS, GUIDERIUS, and ARVIRAGUS</i></p> <p>GUIDERIUS I am thoroughly weary.</p> <p>ARVIRAGUS I am weak with toil, yet strong in appetite.</p> <p>GUIDERIUS There is cold meat in the cave; we'll browse on that, Whilst what we have killed'd be cooked.</p> <p>BELARIUS [Looking into the cave] Stay; come not in. But that it eats our victuals, I should think Here were a fairy.</p> <p>GUIDERIUS What's the matter, sir?</p> <p>BELARIUS By Jupiter, an angel! Behold divineness No elder than a boy! <i>Re-enter</i></p> <p>IMOGEN IMOGEN Good masters, harm me not:</p> <p>BELARIUS Whither bound?</p> <p>IMOGEN To Milford-Haven.</p> <p>BELARIUS What's your name?</p> <p>IMOGEN Fidele, sir.</p>
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<p>Aku tidak mencuri apa-apa, dan aku tidak bermaksud mencuri, walaupun aku lihat ada emas berserakan di lantai. Ini ada uang untuk membeli daging:</p> <p>GUIDERIUS</p> <p>Uang, anak muda?</p> <p>ARVIRAGUS</p> <p>Hah! Uang, emas dan perak harus kembali masuk tanah!</p> <p>Semua itu memang barang berharga, tapi hanya oleh mereka yang menyembah benda-benda haram.</p> <p>BELARIUS</p> <p>Mau kemana kau?</p> <p>IMOGEN</p> <p>Ke Milford-Haven.</p> <p>BELARIUS</p> <p>Siapa namamu?</p> <p>IMOGEN</p> <p>Fidele, tuan. Aku punya keluarga yang dalam perjalanan ke Italia; Dia naik kapal dari Milford; aku mau menemuinya. Tapi sekarang aku hampir sekarat karena kelaparan, dan aku menjadi hilaf. .</p> <p>BELARIUS</p> <p>Aku mohon, anak tampan, Jangan kira kami kasar, tolong jangan nilai kami begitu hanya karena keberadaan tempat kami. Kami senang sekali berjumpa dengan anda.</p> <p>Hari menjelang malam: anda</p>	<p>BELARIUS</p> <p>Prithee, fair youth, Think us no churls, nor measure our good minds By this rude place we live in. Well encounter'd! 'Tis almost night: you shall have better cheer Ere you depart: and thanks to stay and eat it.</p> <p>Boys, bid him welcome.</p> <p>GUIDERIUS</p> <p>Were you a woman, youth, I should woo hard but be your groom.</p> <p>ARVIRAGUS</p> <p>I'll make't my comfort He is a man; I'll love him as my brother: And such a welcome as I'd give to him After long absence, such is yours: most welcome! Be sprightly, for you fall 'mongst friends.</p> <p>IMOGEN</p> <p>'Mongst friends, If brothers.</p> <p>BELARIUS</p> <p>Hark, boys. <i>Whispering</i></p> <p>IMOGEN</p> <p>Great men, That had a court no bigger than</p>
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<p>harus cukup makan sebelum pergi:</p> <p>Kami akan senang anda mau tinggal dan makan bersama kita.</p> <p>Anak-anak, sampaikan selamat datang.</p> <p>GUIDERIUS</p> <p>Apakah kamu lahir sebagai wanita, anak muda</p> <p>Aku akan berusaha keras untuk menjadikanmu istriku.</p> <p>ARVIRAGUS</p> <p>Aku cukup bersyukur dia laki-laki:</p> <p>Aku akan senang menjadikannya saudaraku, dan aku akan menyambutnya layaknya seorang saudara yang telah lama tidak bertemu.</p> <p>Bergembiralah, anda telah mendapatkan saudara</p> <p>IMOGEN</p> <p>Sebagai teman-teman, saudara.</p> <p>BELARIUS</p> <p>Dengarkan, anak-anak</p> <p>IMOGEN</p> <p><i>Ke tepi</i></p> <p>,</p> <p>Para bangsawan yang kaya dan berkuasa tak akan semulia mereka ini.</p> <p>Ampuni hambamu dewa!</p> <p>Aku tidak keberatan berganti kelamin untuk bisa berteman</p>	<p>this cave,</p> <p>That did attend themselves and had the virtue</p> <p>Which their own conscience seal'd them--laying by</p> <p>That nothing-gift of differing multitudes--</p> <p>Could not out-peer these twain.</p> <p>Pardon me, gods!</p> <p>I'd change my sex to be companion with them,</p> <p>Since Leonatus's false.</p> <p>BELARIUS</p> <p>Boys, we'll go dress our hunt. Fair youth, come in:</p> <p>GUIDERIUS</p> <p>Pray, draw near.</p> <p>ARVIRAGUS</p> <p>The night to the owl and morn to the lark</p> <p>less welcome.</p> <p>IMOGEN</p> <p>Thanks, sir.</p> <p>ARVIRAGUS</p> <p>I pray, draw near.</p> <p><i>Exeunt</i></p>
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<p>dengan mereka, Sejak pengkhianatan Leonatus.</p> <p>BELARIUS Anak-anak, akan kita potong- potong hasil buruan kita. Anak-anak yang baik, ayo masuklah.</p> <p>GUIDERIUS Silahkan masuk</p> <p>ARVIRAGUS Anda kami terima, lebih dari malam terhadap burung hantu, atau pagi terhadap kicauan burung</p> <p>.</p> <p>IMOGEN Terima kasih Tuan.</p> <p>ARVIRAGUS Aku mohon, silahkan masuk.</p> <p><i>Keluar</i></p> <p>BABAK IV. ADEGAN I. Di Wales: Dekat Gua Persembunyian Belarius.</p> <p><i>Masuk CLOTEN (mengenakan pakaian Postumous Leonatus)</i> CLOTEN Aku sudah dekat dimana mereka akan bertemu. Pakaian ini persis cocok dengan badanku! Tapi mengapa wanita, wanita yang bekas dipakai orang yang sama, tidak bisa cocok dengan aku? Maksudku, lekuk tubuhku tidak jauh beda dengan tubuh</p>	<p>ACT IV SCENE I. Wales: near the cave of Belarius.</p> <p><i>Enter CLOTEN (dressed in Postumous Leonatus's clothes)</i> CLOTEN I am near to the place where they should meet. How fit his garments serve me! Why should his mistress, who was made by him that made the tailor, not be fit too? I mean, the lines of my body are</p>
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pemilik pakaian ini, juga tidak kalah mudanya,
lebih kuat,
dalam keberuntungan lebih tinggi, dan yang paling
penting dalam hal kelas aku jauh lebih tinggi, manusia
apa dia ini. Posthumus, kepalamu, dalam waktu
dekat akan terputus; istrimu akan kuperkosa,
busanamu akan ku koyak-koyak di depan matanya.
Dewi Fortuna, jatuhkan semuanya itu ketanganku!

Keluar

BABAK IV. ADEGAN II.
Di Depan Gua Persembunyian Belarius.

*Masuk dari gua, BELARIUS, GUIDERIUS,
ARVIRAGUS, dan IMOGEN*

BELARIUS

[*Kepada IMOGEN*] Kau kurang sehat: tinggal di
dalam gua sini:
Kami akan menjumpaimu kembali dari berburu.

ARVIRAGUS

[*Kepada IMOGEN*] Dik, kau tinggal disini,
bukankah kita saudara?

IMOGEN

Begitulah seharusnya laki dengan laki:
Aku sakit dan lemas sekali.

as well drawn as his; no less young, more
strong,
not beneath him in fortunes, beyond him in the
advantage of the time, above him in birth,
yet this imperceiverant
thing loves him in my despite. What mortality is!
Posthumus, thy head, shall within this hour be off;
thy
mistress enforced; thy garments cut to pieces
before
thy face. Fortune, put them in my hand! *Exit*

SCENE II. Before the cave of Belarius.

*Enter, from the cave, BELARIUS, GUIDERIUS,
ARVIRAGUS, and IMOGEN*

BELARIUS

[*To IMOGEN*] You are not well: remain here in the
cave;

We'll come to you after hunting.

ARVIRAGUS

[*To IMOGEN*] Brother, stay here. Are we not
brothers?

IMOGEN

So man and man should be; I am very sick.

GUIDERIUS

Go you to hunting; I'll abide with

<p>GUIDERIUS</p> <p>Kau teruskan berburu, aku akan tinggal disini bersama dia.</p> <p>IMOGEN</p> <p>Sakitku tidak parah, namun juga tidak terlalu sehat;</p> <p>Aku mohon, biarkan aku tinggal disini:</p> <p>Aku tidak akan merampok siapa-siapa selain diriku;</p> <p>dan biarkan aku mati jika sampai berbuat nista seperti itu.</p> <p>GUIDERIUS</p> <p>Aku sayang padamu: seperti yang telah kuucapkan,</p> <p>Sebesar dan seberat rasa sayangku kepada ayahku.</p> <p>BELARIUS</p> <p>Apa? Gimana bisa begitu?</p> <p>ARVIRAGUS</p> <p>Jika dosa untuk mengatakan seperti itu, Aku hanya sangat bahagia; dan entah mengapa aku merasa begitu menyukainya:</p> <p>Aku sangat sayang kepada anak muda ini;</p> <p>BELARIUS</p> <p>Aku bukan ayah mereka; tapi siapa gerangan orang ini,</p> <p>Adakah ini sebuah keajaiban cinta kasih yang ada di depan mataku.</p> <p>ARVIRAGUS</p> <p>Dik, selamat tinggal.</p> <p>IMOGEN</p> <p>Aku doakan semoga berhasil.</p>	<p>him.</p> <p>IMOGEN</p> <p>So sick I am not, yet I am not well;</p> <p>Pray you, trust me here:</p> <p>I'll rob none but myself; and let me die,</p> <p>Stealing so poorly.</p> <p>GUIDERIUS</p> <p>I love thee; I have spoke it</p> <p>How much the quantity, the weight as much,</p> <p>As I do love my father.</p> <p>BELARIUS</p> <p>What! how! how!</p> <p>ARVIRAGUS</p> <p>If it be sin to say so, I yoke me</p> <p>In my good brother's fault: I know not why</p> <p>I love this youth;</p> <p>BELARIUS</p> <p>I'm not their father; yet who this should be,</p> <p>Doth miracle itself, loved before me.</p> <p>ARVIRAGUS</p> <p>Brother, farewell.</p> <p>IMOGEN</p> <p>I wish ye sport.</p> <p>ARVIRAGUS</p> <p>You health. So please you, sir.</p> <p>IMOGEN</p> <p>[Aside] These are kind creatures.</p> <p>Gods, what lies</p> <p>I have heard!</p>
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<p>ARVIRAGUS Dan kamu cepat sembuh. Jugaayah akan senang.</p> <p>IMOGEN [<i>Ke tepi</i>] Mereka ini orang baik- baik. Ya Tuhan, kebohongan apa yang hamba dengar ini! Orang-orang istana mengatakansemua yang ada di luar istana adalah orang-orang biadab. Lihatlah ini, anggapan kalianternyata salah besar. Aku masih sakit, sakit hati.Pisanio. Akan kucoba sekarang obatmujarabmu.</p> <p><i>Minum sedikit ramuan</i></p> <p>BELARIUS Mohon, kau jangan sampai sakit,Karena kau harus jadi penjaga rumah kita.</p> <p>IMOGEN Sehat atau sakit, Aku adalah bagian darikeluargamu.</p> <p>BELARIUS Semoga akan seperti ituselamanya. <i>IMOGEN, masuk ke dalam gua</i> Anak muda ini, serendah apapunia telah diperlakukan, memiliki leluhur yang mulia.</p> <p>ARVIRAGUS Gimana anak muda setengahmalaikat itu menyanyi!</p>	<p>Our courtiers say all's savage butat court: Experience, O, thou disprovestreport! I am sick still; heart-sick. Pisanio,I'll now taste of thy drug.</p> <p><i>Swallows some</i></p> <p>BELARIUS Pray, be not sick, For you must be our housewife.</p> <p>IMOGEN Well or ill, I am bound to you.</p> <p>BELARIUS And shalt be ever. <i>Exit IMOGEN, to the cave</i> This youth, how'er distress'd,appears he hath had Good ancestors.</p> <p>ARVIRAGUS How angel-like he sings!</p> <p>BELARIUS It is great morning. Come, away!--Who's there?</p> <p><i>Enter CLOTEN</i></p> <p>CLOTEN I cannot find those runagates; thatvillain Hath mock'd me. I am faint.</p> <p>BELARIUS 'Those runagates!' Means he not us? I partly knowhim: 'tis Cloten, the son o' the queen. I fear</p>
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<p>BELARIUS</p> <p>Pagi yang cerah, mari kita berangkat!</p> <p>Siapa disana?</p> <p><i>Masuk CLOTEN</i></p> <p>CLOTEN</p> <p>Aku tidak berhasil menemukan orang-orang pelarian itu:</p> <p>Bajingan yang telah menipuku;</p> <p>Aku mau pingsan</p> <p>BELARIUS</p> <p>'Orang-orang pelarian itu!'</p> <p>Apakah kami yang dimaksudkan?</p> <p>Aku tidak mengenal dia: apakah ini yang bernama Cloten, putra permaisuri. Aku khawatir dengan penyergapan. Kami dipandang sebagai orang buangan, lebih baik aku pergi.</p> <p>GUIDERIUS</p> <p>Ia hanya sendirian: ayah dan saudaraku perhatikan, mungkin ada pasukan yang ia bawa: aku mohon kau pergi; jangan kami dan dia diganggu.</p> <p><i>BELARIUS dan ARVIRAGUS keluar</i></p> <p>CLOTEN</p> <p>Hai! Siapa kau, mengapa lari dariku? Para bajingan gunung?</p> <p>GUIDERIUS</p> <p>Biadab, aku tidak pernah berbuat jahat, selain menjawab pertanyannya</p> <p>Dengan melayangkan bogem</p>	<p>some ambush. We are held as outlaws: hence!</p> <p>GUIDERIUS</p> <p>He is but one: you and my brother search. pray you, away;</p> <p>Let me alone with him.</p> <p><i>Exeunt BELARIUS and ARVIRAGUS</i></p> <p>CLOTEN</p> <p>Soft! What are you</p> <p>That fly me thus? some villain mountaineers?</p> <p>GUIDERIUS</p> <p>A thing</p> <p>More slavish did I ne'er than answering</p> <p>A slave without a knock.</p> <p>CLOTEN</p> <p>Thou art a robber,</p> <p>A law-breaker, a villain: yield thee, thief.</p> <p>GUIDERIUS</p> <p>To who? to thee? What art thou?</p> <p>Have not I</p> <p>An arm as big as thine? a heart as big?</p> <p>CLOTEN</p> <p>Thou injurious thief,</p> <p>Hear but my name, and tremble.</p> <p>GUIDERIUS</p> <p>What's thy name?</p> <p>CLOTEN</p> <p>Cloten, thou villain.</p> <p>GUIDERIUS</p> <p>Cloten, thou double villain, be thy</p>
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<p>mentah.</p> <p>CLOTEN Apakah kamu perampok, perlanggar hukum, seorangbajingan, menyerahlah kaupencuri.</p> <p>GUIDERIUS Kepada siapa? Kepada kau? Siapakau? Apakah lenganku kurang besar dari lenganmu? juga jantung seperti kau?</p> <p>CLOTEN Kau pencuri tengik, Jika kau dengar namaku, kau akangemetar.</p> <p>GUIDERIUS Siapa namamu?</p> <p>CLOTEN Cloten, kau bajingan.</p> <p>GUIDERIUS Cloten, lebih bajingan lagi karenanamamu, Aku tak akan gentar mendengarnama itu, Apakah itu Katak, atau Ular,Labah-Labah, Kau yang lebih dulu membuatkumarah.</p> <p>CLOTEN Kau tidak takut?</p> <p>GUIDERIUS Mereka yang aku hormati dantakuti, hanya orang bijak; Aku tertawa dengan manusia bodoh, dan tidak takut kepadanya.</p>	<p>name, I cannot tremble at it: were itToad, or Adder, Spider, 'Twould move me sooner.</p> <p>CLOTEN Art not afeard?</p> <p>GUIDERIUS Those that I reverence those I fear,the wise: At fools I laugh, not fear them.</p> <p>CLOTEN Die the death: When I have slain thee with myproper hand, I'll follow those that even nowfled hence. <i>Exeunt, fighting (shadow puppetsfight)</i> <i>Re-enter BELARIUS andARVIRAGUS</i></p> <p><i>Re-enter GUIDERIUS, withCLOTEN'S head</i></p> <p>GUIDERIUS This Cloten was a fool.</p> <p>BELARIUS What hast thou done?</p> <p>GUIDERIUS Cut off one Cloten's head, Son to the queen, after his ownreport; Who call'd me traitor, mountaineer, and swore With his own single hand he'ld</p>
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<p>CLOTEN</p> <p>Kau tunggu ajalmu:</p> <p>Setelah aku membunuhmu dengan tangan tanganku sendiri,</p> <p>Kemudian akan kuhabisi mereka yang kini masih melarikan diri.</p> <p><i>Keluar. Perang (adegan perang dengan wayang kulit)</i></p> <p><i>Masuk kembali BELARIUS dan ARVIRAGUS</i></p> <p><i>Kemudian masuk GUIDERIUS, dengan membawa kepala</i></p> <p><i>CLOTEN</i></p> <p>GUIDERIUS</p> <p>Cloten ini adalah manusia tolol itu.</p> <p>BELARIUS</p> <p>Apa yang telah kau lakukan terhadapnya?</p> <p>GUIDERIUS</p> <p>Sekalian aku penggal kepala Cloten,</p> <p>Putra dari permaisuri, sesuai pengakuannya;</p> <p>Yang telah menyebut kami penghianat, manusia gunung, dan bersumpah dengan tangannya sendiri untuk menangkap kita.</p> <p>BELARIUS</p> <p>Kita semua belum selesai.</p> <p>ARVIRAGUS</p> <p>Saudaraku sudah baik kan.</p> <p>BELARIUS</p> <p>Sepertinya ayah tidak akan berburu hari ini:</p>	<p>take us in.</p> <p>BELARIUS</p> <p>We are all undone.</p> <p>ARVIRAGUS</p> <p>My brother hath done well.</p> <p>BELARIUS</p> <p>I had no mind</p> <p>To hunt this day: the boy Fidele's sickness</p> <p>Did make my way long forth.</p> <p>GUIDERIUS</p> <p>With his own sword,</p> <p>Which he did wave against my throat, I have ta'en</p> <p>His head from him: I'll throw't into the creek</p> <p>Behind our rock; and let it to the sea,</p> <p>And tell the fishes he's the queen's son, Cloten.</p> <p><i>Exit</i></p> <p>BELARIUS</p> <p>I fear 'twill be revenged:</p> <p>ARVIRAGUS</p> <p>Would I had done't</p> <p>So the revenge alone pursued me!</p> <p>BELARIUS</p> <p>Well, 'tis done:</p> <p>We'll hunt no more to-day, nor seek for danger</p> <p>Where there's no profit. I prithee, to our rock;</p> <p><i>Exit</i></p> <p>BELARIUS</p> <p>O thou goddess,</p>
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<p>Sakitnya Fidele akan membuatkepergianku semakin beban.</p> <p>GUIDERIUS Dengan pedangnya sendiri, Yang sempat ia arahkan ke leherku, aku telah pisahkan kepala daribadannya: Akan aku buang kepalanya di sungai, di belakang gua kita, Biarkan ia hanyut ke laut, dan beritahu ikan-ikan mereka dapat makanan putra permaisuri, Cloten. <i>Keluar</i></p> <p>BELARIUS Aku khawatir, akan datang serangan balik.</p> <p>ARVIRAGUS Aku berharap akulah yangmelakukan itu Sehingga rasa dendamku sedikittersalurkan.</p> <p>BELARIUS Baik, karena kejadian ini: Kita tidak akan lagi berburu hari ini, jangan mencari bahaya lagi, tak ada gunanya. Aku mohon, kau masuklah ke dalam gua: <i>Keluar</i></p> <p>BELARIUS Ohh Para Dewata, Dengan segala kemurahanMu, engkau memancarkan sinar suciKepada kepada kedua pangeranini! Lalu keajaiban apa yang</p>	<p>Thou divine Nature, how thyselfthou blazon'st In these two princely boys! Yetstill it's strange What Cloten's being here to usportends, Or what his death will bring us.<i>Re-enter</i> GUIDERIUS GUIDERIUS</p> <p>Where's my brother? I have sent Cloten's head down thestream. <i>Solemn music</i></p> <p>BELARIUS My ingenious instrument! Hark, son, it sounds! But whatoccasion Hath Arviragus now to give itmotion? Hark!</p> <p>GUIDERIUS What does he mean? Since deathof my dear'st mother it did not speak before.</p> <p>BELARIUS Look, here he comes, And brings the dire occasion inhis arms Of what we blame him for. <i>Re-enter ARVIRAGUS, with IMOGEN, as dead, bearing her inhis arms</i></p> <p>ARVIRAGUS The bird is dead.</p> <p>GUIDERIUS O sweetest, fairest lily!</p>
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<p>dibawa oleh kedatangan Cloten kepada kami, dan apa yang akan diakibatkan oleh kematiannya terhadap kami.</p> <p><i>Masuk kembali GUIDERIUS</i></p> <p>GUIDERIUS Mana saudaraku? Aku sudah hanyutkan kepala Cloten di sungai.</p> <p><i>Musik syahdu.</i></p> <p>BELARIUS Alat musik kesayanganku. Dengarkan anakku, mereka bersuara! Tapi mengapa mereka berbunyi? Apakah Arviragus yang melakukan itu semua? Dengar!</p> <p>GUIDERIUS Apakah artinya ini? Sejak kematian ibundaku tercinta. Ini tidak bisa dibunyikan begitu saja.</p> <p>BELARIUS Lihat ini ia datang, Dengan kedua tangannya menggotong sesuatu yang mengerikan Untuk apa dia kita ingatkan selama ini.</p> <p><i>Masuk kembali ARVIRAGUS, membawa IMOGEN, seperti telah mati,memangkunya dengan kedua tangannya.</i></p> <p>ARVIRAGUS</p>	<p>BELARIUS O melancholy! Who ever yet could sound thy bottom? How found you him?</p> <p>ARVIRAGUS O' the floor; His arms thus leagued: I thought he slept.</p> <p>GUIDERIUS Why, he but sleeps: If he be gone, he'll make his grave a bed; With female fairies will his tomb be haunted, And worms will not come to thee.</p> <p>ARVIRAGUS With fairest flowers Whilst summer lasts and I live here, Fidele,</p> <p>GUIDERIUS Prithee, have done;</p> <p>ARVIRAGUS Say, where shall's lay him?</p> <p>GUIDERIUS By good Euriphile, our mother.</p> <p>ARVIRAGUS Be't so:</p> <p>GUIDERIUS Brother, I cannot sing: I'll weep, and word it with thee;</p> <p>ARVIRAGUS We'll speak it, then.</p> <p>BELARIUS Great griefs, I see, medicine the</p>
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<p>Dia yang kita cintai telah tiada.</p> <p>GUIDERIUS</p> <p>Oh bunga lili segar yang harumsemerbak dan cantik!</p> <p>BELARIUS</p> <p>Oh sungguh mengharukan! Siapa yang harus merasakan kedasarmu?</p> <p>Bagaimana kau dapatkan dia?</p> <p>ARVIRAGUS</p> <p>Di lantai;</p> <p>Tangannya menyilang seperti ini: Aku kira ia sedang tidur.</p> <p>GUIDERIUS</p> <p>Mengapa, ia terus tidur:</p> <p>Kalau sampai ia pergi, ia akan menjadikan kubur sebagai tempattidurnya;</p> <p>Makamnya akan diburu oleh peri-peri wanita, Dan cacing-cacing tidak akandatang kepadanya.</p> <p>ARVIRAGUS</p> <p>Fidele, selama musim semi, selama aku masih ada disini, makammu akan selalu kutaburi bunga-bunga harum semerbak.</p> <p>GUIDERIUS</p> <p>Tolong jangan teruskan itu;</p> <p>ARVIRAGUS</p> <p>Katakan, dimana akan kitabaringkan dia?</p> <p>GUIDERIUS</p> <p>Di dekat Dewa Euriphile, ibu kita.</p> <p>ARVIRAGUS</p>	<p>less; for Cloten</p> <p>Is quite forgot. He was a queen'sson, boys;</p> <p>And though you took his life, asbeing our foe,</p> <p>Yet bury him as a prince.</p> <p>GUIDERIUS</p> <p>Pray You, fetch him hither.</p> <p>ARVIRAGUS</p> <p>If you'll go fetch him,</p> <p>We'll say our song the whilst. Brother, begin.</p> <p><i>Exit BELARIUS</i></p> <p>GUIDERIUS</p> <p>Nay, son, we must lay his head tothe east;</p> <p>My father hath a reason for't.</p> <p>ARVIRAGUS</p> <p>'Tis true.</p> <p>GUIDERIUS</p> <p>Come on then, and remove him.</p> <p>ARVIRAGUS</p> <p>So. Begin.</p> <p><i>SONG (NARRATOR and ASSISTANTS also sing)</i></p> <p>GUIDERIUS</p> <p>Fear no more the heat o' the sun, Nor the furious winter's rages; Thou thy worldly task hast done, Home art gone, and ta'en thy wages: Golden lads and girls all must, As chimney-sweepers, come to dust.</p>
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<p>Baiklah kalau begitu:</p> <p>GUIDERIUS Saudaraku; Aku tidak kuat menyanyi: Aku akan meratap, sambil mengucapkan kata-kata bersamamu.</p> <p>ARVIRAGUS Baiklah, ucapkan saja jikademikian.</p> <p>BELARIUS Kedukaan mendalam, yang aku alami, membuat yang lebih kecil segera sirna: untuk Cloten telah hampir terlupakan. Ia adalah putrapermi-surio, anak- anaku: walaupun kau telah habisi nyawanya, dan pernah menjadi musuh kita, tapi kita harus makamkan dia sebagai seorang pangeran.</p> <p>GUIDERIUS Silahkan bahwa mayatnya kemari.</p> <p>ARVIRAGUS Jika kamu mau mengambilmayatnya. Kita akan nyanyikan nyanyian kita. Silahkan Kak, mulailah. <i>BELARIUS Keluar</i> GUIDERIUS Jangan, kita harus baringkan diadengan kepala menghadap ke timur; Itulah yang dikatakan ayah.</p> <p>ARVIRAGUS</p>	<p>ARVIRAGUS Fear no more the frown o' the great; Thou art past the tyrant's stroke; Care no more to clothe and eat; To thee the reed is as the oak: The sceptre, learning, physic, must All follow this, and come to dust.</p> <p>GUIDERIUS Fear no more the lightning flash, ARVIRAGUS Nor the all-dreaded thunder-stone; GUIDERIUS Fear not slander, censure rash; ARVIRAGUS Thou hast finish'd joy and moan: GUIDERIUS ARVIRAGUS All lovers young, all lovers must Consign to thee, and come to dust. GUIDERIUS No exorciser harm thee! ARVIRAGUS Nor no witchcraft charm thee! GUIDERIUS Ghost unlaid forbear thee! ARVIRAGUS Nothing ill come near thee! GUIDERIUS ARVIRAGUS Quiet consummation have; And renowned be thy grave! <i>Re-enter BELARIUS, with the body of CLOTEN</i> GUIDERIUS We have done our obsequies:</p>
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<p>Apakah itu betul.</p> <p>GUIDERIUS</p> <p>Baiklah kalau beitu, kitapindahkan dia.</p> <p>ARVIRAGUS</p> <p>Ayo, mulai.</p> <p><i>Nyanyian (NARATOR dan parapembantunya menyanyi)</i> GUIDERIUS</p> <p>Janganlah takut lagi denganteriknya matahari, Juga dengan ganasnya musimdingin: Kau telah menyelesaikan tugas didunia, Kau kini kembali keasalmu, Dengan membawa semua bekalmu:</p> <p>Emas perak dan juga wanita, Semua orang yang mati akan kembali menjadi abu.</p> <p>ARVIRAGU</p> <p>Jangan lagi takut terhadap kemurkaan orang besar; Dikau telah takkan terjangkauoleh kekejaman orang lalim;</p> <p>Jangan lagi memikirkan pakaiandan makan; Putik yang kecil sama saja denganonggok kayu besar Mereka yang punya kekuasaan,pengetahuan dan obat-obatan.</p> <p>Semuanya akan mengalami ini,untuk kembali menjadi abu.</p> <p>GUIDERIUS</p> <p>Jangan takut lagi dengan kilauan</p>	<p>come, lay him down.</p> <p>BELARIUS</p> <p>Here's a few flowers; but 'boutmidnight, more: The herbs that have on them colddew o' the night Are strewings fitt'st for graves. <i>Exeunt BELARIUS, GUIDERIUS, and ARVIRAGUS</i></p> <p>IMOGEN</p> <p>[Awaking] Yes, sir, which isthe way?-- I thank you.--By yond bush?--Pray, how far thither?</p> <p>I have gone all night. 'Faith, I'll liedown and sleep. But, soft! no bedfellow!--O god sand goddesses!</p> <p><i>Seeing the body of CLOTEN</i></p> <p>Good faith,</p> <p>I tremble stiff with fear. A headless man! The garments ofPosthumus!</p> <p>I know the shape of's leg: this ishis hand; but his Jovial face..</p> <p>Pisano, all curses be darted onthee! Thou, Conspired with that irregulousdevil, Cloten, Hast here cut off my lord. OPosthumus!</p> <p>alas,</p> <p>Where is thy head? where's that?Ay me! where's that?</p>
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<p>petir, ARVIRAGUS Juga dengan gelegar halilintar. GUIDERIUS Jangan takut lag dengan hujatanorang kepada dirimu ARVIRAGUS Sedih dan bahagia telah berakhiruntukmu sekarang: GUIDERIUS&ARVIRAGUS Semua kekasih muda, semua pasangan muda, akan melakukanyang sama seperti dikau, dan akhirnya menjadi debu. GUIDERIUS Tida ada lagi ilmu sihir yangmembayakanmu! ARVIRAGUS Tak akan ada lagi ilmu hitam yangmampu menyihirmu! GUIDERIUS Hantu-hantu gentayangan takmengganggumu lagi! ARVIRAGUS Tak ada kejahatan lagi yang akanmendekatimu! GUIDERIUS&ARVIRAGUS Beristirahatlah dengan tenang; Semoga makammu akan disembahorang! <i>Maduk kembali BELARIUS,membawa tubuh CLOTEN</i> GUIDERIUS Kita telah lakukan prosesi ritualini: mari kita baringkan dia di</p>	<p>The drug he gave me, which hesaid was precious And cordial to me, have I notfound it Murderous to the senses? Thatconfirms it home: This is Pisanio's deed, andCloten's: O, my lord, my lord! <i>Falls on the body</i> <i>Enter LUCIUS and a Captain</i> NARRATOR In Rome the armies set sail to conquer Britain. Iachimo is their chosen commander. Caius Luciusawaits their news CAIUS LUCIUS How! a page! Let's see the boy's face. Captain He's alive, my lord. CAIUS LUCIUS He'll then instruct us of this body.Young one, Inform us of thy fortunes.Who is this Thou makest thy bloody pillow?What's thy interest In this sad wreck? How came it?Who is it? What art thou? IMOGEN I am nothing: or if not, Nothing to be were better. Thiswas my master,</p>
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<p>bawah.</p> <p>BELARIUS</p> <p>Ini ada sedikit bunga; kita akanbawa lagi tengah malam nanti: Dedaunan yang mengandung kesejukan malam baik untuk menutupi makam.</p> <p><i>Keluar BELARIUS, GUIDERIUS,dan ARVIRAGUS</i></p> <p>IMOGEN</p> <p>[Terbangun] Ya tuan, yang manajalannya?-- Terima kasih—telah membantu melewati semak belukar itu— masih berapa jauh lagi? Aku telah pergi semalaman. Sungguh, aku akan kembali tidur. Tapi, aku tak butuh teman tidur!—Oh Tuhan, Ohh!</p> <p><i>Melihat tubuh CLOTEN</i></p> <p>Oh Tuhan di sorga, Aku gemetar ketakutan. Laki-laki tanpa kepala!Pakaiannya Posthumus! Aku tahu bentuk kakinya: ini tangannya; tapi mana muka dengan senyum bahagianya</p> <p>Pisanio, segala kutukan kutumpahkan kepadamu.</p> <p>Kau telah bersekongkel denganmanusia jahat Cloten itu,</p> <p>Kau telah memenggal kepalaTuanmu sendiri.</p> <p>O Posthumus! Sungguh menyedihkan, Dimana kepalamu?Dimana? Oh tidak! Dimana</p>	<p>A very valiant Briton and a good,That here by mountaineers lies slain.</p> <p>CAIUS LUCIUS</p> <p>'Lack, good youth!</p> <p>Thou movest no less with thycomplaining than</p> <p>Thy master in bleeding: say hisname, good friend.</p> <p>IMOGEN</p> <p>Lord Richard.</p> <p>CAIUS LUCIUS</p> <p>Thy name?</p> <p>IMOGEN</p> <p>Fidele, sir.</p> <p>CAIUS LUCIUS</p> <p>Thou dost approve thyself thevery same:</p> <p>Thy name well fits thy faith, thyfaith thy name.</p> <p>Wilt take thy chance with me?</p> <p>IMOGEN</p> <p>I'll follow, sir. But first, an't pleasethe gods, I'll hide my master from the flies,as deep</p> <p>As these poor pickaxes can dig;So please you entertain me.</p> <p>CAIUS LUCIUS</p> <p>Ay, good youth!</p> <p>And rather father thee than masterthee.</p> <p>My friends,</p> <p>The boy hath taught us manlyduties: let us</p>
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<p>bagian itu? Ramuan yang ia berikan kepadaku, yang dikatakan berhasiat ampuh, ternyata telah membuatku tidaksadarkan diri? Ini semuanya membuktikan inisemua rencana Pisanio and Cloten: Oh Tuan, Ohsuamiku! <i>Jatuh menimpa tubuh Cleton. Masuk LUCIUS dan seorang Kapten</i></p> <p>NARATOR Di Roma, pasukan siap berlayar untuk menyerang Inggris. Iachimodipilih sebagai pemimpin pasukan. Caius Lucius menungguberita mereka.</p> <p>CAIUS LUCIUS Ohh, seorang anak muda malang!Coba lihat muka anak laki itu.</p> <p>KAPTEN Dia masih hidup, tuan.</p> <p>CAIUS LUCIUS Dia akan bisa menjelaskan tubuhsiapa ini.</p> <p>Hai anak muda, Beritahukan kami apa yang telahterjadi padamu. Siapa dia yang kau jadikan bantalberdarah? Apa kaitanmu dengan semuakejadian ini ? Bagaimana kisah kejadiannya,</p>	<p>Find out the prettiest daisied plotwe can, And make him with our pikes andpartisans A grave: come, arm him. Boy, heis preferr'd By thee to us, and he shall beinterr'd As soldiers can. Be cheerful; wipethine eyes Some falls are means the happierto arise.</p> <p><i>Exeunt</i></p>
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<p>siapa ini, dan siapa kamu?</p> <p>IMOGEN</p> <p>Aku bukan siapa-siapa danjugabukan apa-apa. :</p> <p>Ini dulunya adalah tuanku, Seorang putra Inggris yang pemberani dan baik, dan ada disini karena dibunuh oleh orang-orang gunung.</p> <p>CAIUS LUCIUS</p> <p>Kasihlah, anak muda yang baik! Kesedihanmu lebih menyedihkan dari yang saya lihat apa yang dialami tuanmu yang penuh darah.Sebutkan namanya, sahabat yang baik.</p> <p>IMOGEN</p> <p>Lord Richard.</p> <p>CAIUS LUCIS</p> <p>Siapa namamu?</p> <p>IMOGEN</p> <p>Fidele, Tuan.</p> <p>CAIUS LUCIUS</p> <p>Fidele berarti setia. Kau telah sebutkan seperti kenyataan yangterlihat</p> <p>Namamu cocok dengan kesetiaanyang kau tunjukkan.</p> <p>Maukah kau pergi dan bekerjauntuk kami?</p> <p>IMOGEN</p> <p>Mau, aku akan ikut tuan. Tapi tentu, jika Tuan mengijinkannya,Akan aku jauhkan jasad Tuanku,dari rebutan lalat,</p>	
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Kedalam lubang kubur sedalam yang mampu digali kapak ini tua; Bisakah tuan memenuhi permintaan seperti ini

CAIUS LUCIUS

Ya aku setuju, anak muda! Dan aku akan lebih seperti ayahmu dari pada tuanmu. Sahabatku, anak muda ini telah mengajarkan kita apa yang seharusnya dilakukan laki-laki: mari kita cari lokasi yang paling baik, Dan dengan pedang serta tiang bendera kita, kita gali sebuah kubur untuknya. Anak muda, karena kau sangat mengaguminya, dia akan menerima pemakaman seorang ksatria. Bergembiralah; hapus air matamu, kadangkala hal baik bisa bangkit dari penderitaan. *Keluar*

Adegan III. Sebuah Ruangan Di Istana

Cymbeline.

Masuk CYMBELINE, para Bangsawan, PISANIO, dan para abdi

CYMBELINE

Kembali, berikan aku kabar bagaimana keadaan permaisuriku,

SCENE III. A room in Cymbeline's palace.

Enter CYMBELINE, Lords, PISANIO, and Attendants

CYMBELINE

Again; and bring me word how 'tis with her.

Exit an Attendant

A fever with the absence of her

<p><i>Seorang abdi keluar</i> Hilangnya pangeran telah membuat Sri Ratu jatuh sakit, Rasa bersalah yang membuatnya merasa terancam. Imogen, yang selalu membuat kami bahagia, telah menghilang. Kau! Cepat cari Imogen dimanapun ia berada!</p> <p>Pisanio, aku yakin kau tahu dimana keberadaan Imogen PISANIO Yang mulia, hidup hamba adalah tanggungan yang mulia; Tuanku bisa berbuat apa saja yang tuanku inginkan; tapi, tentang tuan putri, hamba memang benar tidak tahu dimanakeberadaannya, mengapa tuan putri menghilang, juga tidak tahukapan tuan putri akan kembali.</p> <p>Hamba mohon maaf Yang Mulia. BANGSAWAN I Tuanku yang mulia, pada hari putri tuan menghilang, dia ada disini: Hamba berani sumpah akan kebenaran pengakuannya dan akan menjalankan tugasnya dengan sebenar-benarnya.</p> <p>Tentang Cloten, Segala cara sudah diupayakan untuk mendapatkannya, dan tanpa ada rasa ragu, ia akan</p>	<p>son, A madness, of which her life's indanger.</p> <p>PISANIO Sir, my life is yours; I humbly set it at your will; but, for my mistress, I nothing know where she remains, why gone, Nor when she purposes return. Beseech your highness.</p> <p>First Lord Good my liege, The day that she was missing was here: I dare be bound he's true and shall perform All parts of his subjection loyally. For Cloten, There wants no diligence in seeking him, And will, no doubt, be found.</p> <p>First Lord So please your majesty, The Roman legions, all from Gallia drawn, Are landed on your coast, with a supply Of Roman gentlemen, by the senate sent.</p> <p>CYMBELINE I thank you. Let's withdraw;</p>
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diketemukan.

BANGSAWAN I

Yang Mulia! saat ini Pasukan tempur Roma, yang
didatangkan dari Prancis,
Sudah mendarat di pantai Inggris, bersama sejumlah
para pemuka Roma yang dikirim oleh Senatnya.

CYMBELINE

Terima kasihku untuk kalian semua, mari kita
pergi!

Adegan IV. Di Wales: Di Depan Gua Persembunyian Belarius.

NARATOR

Ketika perang terjadi setiap orang harus memilih
posisi. Dua bersaudara ingin bergerak dan terlibat,
tetapi ayah mereka tidak setuju:
Masuk BELARIUS, GUIDERIUS, dan ARVIRAGUS.

GUIDERIUS

Riuhnya suara tembakan terdengar begitu dekat.

BELARIUS

Mari jauhkan diri kita dari keriuhan itu. Kita akan
naik ke

SCENE IV. Wales: before the cave of Belarius.

NARRATOR

*As the war begins each must choose their side. The
brothers want action and adventure, but their
father not so:*

Enter BELARIUS, GUIDERIUS, and ARVIRAGUS.

GUIDERIUS

The noise is round about us.

BELARIUS

Let us from it. We'll higher to the mountains; there
secure us.

GUIDERIUS

<p>gunung. Tempat itu aman bagikita.</p> <p>GUIDERIUS</p> <p>Harapan apa yang kita punya dariterus menyembunyikan diri?</p> <p>Di depan kita, ada pasukan Roman yang akan membunuh kitasebagai orang Inggris, atau gunakan kita sebagai binatang buruan, dan pada akhirnya akan dibunuh.</p> <p>Aku mohon ayah, mari kita bergabung dengan pasukan Inggris:</p> <p>ARVIRAGUS</p> <p>Aku sepenuhnya setuju.</p> <p>BELARIUS</p> <p>Baik, mari ikuti ayahmu anak-anakku!</p> <p>Jika sampai kalian mati karenaada perang dinegerimu,</p> <p>Itu akan menjadi pilihanku juga.Ayo cepat jalan.</p> <p>Maju, maju terus.[<i>Berbisik</i>]</p> <p>Waktunya telah tiba; sebelum mereka siap bertempur di medanlaga, harus dibuktikan bahwa mereka adalah putra raja.</p> <p><i>Keluar</i></p> <p>BABAK V</p>	<p>Nay, what hope</p> <p>Have we in hiding us? This way,the Romans Must or for Britons slay us.Pray, sir, to the army: ARVIRAGUS</p> <p>So say I amen.</p> <p>BELARIUS</p> <p>Have with you, boys!</p> <p>If in your country wars youchance to die, That is my bed too, lads, an thereI'll lie:</p> <p>Lead, lead.</p> <p><i>Aside</i></p> <p>The time seems long; their bloodthinks scorn, Till it fly out and show themprinces born.</p> <p><i>Exeunt</i></p>
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<p>Adegan I. Inggris. Kemah Pasukan Roma. Narator. Inilah Postumous Leonatus dengan pasukan Roma, menyesali kesalahan yang ia telah perbuat terhadap Imogen :</p> <p>POSTHUMUS LEONATUS Aku datang kemari Bersama para petinggi Italia, Untuk berperang melawan kerajaan istriku. Inggris, cukup sudah, aku telah membunuh putrimu; damai! Aku tak akan melukaimu lagi. Akan kulepaskan hubungan diriku dengan Italia dan akan kujadikan diriku rakyat Inggris: dengan begitu aku bisa berhadapan dengan pasukan yang membawaku; Sehingga aku akan mati untukmu; Oh Imogen! <i>(Para pembantu Narator mengganti pakaian Posthumus dengan pakaian orang Inggris)</i> Keluar</p> <p>Adegan II. Medan Perang antara Kemah Inggris dan Roma.</p>	<p>ACT V SCENE I. Britain. The Roman camp. NARRATOR Here is Postumous Leonatus with the Roman army, regretting the ill he has done to Imogen :</p> <p>POSTHUMUS LEONATUS I am brought hither Among the Italian gentry, and to fight Against my lady's kingdom: 'tis enough That, Britain, I have kill'd thymistress; peace! I'll give no wound to thee. I'll disrobe me Of these Italian weeds and suit myself As does a Briton peasant: so I'll fight Against the part I come with; so I'll die For thee, O Imogen. <i>(Narrator's assistants change his clothes back to English clothes)</i></p> <p><i>Exit</i></p> <p>SCENE II. Field of battle between the British and</p>
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<p><i>Bagian cerita (perang ini) ditampilkan dalam wayang dengan aktor di depan bayangan wayang.</i></p> <p>Narator (<i>Bicara ketika wayang bergerak dan perang</i>) Di satu sisi pasukan Inggris: disisi yang lain pasukan Roma.</p> <p>POSTHUMUS LEONATUS mengikutinya sebagai prajurit nista. Mereka jalan berbaris lalu keluar, kemudian masuk lagi, dan berperang POSTHUMUS LEONATUS menundukkan IACHIMO namun tidak sampai melukainya, lalu meninggalkannya.</p> <p><i>Lalu muncul aktor dan bicara</i> IACHIMO Kesedihan mendalam dan rasabersalah di hatiku Telah melemahkan semangatku: Aku telah memfitnah seorang, putrimulia dari kerajaan ini, dan udara negeri ini telah membuatku tak mampu melakukan perlawanan, kalau tidak begitu mana mungkin seorang rakyat hina dan nista didunia mampu menundukkan diriku sebagai seorang ahli perang? <i>Keluar.</i></p>	<p>Roman camps. <i>The story is shown in shadow puppets and with actors in front of the shadow screen</i></p> <p>NARRATOR (<i>speaks as the shadow puppets move and fight</i>) On one side the Roman Army: the other side, the British Army; POSTHUMUS LEONATUS following, like a poor soldier. They march over and go out. Then enter again, fighting, IACHIMO and POSTHUMUS LEONATUS he vanquishes and disarms IACHIMO, and then leaves him</p> <p><i>The real actor appears and speaks</i> IACHIMO The heaviness and guilt within my bosom Takes off my manhood: I have belied a lady, The princess of this country, and the air on't Revengefully enfeebles me; or could this churl A very drudge of nature's, have subdued me In my profession? <i>Exit</i></p> <p>NARRATOR The battle continues; the Britons fly; CYMBELINE is taken: then</p>
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<p>Narator Pertempuran terus berlanjut; pasukan Inggris melarikan diri: Cymbeline ditawan: Kemudian datang penyelamatnya: BELARIUS, GUIDERIUS, dan ARVIRAGUS</p> <p><i>Aktor-aktor manusia muncul dan bicara</i></p> <p>BELARIUS Bangkit, bangkit! Kita dalam posisi paling strategis; GUIDERIUS dan ARVIRAGUS Bangkit, ayo bangkit, serang!</p> <p>Narator Kini datang POSTHUMUS LEONATUS, disusul kemudian oleh orang-orang Inggris: Mereka menyelamatkan CYMBELINE, lalu pergi. Lihat sekarang LUCIUS dan IACHIMO bersama IMOGEN CAIUS LUCIUS Pergi anak muda, tinggalkan pasukan, selamatkan dirimu; Dalam perang, teman bunuh teman, begitu kacanya situasi, Ketika perang sudah menjadi pertempuran membabi buta.</p> <p>IACHIMO Ini datang bala bantuan mereka. CAIUS LUCIUS Pertempuran ini terasa semakin aneh: Kita ada pilihan merubah pola</p>	<p>enter, to his rescue, BELARIUS, GUIDERIUS, and ARVIRAGUS</p> <p><i>The real actors appear and speak</i></p> <p>BELARIUS Stand, stand! We have the advantage of the ground; GUIDERIUS and ARVIRAGUS Stand, stand, and fight!</p> <p>NARRATOR Here comes POSTHUMUS LEONATUS, and seconds the Britons: they rescue CYMBELINE, and exeunt. See here comes LUCIUS, and IACHIMO, with IMOGEN CAIUS LUCIUS Away, boy, from the troops, and save thyself; For friends kill friends, and the disorder's such As war were hoodwink'd. IACHIMO 'Tis their fresh supplies. CAIUS LUCIUS It is a day turn'd strangely: or betimes Let's reinforce, or fly. <i>Exeunt</i></p>
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serangan, atau lari.

Keluar.

Adegan III. Di Medan Perang yang Lain.

Masuk POSTHUMUS

LEONATUS, Pembantu narator mengganti busananya kembali sebagai orang Roma)

Aku, beruntung walau dalam penderitaan ku,
Tak kutemukan maut di mana kudengarnya mengerutu,

Baik, akan kucari maut. Walau telah berperang untuk Inggris, aku bukan lagi orang

Inggris, Aku kenakan seragamku dan masuk pasukan kembali: aku tak akan berperang lagi, Tetapi menyerah kepada maut sebagai penebus dosaku kepada Imogen. *Masuk tentara yang menawannya. Ia dimasukkan ke kerangkeng.*

Adegan IV. Seorang Tahanan Inggris.

POSTHUMUS LEONATUS

Kau rantai borgol, aku terima kaudengan senang hati!

Kau adalah jalanku untuk aku bisabebas:

Aku rasa keadaanku lebih baik

daripada orang sakit.

SCENE III. Another part of the field.

Enter POSTHUMUS LEONATUS,

Narrator's assistants change his clothes back to Roman)

I, in mine own woe charm'd, Could not find death
where I did hear him groan. Well, I will find him
For being now a favourer to the Briton,
No more a Briton, I have resumed again
The part I came in: fight I will no more,
But yield and end it by some means for
Imogen.

Enter Soldier and takes him prisoner. He throws him in a goal.

SCENE IV. A British prison.

POSTHUMUS LEONATUS

Most welcome, bondage! for thou art away,

<p>Mereka memilih untuk terus mengerang selamanya daripadadiobati dengan menemui ajal, dokter yangterbaik, dan yang akan memberiku kebebasan dari belenggu ini.Ambillah nyawaku sebagai pengganti nyawa Imogen; Jika kau setuju, cabut nyawaku,lalu buka rantai dingin ini. Oh Imogen! Aku akan bicarapadamu dalam diam.</p> <p><i>Tidur</i></p> <p><i>Musik khidmat. Narator</i> Sicilius Leonatus, orang tua, ayah Posthumus Leonatus yang telah tiada, dituntun oleh istrinya, ibu Posthumus Leonatus, (<i>dengan iringan musik</i>) disertai dua saudara Posthumus Leonatus, dengan luka seperti ketika tewas di medan laga. (<i>Pembantu naratormemainkan wayang-wayang besaryang merupakan arwah-arwah mereka dan bergerak mengitari Posthumus Leonatus yang terbaring tidur</i>). Para arwah menyanyi:</p> <p>Sicilius Leonatus Tuan agung yang bijaksana, janganlah murka lagi terhadap mahluk hina, terimalah anakku</p>	<p>think, to liberty: yet am I better Than one who is sick; since he had rather Groan so in perpetuity than be cured By the sure physician, death, whois the key</p> <p>To unbar these locks. Then, free for ever! For Imogen'sdear life take mine; If you will take this audit, take this life, And cancel these cold bonds. OImogen!</p> <p>I'll speak to thee in silence. <i>Sleeps</i></p> <p><i>Solemn music. NARRATOR</i></p> <p>Sicilius Leonatus, dead father to Posthumus Leonatus, an old man,leading in his hand his wife, and mother to Posthumus Leonatus, (<i>with music</i>) followed by the two young brothers to Posthumus Leonatus, with wounds as they died in the wars. (<i>Narrator and assistants manipulate large pupprts that are the ghosts and they circle Posthumus Leonatus round, as he lies sleeping</i>). The ghosts sing:</p> <p>Sicilius Leonatus No more, thou thunder-master,show Thy spite on mortal flies:</p>
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<p>yang wajahnya tak pernah kulihat,ia kutinggal mati ketika masih dalam kandungan, menanti saat kelahirannya.</p> <p>Ibu Dewi Jupiter tidak membantuku, Tapi mengambil nyawaku ketika lagi melahirkan; Untuk itu Posthumus harus ditarik paksa dari rahimku,</p> <p>Saudara Pertama Ketika ia sudah menginjak dewasaDi sana di negeri Inggris, Mulai muncul kelebihan dirinya?</p> <p>Ibu Mengapa setelah perkawinannyaia diperlakukan seperti itu? Diasingkan dan dibuang, sertadipisahkan Dari dia yang sangat ia cintai, Putri Imogen yang manis dan ayu?</p> <p>Sicilius Leonatus Mengapa kau biarkan Iachimo, Untuk menggunakan niat jahat dan akal busuknya Yang selalu memendam rasa dengki;</p> <p>Saudara Kedua Untuk ini kami datang dari tempat yang hening,</p>	<p>Hath my poor boy done aught butwell, Whose face I never saw? I died whilst in the womb hestay'd Attending nature's law: Mother Jupiter lent not her her aid,But took me in my throes; That from me was Posthumus ript, First Brother When once he was mature forman, In Britain where was he That could stand up his parallel? Mother With marriage wherefore was hemock'd, To be exiled, and throwncast From her his dearest one,Sweet Imogen? Sicilius Leonatus Why did you suffer Iachimo, To taint his nobler heart and brainWith needless jealousy; Second Brother For this from stiller seats we came, Our parents and us twain, With honour to maintain. First Brother Then, Jupiter, thou king of gods, Why hast thou thus adjourn'd</p>
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<p>Bersama orang tua dan kami berdua, Dengan mempertaruhkan kehormatan.</p> <p>Saudara Pertama Dewa Jupiter, rajanya para dewa, Mengapa dikau diam saja Terhadap imbalan yang ia harus dapatkan, Atas semua penderitaan yang telah ia alami?</p> <p>Sicilius Leonatus Lihatlah ke bawah dari singgasanaMu di atas awan; Berhentilah memberikan cobaan ini Lihatlah dari balik awan; bantulah hambamu; Atau kami arwah-arwah ini harus menjerit Kepada kepada semua Dewata Untuk melawan kekuasaanMu.</p> <p>Saudara Pertama dan Kedua Dewa Jupiter; kepadaMu kami memohon, Anugrahi kami keadilanMu.</p> <p><i>Wayang besar Dewa Jupiter turun disertai badai petir, duduk di atas seekor elang; arwah-rawah menghaturkan sembah bhakti.</i></p>	<p>The graces for his merits due, Being all to dolours turn'd?</p> <p>Sicilius Leonatus Thy crystal window ope; look out; No longer exercise Upon a valiant race thy harsh And potent injuries.</p> <p>Mother Since, Jupiter, our son is good, Take off his miseries.</p> <p>Sicilius Leonatus Peep through thy marble mansion; help; Or we poor ghosts will cry To the shining synod of the rest Against thy deity. First Brother Second Brother Help, Jupiter; or we appeal, And from thy justice fly.</p> <p><i>In huge shadow puppet form Jupiter descends in thunder and lightning, sitting upon an eagle: he throws a thunderbolt. The Apparitions fall on their knees</i> Jupiter No more, you petty spirits of region low, Offend our hearing; hush! How dare you ghosts Accuse the thunderer, whose bolt, you know. Be not with mortal accidents oppressed; Be content;</p>
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<p>Dewa Jupiter Cukup, berhentilah kau arwah-arwah dunia bawah Membuat telinga pekak; menyakitkan! Berani-beraninya kau semua Menuduh Dewa Pencipta Petir, yang kekuatan ledakannya, kautahu, meledak di angkasa menggempur semua yang melawan. Jangan ikut terlibat dengan masalah manusia mercapada Berbahagialah; Putramu yang malang akan terangkat kembali Kebahagiaannya akan segera datang, Cobaannya akan selesai. Bangkit, dan menghilang. Ia akan kembali menjadi suami Imogen, Dan akan lebih bahagia akibat semua penderitaannya. Letakkan buku ini di dadanya, yang menjelaskan jalan Baginya menuju kebahagiaan yang aku limpahkan: Oleh sebab itu, kembalilah: tak ada guna lagi Kautunjukkan kesedihanmu, bergembiralah. Hibur dirimu. Terbanglah kembali, paksi raja, ke istanaku di atas langit <i>Terbang</i></p>	<p>Your low-laid son our godhead will uplift: His comforts thrive, his trials well are spent. Rise, and fade. He shall be lord of lady Imogen, And happier much by his affliction made. This tablet lay upon his breast, wherein Our pleasure his full fortune doth confine: and so, away: no further with you in Express impatience, lest you stir up mine. Mount, eagle, to my palace crystalline. <i>Ascends</i> <i>The ghosts vanish</i> Posthumus Leonatus [Waking] Sleep, thou hast been a grandsire, and begot A father to me; and thou hast created A mother and two brothers: but, O scorn! Gone! they went hence so soon as they were born: And so I am awake. What fairies haunt this ground? A book? O rare one! NARRATOR Reads 'When as a lion's whelp shall, to himself unknown,</p>
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<p><i>Para arwah menghilang</i></p> <p>Posthumus Leonatus [Bangun] Tidur, kau bagaikan kakek, yang telah memberiku Seorang ayah; dan engkau telah menciptakan seorang ibu dan duasaudara. Tapi, semua bagaikan sebuah canda, mereka telah hilang. Mereka pergi begitu cepat seperti ketika lahir: Dan sekarang aku terbangun. Arwah-arwah apa yang telah datang ke tempat ini? Ini sebuah buku? Buku yang indah!</p> <p>Narator Membaca</p> <p>'Ketika anak singa menemukan sesuatu tanpa mencarinya, yang dia sendiri pun tidak tahu, dan akan merasakan embusan angin sejuk; dan ketika dari sebuah pohon cedar yang telah lama mati tumbuh ranting, dan setelah hidup kembali diikuti oleh pokok-pokok yang tumbuh segar; maka penderitaan Posthumus akan berakhir, Inggris akan beruntung bisa tumbuh sebagai negeri yang aman dan makmur!</p> <p><i>Masuk pengawas</i></p> <p>Pengawas</p>	<p>without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock and freshly grow; then shall Posthumus end his miseries, Britain be fortunate and flourish in peace and plenty.'</p> <p><i>enter Gaoler</i></p> <p>Gaoler Come, sir, are you ready for death?</p> <p>POSTHUMUS LEONATUS Over-roasted rather; ready long Thou bring'st good news; I am called to be made free.</p> <p>Gaoler I'll be hang'd then. <i>Exeunt POSTHUMUS LEONATUS and Messenger</i></p>
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<p>Mari tuan, apakah anda sudah siap untuk mati?</p> <p>POSTHUMUS LEONATUS</p> <p>Pertanyaan itu seperti sudah basi, aku sudah siap sejak lama.</p> <p><i>Enter a Messenger</i></p> <p>Utusan</p> <p>Hadapkan tahanmu kepada Sri Baginda.</p> <p>POSTHUMUS LEONATUS</p> <p>Anda datang membawa kabar baik; saya dipanggil untuk dibebaskan.</p> <p>Pemeriksa</p> <p>Bisa aku yang akhirnya digantung. <i>POSTHUMUS LEONATUS dan Utusan keluar.</i></p> <p>Adegan V. Di Kemah</p> <p>Cymbeline.</p> <p><i>Masuk CYMBELINE, BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, Bangsawa, Petugas, dan Para Abdi</i></p> <p>CYMBELINE</p> <p>Berdirilah di dekatku, anda yang telah diciptakan Tuhan sebagai pembela singgasanaku. Aku sedih dengan seorang perajurit rendah</p>	<p>SCENE V. Cymbeline's tent.</p> <p><i>Enter CYMBELINE, BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, Lords, Officers, and Attendants</i></p> <p>CYMBELINE</p>
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<p>yang telah berjuang keras, tidakbisa ditemukan:</p> <p>BELARIUS</p> <p>Aku tidak pernah melihat Keberanian seperti itu muncul dariseorang rakyat jelata.</p> <p>CYMBELINE</p> <p>[Kepada Belarius] Sekarang waktunya, untuk bertanya darimana kalian, tolong beritahu kami.</p> <p>BELARIUS</p> <p>Yang mulia, Kami dari Wales, dari kalanganbangsawan:</p> <p>CYMBELINE</p> <p>Hormatku kepada kalian. Berdirilah para pahlawan perang:aku angkat dirimu sebagai pendampingku, dan kau kuberikanhak dan kehormatan sesuai jasamu.</p> <p><i>Masuk CORNELIUS</i></p> <p>Mengapa seperti begitu sedih Menyambut kemenangan kita?</p> <p>CORNELIUS</p> <p>Ampun, raja yang agung! Tak bermasud merusak kegembiraan ini, hampa harus laporkan Permaisuri telah tiada.</p> <p>CYMBELINE</p>	<p>Stand by my side, you whom thegods have made Preservers of my throne. Woe ismy heart That the poor soldier that so richlyfought, cannot be found.</p> <p>BELARIUS</p> <p>I never saw Such noble fury in so poor a thing;</p> <p>CYMBELINE</p> <p>'Tis now the time To ask of whence you are. Reportit.</p> <p>BELARIUS</p> <p>Sir, In Cambria are we born, andgentlemen:</p> <p>CYMBELINE</p> <p>Bow your knees. Arise my knights o' the battle: Icreate you Companions to our person andwill fit you With dignities becoming yourestates.</p> <p><i>Enter CORNELIUS</i></p> <p>Why so sadly Greet you our victory?</p> <p>CORNELIUS</p> <p>Hail, great king! To sour your happiness, I mustreport The queen is dead.</p> <p>CYMBELINE</p>
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<p>Tapi bagaimana ia sampaimeninggal?</p> <p>CORNELIUS Mengerikan, kematian akibat kalut, seperti dalam hidupnya,Pertama, ia mengaku bahwa dirinya tidak pernah mencintai paduka raja: dan ia sangat membenci padukasebagai orang.</p> <p>CYMBELINE Biarkan hanya dia seorang yangtahu semuanya ini; CORNELIUS Putri paduka, dia akui bagai kalajengking dimatanya; yang hidupnya tergantung dari dia yangakan menyelamatkannya dari matidiracun.</p> <p>CYMBELINE Perempuan cantik berhati iblis</p> <p>CORNELIUS Dan lebih parah lagi Yang Mulia,dia mengaku telah menyiapkan cairan mematikan, yang jika sampai terminum oleh paduka, akan membuat paduka terbunuh perlahan-lahan: ketika paduka telah tak berdaya, dia akan mengusulkan putranya untuk mengambil tahta kerajaan:</p>	<p>How ended she?</p> <p>CORNELIUS With horror, madly dying, like herlife. First, she confess'd she neverloved you. Abhorr'd your person.</p> <p>CYMBELINE She alone knew this;</p> <p>CORNELIUS Your daughter, she did confess Was as a scorpion to her sight; whose life, But that her flight prevented it, she had Ta'en off by poison.</p> <p>CYMBELINE O most delicate fiend!</p> <p>CORNELIUS More, sir, and worse. She didconfess she had For you a mortal mineral; which,being took, Should by the minute feed on lifeand lingering By inches waste you: in whichtime she purposed, to work Her son into the adoption of thecrown: But, failing of her end by hisstrange absence, Grew shameless-desperate;repented The evils she hatch'd were not</p>
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<p>CYMBELINE Semoga syurga melindungisemuanya.</p> <p><i>Masuk LUCIUS, IACHIMO, Pembaca doa, dan tawanan RomaLainnya,Pengawal; POSTHUMUS LEONATUS di belakang, dan IMOGEN</i></p> <p>CAIUS LUCIUS Mohon direnungkan yang mulia,keberhasilan dalam perang. Anda yang kebetulan berhasil menang;jika kami yang berhasil, kami seharusnya tidak dengan darah dingin ingin menghabisi para tawanan perang. Hanya satu permintaanku, mohon selamatkan anak muda yang terlahir berdarahInggris ini. Tak ada guru yang pernah melahirkan orang sebaik ini, ia sangat patuh dan pintar;</p> <p>CYMBELINE Aku yakin aku sudah pernahmelihatnya: Wajahnya yang tidak asing lagi. Mohonkan kepadaku, Cymberline,apa yang kau inginkan.</p> <p>IMOGEN Dengan segala kerendahan hati,hamba berterimakasih kepada</p>	<p>effected; so Despairing died.CYMBELINE Heaven mend all!</p> <p><i>Enter LUCIUS, IACHIMO, theSoothsayer, and other Roman Prisoners, guarded; POSTHUMUS LEONATUS behind, and IMOGEN</i></p> <p>CAIUS LUCIUS Consider, sir, the chance of war:the day Was yours by accident; had itgone with us, We should not, when the bloodwas cool, have threaten'd Our prisoners with the sword.This one thing only I will entreat; my boy, a Britonborn, Let him be saved: never masterhad A page so kind, so duteous,diligent;</p> <p>CYMBELINE I have surely seen him: His favour is familiar to me. live:And ask of Cymbeline what gift thou wilt,</p> <p>IMOGEN I humbly thank your highness.</p> <p>CAIUS LUCIUS I do not bid thee beg my life, good</p>
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<p>yang mulia.</p> <p>CAIUS LUCIUS Aku tidak ingin memberitahumu untuk menyelamatkan nyawaku; walaupun aku tahu kau tak akan keberatan.</p> <p>IMOGEN Bukan, bukan, sama sekali, Aku masih ada yang lain untuk dipikirkan.</p> <p>CAIUS LUCIUS Anak muda ini mulai melawanku.</p> <p>CYMBELINE Apa lagi yang kamu inginkan anak muda? Aku semakin menyayangimu, pikirkan lagi Apa yang lebih baik untuk dimohonkan, Tahukah kamu siapa yang sedang kau lihat? Bicaralah Haruskah ia dibiarkan hidup? Apakah dia keluargamu? Temanmu?</p> <p>IMOGEN Ia adalah orang Roma. Dirikullah sebagai rakyat paduka; Hamba lebih dekat dengan paduka.</p> <p>CYMBELINE</p>	<p>lad; And yet I know thou wilt.</p> <p>IMOGEN No, no: alack, There's other work in hand.</p> <p>CAIUS LUCIUS The boy disdains me.</p> <p>CYMBELINE What wouldst thou, boy? Know'st him thou look'st on? Speak, Wilt have him live? Is he thy kin?</p> <p>thy friend?</p> <p>IMOGEN He is a Roman.</p> <p>CYMBELINE Wherefore eyst him so?</p> <p>IMOGEN I'll tell you, sir, in private, if you please To give me hearing.</p> <p>CYMBELINE Ay, with all my heart. What's thy name?</p> <p>IMOGEN Fidele, sir.</p> <p>CYMBELINE I'll be thy master: walk with me;</p> <p>speak freely. <i>CYMBELINE and IMOGEN converse apart</i></p> <p>BELARIUS Is not this boy revived from death?</p> <p>ARVIRAGUS</p>
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<p>Tapi kenapa kamu memandangnya seperti itu?</p> <p>IMOGEN Akan hamba jelaskan secara pribadi, jika paduka berkenan mendengar cerita hamba.</p> <p>CYMBELINE Tentu saja. Siapa namamu?</p> <p>IMOGEN Fidele yang mulia.</p> <p>CYMBELINE Mari berjalan denganku, bicaralah dengan bebas. <i>CYMBELINE dan IMOGEN</i> <i>bicara ke tempat terpisah.</i></p> <p>BELARIUS Apakah bukan anak muda ini yang bangkit dari kematiannya?</p> <p>ARVIRAGUS Dia seperti dua biji pasir dengan—anak tampan yang sudah mati itu—Fidele. Bagaimana menurutmu?.</p> <p>GUIDERIUS Mana ada orang yang sudah mati hidup lagi.</p> <p>BELARIUS Diam! Coba pikirkan, dia tidak</p>	<p>One and another Not more resembles that sweet rosy lad Who died, and was Fidele. What think you?</p> <p>GUIDERIUS The same dead thing alive.</p> <p>BELARIUS Peace, peace! see further; he eyes us not; forbear; Creatures may be alike: were 't he, I am sure He would have spoke to us.</p> <p>PISANIO [Aside] It is my mistress.</p> <p><i>CYMBELINE and IMOGEN come forward</i></p> <p>CYMBELINE Come, stand thou by our side; Make thy demand aloud.</p> <p><i>To IACHIMO</i> Sir, step you forth; Give answer to this boy, and do it freely;</p> <p>IMOGEN My gift is, that this gentleman may render Of whom he had this ring.</p> <p>CYMBELINE That diamond upon your finger, say How came it yours?</p> <p>IACHIMO I am glad to be constrain'd to utter</p>
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<p>menoleh kepada kita. Cukupkan sekian pembicaraan kalian. Orangbisa kelihatan sama. Jika benar diaitu Fidele, aku yakin dia sudah bicara dengan kita.</p> <p>PISANIO <i>[Berbisik]</i> Dia adalah tuanputriku: <i>CYMBELINE dan IMOGEN</i> <i>melangkah ke depan</i></p> <p>CYMBELINE Mari, berdiri disampingku; Sampaikan permintaanmu keras-keras <i>Kepada IACHIMO</i> Tuan, silahkan maju; Jawab pertanyaan pemuda ini, danlakukan dengan bebas;</p> <p>IMOGEN Permintaanku adalah, orang iniagar mengaku dari mana dia mendapatkan cicinnya.</p> <p>CYMBELINE Berlian ditanganmu itu, mengapabisa sampai ke tanganmu?</p> <p>IACHIMO Hamba merasa senang terpaksaharus mengatakan sesuatu Yang akan menakutkan bagiku jika tidak mengatakannya.</p>	<p>that Which torments me to conceal. Byvillany I got this ring: 'twas Leonatus'jewel; a nobler sir ne'er lived 'Twixt sky and ground. That paragon, thy daughter,-- Upon a time it was in Rome 'twasat a feast, The good Posthumus; what shouldI say? He was too good to be Hearing us praise our loves of Italy began to describe his mistress'picture. Made scruple of his praise; andwager'd with him Pieces of gold 'gainst this whichthen he wore Upon his honour'd finger, to attainIn suit the place of's bed and win this ring By hers and mine adultery. Remember me at court; where Iwas taught Of your chaste daughter the widedifference 'Twixt amorous and villanous.Being thus quench'd Of hope, I return'd with feignedproof enough To make the noble Leonatus mad,Methinks, I see him now-- POSTHUMUS LEONATUS <i>[Advancing]</i> Ay, so thou dost,</p>
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<p>Dengan tipu bajingan, hamba dapatkan cincin ini: perhiasan bekas milik Leonatus: orang berhati mulia yang tidak pernahhidup dibumi, Wanita sempurna itu, putripaduka, Pada suatu ketika di Roma, dalamsebuah pesta, Posthumus yang baik, Mendengarkan kita memuji parawanita di Italia, Posthumus kemudian mulai menceritakan gambaran istrinya; di situ hamba ingin membuktikan pujiannya, dan menantangny taruhan, Dengan uang emas terhadapcincin ini yang ia kenakan Dijari manisnya, untuk memilikinya, jika hamba berhasilmasuk kamar putri yang mulia untuk merasakan kelembutan tubuhnya. ???tentu yang mulia masih ingat dengan kehadiran hamba di istana; ketika hamba diajarkan perbedaan antara cinta dengan kekejian. Merasa putus harapan, hamba kembali memikirkan suatu jalan untuk membuat Leonatus marah, denganjalan melukai kesetiaannya terhadap ketenaran sang putri. Sepertinya hamba melihatnyasekarang—</p>	<p>Italian friend! I am Posthumus, That kill'd thy daughter. OImogen! My queen, my life, my wife! OImogen, Imogen, Imogen! IMOGEN Peace, my lord; hear, hear-- POSTHUMUS LEONATUS Shall's have a play of this? Thouscornful page, There lie thy part. <i>Striking her:</i> <i>she falls</i>PISANIO O, gentlemen, help! O, my lordPosthumus! You ne'er kill'd Imogen til now.Help, help! CYMBELINE Does the world go round? POSTHUMUS LEONATUS How come these staggers on me? PISANIO Wake, my mistress! CYMBELINE If this be so, the gods do mean tostrike me To death with mortal joy. PISANIO How fares thy mistress? IMOGEN O, get thee from my sight;Thou gavest me poison: dangerous fellow, hence!</p>
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<p>POSTHUMUS LEONATUS [Tampil ke depan], lalu kaulakukan itu, Orang Italia jahanam. Hamba Posthumus, Pembunuh putri yang mulia, Oh Imogen! Ratuku, hidupku, istriku tercinta. Oh Imogen, Imogen, Imogen!</p> <p>IMOGEN Tenang, tuan-tuan, dengar, dengar—</p> <p>POSTHUMUS LEONATUS Akankah kita membuat sebuah drama dari semuanya ini? Kau yang arogan, sekarang bagianmu. <i>Memukul dia, dan dia terjatuh</i></p> <p>PISANIO Oh tuan-tuan, tolong! Oh tuan Posthumus! Anda belum berhasil membunuh Imogen hingga saat ini! Tolong, tolong!</p> <p>CYMBELINE Apakah ini benar adanya?</p> <p>POSTHUMUS LEONATUS Mengapa tiba-tiba aku merasa lemas?</p> <p>PISANIO Bangun tuan putri!</p>	<p>CYMBELINE The tune of Imogen!</p> <p>PISANIO Lady, That box I gave you was not thought by me A precious thing: I had it from the queen.</p> <p>IMOGEN It poison'd me.</p> <p>CYMBELINE What's this, Cornelius?</p> <p>CORNELIUS The queen, sir, very oft importuned me To temper poisons for her, still pretending The satisfaction of her knowledge only In killing creatures vile, as cats and dogs, Of no esteem: I, dreading that her purpose Was of more danger, did compound for her A certain stuff, which, being ta'en, would cease The present power of life, but in short time All offices of nature should again Do their due functions. Have you ta'en of it?</p> <p>IMOGEN Most like I did, for I was dead.</p> <p>BELARIUS</p>
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<p>CYMBELINE Jika benar begitu, Tuhan memangmenginginkan aku mati karena bahagia.</p> <p>PISANIO Ndak apa-apa tuan putri?</p> <p>IMOGEN Ah . . pergi kau dari sini? Kau berikan aku racun, kau orangberbahaya, pergi!</p> <p>CYMBELINE Nada suaranya seperti Imogen!</p> <p>PISANIO Tuan Putri, Jika aku tidak menganggap kotak yang aku berikan adalah sesuatu yang berharga: yang aku dapatkandari permaisuri.</p> <p>IMOGEN Benda ini meracuniku.</p> <p>CYMBELINE Ada apa di balik ini semua,Cornelius?</p> <p>CORNELIUS Yang mulia Ratu, sering kaliminta hamba, Untuk meramu racun untuknya,dengan berpura-pura hanya inginmempelajarinya, untuk membunuh binatang-binatang kecil, seperti kucing dan anjing. Khawatir dengan Ratu punya</p>	<p>My boys, There was our error. GUIDERIUS This is, sure, Fidele.</p> <p>IMOGEN Why did you throw your wedded lady from you? Think that you are upon a rock;and now Throw me again. <i>Embracing him</i></p> <p>POSTHUMUS LEONATUS Hang there like a fruit, my soul, Till the tree die!</p> <p>CYMBELINE How now, my flesh, my child!Wilt thou not speak to me?</p> <p>IMOGEN [Kneeling] Your blessing, sir.</p> <p>CYMBELINE My tears that fall Prove holy water on thee! Imogen,My wife is dead.</p> <p>IMOGEN I am sorry for't, my lord.</p> <p>CYMBELINE O, she was nought; and long ofher it was That we meet here so strangely;but her son Is gone, we know not how norwhere.</p> <p>PISANIO My lord, I'll speak troth. LordCloten,</p>
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<p>tujuan-tujuan jahat, hamba racikkan jenis racun yang jika diminum akan menghantikan semua fungsi kehidupan, tetapi dalam waktu singkat akan kembali lagi.</p> <p>Apakah putriku pernah meminumnya?</p> <p>IMOGEN Sepertinya ya, karena aku pernahmati.</p> <p>BELARIUS Anak-anakku Itu semua kekeliruan kita.</p> <p>GUIDERIUS Sudah pasti ia Fidele.</p> <p>IMOGEN Mengapa tuan jauhkan istri tuan?Bayangkan anda ada di suatu jurang, Sekarang mau melemparkannyalagi. (Memeluknya)</p> <p>POSTHUMUS LEONATUS Teruslah bergantung disitu bagaikan buah, jantung hatiku, Bergantunglah sampai pohonnyamati!</p> <p>CYMBELINE Apa lagi ini putriku sayang! Akankah kau jelaskan semuanyaini kepadaku?</p>	<p>Upon my lady's missing, came tome</p> <p>I directed him To seek her on the mountains near to Milford; What became of him I further know not.</p> <p>GUIDERIUS Let me end the story: I slew him there.</p> <p>CYMBELINE Marry, the gods for fend! I would not thy good deeds should from my lips Pluck a bard sentence: prithee, valiant youth, Deny't again.</p> <p>GUIDERIUS I have spoke it, and I did it.</p> <p>CYMBELINE He was a prince.</p> <p>GUIDERIUS A most incivil one: the wrongs he did me Were nothing prince-like; for he did provoke me. I cut off his head;</p> <p>CYMBELINE I am sorry for thee: By thine own tongue thou art condemn'd, and must Endure our law: thou'rt dead.</p> <p>IMOGEN That headless man I thought had been my lord.</p>
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<p>IMOGEN [Bersimpuh], Ampuni putrimu,yang mulia</p> <p>CYMBELINE Air mataku yang berderai, Adalah ibarat air suci untukmuImogen, Istriku telah tiada.</p> <p>IMOGEN Yang mulia, hamba ikut berduka.</p> <p>CYMBELINE Oh, itu tidak terlalu penting; tapi karena dia Kita bisa bertemu disini: namunsayang putranya juga hilang, Kita tidak tahu bagaimana dan dimana.</p> <p>PISANIO Yang mulia, hamba akan sampaikan secara jujur. Pangeran Cloten, setelah tuan putri menghilang, Datang bertanya kepada hamba,dan hamba arahkan Untuk mencari tuan putri ke sebuah bukit dekat Milford; Apa yang terjadi pada dirinya hampa tidak tahu.</p> <p>GUIDERIUS Ijinkan hamba mengakhiri ceritaini: Hamba yang telah membunuh dia.</p> <p>CYMBELINE Oh Tuhan, semoga semuanya itu</p>	<p>CYMBELINE Bind the offender, And take him from our presence.</p> <p>BELARIUS Stay, sir king: BELARIUS Thou hadst, great king, a subject who Was call'd Belarius. I am too blunt and saucy: here's my knee. Mighty sir, These two young gentlemen, that call me father And think they are my sons, are none of mine; They are the issue of your loins, my liege, And blood of your begetting.</p> <p>CYMBELINE How! my issue! BELARIUS So sure as you your father's. I Am that Belarius whom you sometime banish'd: I stole these children upon my banishment. These gentle princes, these twenty years Have I train'd up. But, gracious sir, Here are your sons again; and I must lose Two of the sweet'st companions in the world.</p> <p>CYMBELINE</p>
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<p>tidak benar!</p> <p>Aku seharusnya tidak berkatakasar kepadamu Karena tujuanmu semua baik, akuminta, secara kesatria teruskan saja,</p> <p>Jangan ditutupi lagi.</p> <p>GUIDERIUS Telah hamba katakan, hamba yangmembunuhnya.</p> <p>CYMBELINE Ia adalah seorang pangeran.</p> <p>GUIDERIUS Namun perilakunya sangat kasar dan menjengkelkan. Apa yang dilakukan terhadap hamba tak mencerminkan perilaku seorang pangeran; dia terus menghina dan menantang hamba. Hamba penggal kepalanya; CYMBELINE Aku sayangkan dirimu: Telah dikutuk oleh ucap-ucapanmu, dan pantas mendapat hukuman:Kau harus mati.</p> <p>IMOGEN Orang tanpa kepala itu Hamba kira suami hamba.</p> <p>CYMBELINE Ikat dia pembunuh pangeran,Bawa ia menjauh dari sini.</p> <p>BELARIUS</p>	<p>Thou weep'st, and speak'st. The service that you three have done is more Unlike than this thou tell'st. I lost my children: If these be they, I know not how to wish</p> <p>A pair of worthier sons.</p> <p>BELARIUS Be pleased awhile. This gentleman is true Guiderius: This gentleman Arviragus, Your younger princely son; he, sir, was wrapped In a most curious cloth, wrought by the hand Of his queen mother, which for more probation I can with ease produce.</p> <p>CYMBELINE Guiderius had Upon his neck a mole, a sanguine star; It was a mark of wonder.</p> <p>BELARIUS This is he; Who hath upon him still that natural stamp.</p> <p>CYMBELINE O, what, am I A mother to the birth of three? Ne'er mother Rejoiced deliverance more. O Imogen, Thou hast lost by this a kingdom.</p>
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<p>Tunggu, Yang Mulia: Tuanku raja, masih ingat punya seorang abdi bernama Belarius. BELARIUS Hamba merasa kurang sopan berdiri: perkenankan hambaduduk: Tuan Raja Yang Mulia, dua anakmuda yang menganggap hamba ayah, dan merasa bahwa mereka adalah putra hamba, itu tidak benar; mereka adalah putra tuanku, yang mulia. Mereka adalah darah daging paduka.</p> <p>CYMBELINE Apa! Aku ayah mereka? BELARIUS Hamba yakinkan tuanku adalahayah mereka. Hamba adalah Belarius yang beberapa tahun lampau diasingkan: Hamba curi dan bawa dua putra paduka kepengasaingan. Kedua pangeran ini, telah hamba besarkan selama dua puluh tahun.Tapi dengan penuh rasa ketulusan hati, yang mulia. Sekarang kedua pangeran mudahamba serahkan kembalikan: CYMBELINE Kau meneteskan air mata tatkala bicara. Pengabdian yang kalian bertiga lakukan lebih besar dari kisah</p>	<p>IMOGEN No, my lord; I have got two worlds by 't. O mygentle brothers, Have we thus met? CYMBELINE Did you e'er meet? ARVIRAGUS Ay, my good lord. GUIDERIUS And at first meeting loved; Continued so, until we thought hedied. CYMBELINE O rare instinct! When shall I hear all yoiur storiesthrough? See, Posthumus anchors uponImogen, And she, like harmless lightning,throws her eye On him, her brother, me, hermaster, hitting Each object with a joy: thecounterchange Is severally in all. Let's quit thisground, And smoke the temple with oursacrifices. <i>To BELARIUS</i> Thou art my brother; so we'll holdthee ever. IMOGEN You are my father too, and did</p>
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yang kalian sampaikan. Benar, aku telah kehilangan dua putraku: Tapi jika ini adalah mereka, tidak ada yang lebih membahagiakan dari mendapatkan kedua putraku kembali.

BELARIUS

Mohon tunggu sebentar.

Anak muda ini adalah Guiderius: Dan yang ini adalah Arviragus, Putra tuanku yang muda; dibungkus kain rajutan khusus buatan ibunda Ratu, yang akan hamba serahkan sebagai bukti.

CYMBELINE

Guiderius punya

Tahi lalat di lehernya, berbentuk bintang; sehingga membuat banyak orang masgul melihatnya.

BELARIUS

Ini dia putra tuanku;

Tahi lalat itu masih ada padanya.

CYMBELINE

Oh, bagaimana ini bisa terjadi, aku punya tiga putra, Tentu akan sangat membahagiakan bagi ibu yang telah melahirkan mereka. Oh Imogen, ini artinya ananda telah kehilangan kerajaan ini.

relieve me,
To see this gracious season.

CYMBELINE

All o'erjoy'd,

Save these in bonds: let them be joyful too,

For they shall taste our comfort.

IMOGEN

My good master,

I will yet do you service.

CAIUS LUCIUS

Happy be you!

CYMBELINE

The forlorn soldier, that so nobly fought,

He would have well becomeed this place, and graced

The thankings of a king.

POSTHUMUS LEONATUS

I am, sir,

The soldier that did company these three

Speak, Iachimo: I had you down and might

Have made you finish.

IACHIMO

[Kneeling] I am down again: But now my heavy conscience sinks my knee,

As then your force did. Take that life, beseech you,

Which I so often owe: but your ring first;

And here the bracelet of the truest princess

<p>IMOGEN Bukan, yang mulia; Ananda telah mendapat dua duniadari kejadian ini. Oh saudara-saudaraku yangtampn,</p> <p>CYMBELINE Oh insting yang luar biasa! Kapan aku akan mendengar akhirdari cerita ini? Melihat Posthumus telah bersatudengan Imogen, Dan dia, bagaikan lampu pijar,terus memandangi Kedua saudaranya, aku, ayahnya,menyaksikannya Mereka satu persatu dengan penuhsuka cita: begitu juga semua yang ada di sini. Mari tinggalkan tempat ini, kita pergi ke tempat suci untuk bersembah syukur dengan yadnya.<i>Kepada BELARIUS</i> Kau adalah saudaraku; dan untukselamanya.</p> <p>IMOGEN Juga ayahku, ayah telah menyelamatkan ananda, Sehingga bisa menikmati kebahagiaan ini.</p> <p>CYMBELINE Ayo semuanya kita bergembira,Tak terkecuali para tawanan perang: biarkan mereka juga ikutsenang,</p>	<p>That ever swore her faith.</p> <p>POSTHUMUS LEONATUS Kneel not to me: The power that I have on you is,to spare you; The malice towards you to forgiveyou: live, And deal with others better.</p> <p>CYMBELINE Nobly doom'd! We'll learn our freeness of a son-in-law; Pardon's the word to all.</p> <p>POSTHUMUS LEONATUS Your servant, princes. Good mylord of Rome, Call forth a soothsayer, a wiseman to tell us all.</p> <p>As I slept, methought Great Jupiter, upon his eagleback'd, Appear'd to me, with otherspritely shows Of mine own kindred: when Iwaked, I found This label on my bosom; whosecontaining Is so from sense in hardness, that Ican Make no collection of it: let himshow His skill in the construction.</p> <p>NARRATOR [Reads] 'When as a lion's whelpshall, to himself</p>
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<p>Karena mereka juga mendapatkan pengampunanmu.</p> <p>IMOGEN Oh ayah hamba yang bijaksana, Hamba akan berbakti kepada ayah selamanya.</p> <p>CAIUS LUCIUS Berbahagialah kalian semua!</p> <p>CYMBELINE Prajurit kecil, yang telah berjuang keras dalam perang, Akan diperlakukan terhormat dinegeri ini, Dan mendapatkan penghargaan dari raja Inggris.</p> <p>POSTHUMUS LEONATUS Ampun Tuan, Prajurit yang telah berperang dengan mereka bertiga, menyebut diri Iachimo: Hamba telah merendahkan tuan Bahkan hampir saja membunuh anda.</p> <p>IACHIMO [Berlutut] Lagi aku berlutut: Tapi kali ini karena semua dosaku, Aku mohon, ambilah nyawaku, yang seharusnya telah lama aku serahkan;</p> <p>POSTHUMUS LEONATUS Jangan bersujud di depanku: Semua yang telah kulakukan atas dirimu, hanya untuk</p>	<p>unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow; then shall Posthumus end his miseries, Britain be fortunate and flourish in peace and plenty.'</p> <p>Thou, Leonatus, art the lion's whelp; The fit and apt construction of thy name, Being Leonatus, doth import so much.</p> <p><i>To CYMBELINE</i> The piece of tender air is thy virtuous daughter.</p> <p>CYMBELINE This hath some seeming.</p> <p>NARRATOR The lofty cedar, royal Cymbeline, Personates thee: and thy lopp'd branches point Thy two sons forth; who, by Belarius stol'n, For many years thought dead, are now revived, To the majestic cedar join'd, whose issue Promises Britain peace and plenty.</p>
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mengingatkanmu; kebencian yangaku miliki adalah memaafkan dirimu:
Hidup dan berbuatlah lebih baik kepada dan untuk orang lain.

CYMBELINE

Ucapan yang bijaksana!Semuanya dimaafkan.

POSTHUMUS LEONATUS

Aku hambamu, Tuan putri. Tuanhamba raja Roma, Datangkan pembaca doa, seorangbijak untuk memberitahu kita semua.

Ketika hamba tertidur, DewaAgung Yupiter, Dengan menunggangi seekor paksi raja, menampakkan diri didepanku, bersama penampakan semua keluargaku:

Ketika aku terbangun, aku dapatkan buku ini didadaku; Yang isinya sungguh sukar aku mengerti.

NARATOR

[Membaca] 'Ketika anak seekor singa mendapatkan sesuatu tanpa memburunya, tanpa ia sendiri ketahui, telah mendapat embusan angin segar; dan ketika cabang- cabang pohon cedar tua, yang telah lama ditebang, bisa kembalikepohonnya, setelah lama dianggap mati; penderitaan

CYMBELINE

Well

My peace we will begin. And,Caius Lucius, Although the victor, we will makepeace with Rome.

NARRATOR

The fingers of the powers above do tune The harmony of this peace. The imperial Caesar, should again unite his favour with the radiant Cymbeline,

Which shines here in the west. **NARRATOR** *lights a small fire of incense to produce smoke, helped by his assistants* **CYMBELINE**

Laud we the gods;

And let our crooked smokes climb to their nostrils

From our blest altars. Publish we this peace

To all our subjects. Set we forward: let

A Roman and a British ensign wave

Friendly together: And in the temple of great Jupiter

Our peace we'll ratify; seal it with feasts.

Set on there! Never was a war did cease,

Ere bloody hands were wash'd, with such a peace.

<p>Posthumus akan berakhir, adan Inggris akan bisa tumbuh jaya danmakmur!</p> <p>Dan engkau Leonatus, adalahanak singa itu; dari susunan namamu--Leo-natus telah menunjukkan seperti itu.</p> <p><i>Kepada CYMBELINE</i> Embusan angin sejuk itu adalahputri tuanku yang berhati muliaitu.</p> <p>CYMBELINE</p> <p>Ini semua sepertinya masuk akal.</p> <p>NARATOR</p> <p>Pohon cedar tua itu, raja Cymbeline yang mulia, Melambangkan tuanku: dan cabang-cabang yang terpangkasAdalah dua putra tuanku, yang dicuri Belarius,</p> <p>Dan untuk sekian lama dianggap telah mati, sekarang sudah hidup,dan bisa kembali ke pohon cedar.Semuanya ini menjanjikan kejayaan dan kemakmuran Inggris.</p> <p>CYMBELINE</p> <p>Baiklah,</p> <p>Kita akan mulai perdamaian ini.Dan, Caius Lucius, Walau kami menang, Ingris akan selalu menjalin perdamaian dengan Roma.</p> <p>NARATOR</p>	<p><i>Exeunt</i></p>
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Restu Dewata Agung berkumandang dari angkasa Nyanyian perdamaian terdenga membahana. Kejayaan maharaja Caesar, akan kembali bangkit melalui raja bijaksana Cymbeline, Yang akan terus bersinar di belahan Barat bumi ini.

NARATOR *menyalakan dupa untuk membuat asap, dibantru oleh para pembantunya.*

CYMBELINE

Puja dan puji kami, Tuhan Yang Agung;
Dengan asap dupa ini hambamemuji
dan memujaMU,

Dari tempat suci ini kami memohon. Anugrahi kedamaian kepada semua rakyat kami. Dan untuk seterusnya: biarkan bendera Roma dan Inggris berkibar berdampingan:

Dan dari istana Dewa Jupiter Yang Agung, kita rayakan perdamaian ini dengan penuh sukacita.

Ayo semua! Perang tak akan berakhir tanpa ada perdamaian. *Bubaran*

Appendix B

Handan Dream script

Text of Handan Dream English/Chinese

汤莎梦

A Shakespearean Handan Dream⁸³

人物 *Dramatis personae*:

卢生 Lu Sheng;

旦

Female-lead

净 Painted face

丑 Clown

女巫等莎剧众演员

Witches and assorted Shakespeare actors.

第一折 入梦

Scene 1: Entering the Dream

第二折 勒功

Scene 2: Engraving the Victory

第三折 法场

Scene 3: The Execution Ground

第四折 生寤

Scene 4: Enlightenment

⁸³ Chinese title reads “Tang-Shakespeare Dream”

第一折〔入梦〕
Scene 1: Entering the Dream

[卢生上]
Enter Lu Sheng

唱【破齊陣】 *Sings:*

極目雲霄有路。
To get to the rosy horizon there is a path,
驚心歲月無涯。
But alas for how long must I tread?
白屋三間。紅塵一榻。
In humble circumstances, the mortal realm is my rattan bed.
放頓愁腸不下。
Prevented from rest by feelings of dread,
展秋牕腐草無螢火。
In this autumn scene no fireflies light the rotting grass,
盼古道垂楊有暮鴉。
Evening crows perch on old-road trees,
西風吹鬢華。
as my locks are blown in the Western breeze.

我卢生，山东人氏，先父亲流移邯郸县，村居草食
I am Lu Sheng, I come from Shandong. My late father moved to Handan county and lived a simple life.
自离母穴，生成背厚腰圆，
When I emerged from my mother's womb, I was a child of enormous stature.
未到师门，早已眉清目秀。
By the time I had reach school age, I was handsome boy with fine features.
眼到口到心到，于书无所不窥，时来运来命来，所事何件不晓
Perceptive, articulate and sincere, I carefully studied the classics. Timely, lucky and fated, I became well-versed in all subjects.

[看短裘]
He looks at his meagre robes

唉！怎奈人无气势精神减，家少衣粮应对微。
But for all that, we men of low standing sow low morale, and with little grain to eat have little to say.

[风声]

Sound of the wind

喔嚟，好冷啊。九秋寒冻，这短裘敝貂实难御寒
What a chill! Late autumn is bitterly cold. This worn-out fur does nothing to keep me warm.

[驴叫]

Sound of donkey calling

驴儿啊驴儿，我与你相伴多年，不能够驷马高车，只得年年行在邯郸道上也。

Ah, my trusty donkey has kept me company for many years on the road to Handan. Never will I be able to ride on a four-horse chariot.

唱【锁南枝】 *Sings*

風吹帽。裘敝貂。

The wind blows my hat and my marten-fur rag

短秃促青驢。韉斷了梢。

My donkey's bald pip struck with a crack of my whip.

叮嚙裏。一週遭。那驢轴畔誰相叫。

I make my round from field to town, somebody calls me over from waterwheel yonder.

[丑上]

Enter clown

丑 大官人

Clown: *Welcome, master*

生 原來邸舍中主人。啊小哥，请将驢繫在椿櫪上，喫些草。

Lu: *Oh, it was this friendly innkeeper. Good sir, please tie my donkey to the stump and let it eat some hay.*

丑 知道了

Clown: *Certainly*

[店小二牽驢下]

Takes the donkey offstage

生 待我进店歇歇一會

Lu: *I shall enter the inn and rest for a while.*

[进店，入座]

Lu enters the inn and sits down:

丑 卢大官人，
Clown: *Master Lu*

生 咦？你怎会知道我姓氏？
Lu: *How do you know my surname?*

丑 （背弓）天机不可泄露。
Clown: *(Aside) The secrets of heaven cannot be revealed.*

生 什么大官人，我乃是庄稼人。
Lu: *And what do you mean by these courtesies? I am but a peasant.*

丑 庄稼人，庄稼人好啊，自给自足，身无恙 即是大吉祥，大得意。
Clown: *But being a peasant is honorable. You produce enough to look after your own needs, you enjoy good health. That makes you very fortunate, you must feel very content.*

生 庄稼人好？
Lu: *Being a peasant is honourable?*

丑 庄稼人好。
Clown: *Being a peasant is honourable.*

生 身无恙即是大吉祥？大得意？
Lu: *I am very fortunate and must feel very content?*

丑 身无恙即是大吉祥、大得意。
Clown: *Indeed, you must feel very content.*

生 小哥说哪里话来？想大丈夫，自当建功树名，出将入相，列鼎而食，选声而听，使宗族茂盛，家用肥饶，方显得大吉祥，大得意也！
Lu: *Whatever do you mean? A gentleman must build a name through meritorious service, either as a general in the field or a minister at court. He must partake in banquets and listen to the best music, have many offspring and live in opulence. Only then can he be considered fortunate and content.*

【前腔】 *Sings:*

俺身遊藝，心計高。
I am learned in the arts, with high ambitions
試青紫當年如拾毛。
Trying for high rank back then was like plucking feathers
到如今呵，
But now

俺三十算齊頭，尙走這田間道。
I am thirty-years-old and still treading these fields.
(小哥)有何暢叫俺心自聊，
My friend, how can it be said that I feel content?
你道俺未稱窮還待怎生好。
You say that I am not poor but should I not aspire to more?

生 我一時困倦起來了。
Lu: *Suddenly I feel rather sleepy*

丑 想是饑乏了。
Clown: *I would guess you need something to eat.*

生 待我榻上打個盹。〔睡介〕少個枕兒。
Lu: *Wait till I've just had a quick nap (lies down) I could do with a headrest.*

丑 盧大官人，你要一生得意，給你一只枕头，讓你美滋滋睡个饱，待小人炊煮黃粱爲君一飯。〔取枕與生介，下〕
Clown: *Master Lu, if you want a life of contentment, let me give you this headrest, on it you will have a happy doze while I prepare a bowl of millet for you. (Gives the headrest to Lu)*

[卢生入梦。雷鸣。三女巫上前，窺望卢生下場處。]
Lu Sheng enters the dream. Sound of thunder. Three Witches approach and look at Lu

Witch 1: Thrice the brinded cat hath mewed.
女巫甲 *斑猫已经叫过三声。*

Witch 2: Thrice, and once the hedge-pig whined.
女巫乙 *刺猬已经啼了四次。*

Witch 3: Harpier cries, "Tis time, 'tis time."
女巫丙 *怪鸟在鸣啸：时候到了，时候到了。*

Witch 1: Round about the cauldron go,
In the poisoned entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Sweltered venom sleeping got,
Boil thou first i' th' charmed pot.
女巫甲 *绕釜环行火融融，毒肝腐脏寘其中。
蛤蟆蛰眠寒石底，三十一日夜相继；
汗出淋漓化毒浆，投之鼎釜沸为汤。*

All witches: Double, double toil and trouble,
Fire burn, and cauldron bubble.

众巫 不憚辛勞不憚煩，釜中沸沫已成瀾。

Witch 2: Cool it with a baboon's blood,
Then the charm is firm and good.

女巫乙 炭火將殘盞將成，猩猩滴血盞方凝。

All witches: Oh well done! I commend your pains,
And every one shall share i' th' gains.
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

众巫 善哉尔曹功不浅，颁赏酬劳利泽遍。
于今绕釜且歌吟，大小妖精成环形，摄人魂魄荡人心。

Witch 2: By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks.

女巫乙 拇指怦怦动，必有恶人来；既来皆不拒，洞门敲自开。

[检场上，给卢生换装扮“状元及第，洞房花烛”。]

Stage hand enters and helps Lu Sheng change into ceremonial robes (having passed the imperial examinations and got married)

[崔氏上] 【七娘子】

Enter Cui Shi, singing:

狀元郎拜滿了三年限。
Having been the top scholar for three years
猛思量那日雕鞍。
Suddenly I think back to the day he left
又早春風一半。
Another year has passed to this spring
展妝臺獨自撚花枝嘆。
I sigh at my dressing table bereft

旦

Cui Shi

我，清河崔氏，
I am Cui Shi of Qinghe.
家深居獨院，天賜一位夫君，
I lived alone in this great house until heaven blessed me with a husband

朝欢暮乐，歡心正濃。
with whom I enjoyed bliss both day and night.
只是我家七輩无白衣女婿，
It's just that for seven generations never has our family taken a son-in-law without office.
故而動起功名之興。我將家資打發他上京取應，
So I sent him to the capital and using all my family's money and connections bought him success in the imperial examinations.
这一口氣得中了頭名狀元。果然中了奴家之願矣。
And what would you know it, he's been declared the Number One Scholar! As expected my wish was granted.

【針線箱】Sings:

沒意中成就嬌歡。
The happiness of our marriage came about, through chance,
儘意底團筓弄盞。
Together we enjoyed an intoxicating romance.
問章臺人去也如天遠。
Now he is in the capital far away,
小樓外幾曾拋眼。
I stare out from the tower
早則是一簾粉絮鶯梢斷。
The willow catkins have already flown and the orioles song is over.
十里紅香燕語殘。
Amid the flower fields the swallows are sparse
纔凝盼。
Still I stare
閒愁閒悶被東風吹上眉山。
My sadness gloom blown on to my eyebrows by the east wind.

[报] 报报，状元到。
Servant: *Behold, the top scholar has arrived!*

[卢生换上状元的服饰喜气洋洋上] *Lu Sheng enters wearing ceremonial robes*

旦 卢郎，荣归了！
Cui Shi *Master Lu, you have come home in glory!*

生 夫人喜也。一鞭紅雨促歸程。
Lu Sheng: *My Lady, I am so delighted. I rushed on horseback through blossoming trees to tell you.*

旦 不忿朝來喜鵲聲。

Cui Shi: *I thought the magpie's song this morning was foretelling true fortune.*

All Witches: All hail Macbeth! That shalt be King hereafter.

众巫：万福，麦克白，未来的君王！

生 官誥五花叨聖寵。

Lu: *See this honour that the emperor has bestowed on us.*

旦 名揚四海動奴情。盧郎。你因何得中了頭名狀元。

Cui Shi: *That your name reaches to the four seas stirs my passions. Master Lu, how did you manage to become the Number One Scholar?*

生 多謝賢卿將金貲廣交朝貴。竦動了君王。在落卷中番出做個第一。

Lu: *It was all thanks to my honourable wife's money and courtly connections that created such an impression on the emperor that he picked my scroll as number one.*

旦 哎也。險些第二了。

Cui Shi: *Then you narrowly escaped being number two!*

【玉芙蓉】Sings:

你天生巧步云，早得嫦娥近。

You were a lucky man to have chanced upon such an ideal wife.

乍相逢，門兒掩着成親。

On first meeting began we our conjugal life.

秋波得似掩花前俊，

My rippling glances engulfed my darling man

暗里絲鞭打着人。

Striking each beam like the crack of a whip

俺行夫運，

Now he finds fortune once more

夫人縣君。

For I, a lady's title in store.

只這些時爲思夫長是翠眉顰。

But his absence so long has left me forlorn

[內] 聖旨下！

Offstage: *Hear the imperial decree!*

[丑扮高力士上]

Clown enters as Gao lishi, the Chief Eunuch

丑 圣上有旨，命卢生为御史中丞，兼领河西陇右四道节度使，挂印征西大将军。星夜启程，不得迟误。圣上赐卢大将军御衣战袍一领，谢恩！

Gao Lishi : *The emperor has issued a decree. Lu Sheng is to be appointed as the Assistant to the Imperial Censor and Governor of Western Gansu Corridor, and to take the title of the Great General of the Western Expansion. Start your journey this evening, you are not permitted to delay. His majesty bestows this royal armour to General Lu. Pay thanks to his benevolence.*

生 万岁万岁万万岁！
Lu *Long live the emperor!*

[现场脱衣，换盔甲]*Lu changes into royal armour onstage*

生 夫人，边关紧急，你我夫妻就此告别了！
Lu *My wife, I must hasten the border with urgency. We must part company.*

【人月圆】Sings:

生/旦 征程远，空盈盈泪眼，何处追随
Lu / Cui: *On such a distant journey. Our limpid eyes fill with tears, knowing not in which direction to yearn.*

Witch 1: Show !
女巫甲 出来！

Witch 2: Show !
女巫乙 出来！

Witch 3: Show!
女巫丙 出来！

All witches: Show his eyes and grieve his heart;
Come like shadows, so depart
众巫（合） 一见惊心，魂魄无主；如影而来，如影而去。

第二折〔勒功〕
Scene 2: Engraving the Victory

〔龙莽上〕 *Painted face enters as General Longmang.*

【点绛唇】Sings:

沙塞茫茫，
The fortresses of Sha may be vast,
天山直上，
But we shall climb mount Tianshan,
三千丈。
Over three thousand miles
龙虎班行，
With troops as strong as dragons and tigers
出将还留相。
My might on the field will be matched by my power at court.

吾乃吐蕃大将龙莽是也。我国东接松凉，西连河鄯，南吞婆罗，北抵突厥。今奉老王赞普之命，攻略境外，径取瓜沙，我等有胜兵十万，壮马千群，此番出征定能够逢城则取，遇将而擒。那唐朝不足虑也。

I am the great Tubo general Longmang. My country is between Liang and Songzhou to the east and He and Shanzhou to the west. To the south we conquered Nepal, to the north we defeated the Turks. Now, on the orders of my king, I am to storm expand our borders by capturing the territories of Gua and Sha. I have ten thousand strong soldiers and a thousand battle horses, and can crush any fortress we encounter. The Tang empire is no match for us.

【幺篇】

倒天山，
To conquer mount Tianshan
靠定了那逻相，
Minister Naluo our helmsman
就里机谋广。
Conceived a great military plan
令旗儿打着羌，
Under the flag of the Qiang
刀尖儿点着唐，
We will point our blades at the Tang
锦绣样江山做一会子抢。
These brocade mountains will strike with a bang.

[龙莽下]

Longmang Exits

[卢生全身披挂上,唱]【夜行船引】

Lu Sheng enters, sings:

紫塞长驱飞虎豹。
Passing border forts our envoy flies
拥貔貅万里咆哮。
The calls of warriors carry a thousand miles

黑月陰山，黃雲白草。

The Yin mountains' moonless yellow cloud and grasses white,

是萬里封侯故道。

The well trod road of many a knight.

日落轅門鼓角鳴。

Outside the camp the sunset drum sounds

千羣面縛出番城。

A thousand prisoners surrender their city.

洗兵魚海雲迎陣。

The heavens rain that victors may clean their swords.

秣馬龍堆月照營。

Horses feed by moonlit barracks on Dragon Mound.

我盧生總領得勝軍十萬。搶過陽關。

I, Lu Sheng, have commanded one hundred thousand troops to capture the Silk Road Pass.

一面飛書奏捷。一面乘勝長驅。

I both sent news of our victory and have pushed for further gains.

至此將次千里之程。深入吐番之境。

I seek to conquer a thousand miles, deep into Tubo territory

但兵法虛虛實實。且龍莽號為知兵。恐有埋伏。

However the art of military tactics has many pitfalls. That General

Longmang is most cunning and I am afraid he will lay a trap.

不免一路打圍而去。直拿倒了龍莽。方為罕也。

I would be best to encircle and have him captured.

(From Henry V Act III scene i)

摘自《亨利五世》，第三幕，第一场)

King Henry: Once more into the breach, dear friends, once more,

亨利王

好朋友们，再接再厉，向缺口冲去吧，

Or close the wall up with our English dead.

冲不进，就拿咱们英国人的尸体去堵住这座城墙！

In peace there's nothing so becomes a man

在太平的年头，做一个大丈夫，

As modest stillness and humility;

首先就得讲斯文、讲谦逊；

But when the blast of war blows in our ears,

可是一旦咱们的耳边响起了战号的召唤，

Then imitate the action of the tiger:

咱们效法的是饥虎怒豹；

Stiffen the sinews, conjure up the blood,

叫筋脉愤张，叫血气直冲

Disguise fair nature with hard-favoured rage.

把善良的本性变成一片杀气腾腾。

(From Henry VI part III, Act V, scene iv)
摘自《亨利六世》下篇，第五幕，第六场

Queen Margaret (holding a sword):
玛格丽特王后（手拿剑）

Great lords, wise men ne'er sit and wail their loss,
众位大人，明智的人决不坐下来为失败而哀号，
But cheerily seek how to redress their harms.
他们一定乐观地寻找办法来加以挽救。
What though the mast be now blown overboard,
虽然我们船上的桅杆被吹到海里
The cable broke, the holding-anchor lost,
缆绳折断，船锚丢失
And half our sailors swallowed in the flood?
半数的水手都被海水吞噬，
Yet lives our pilot still. Is't meet that he
我们的掌舵人还安然无恙。这时节假如他
Should leave the helm, and like a fearful lad
撇下船舵，像胆小的儿童一般，
With tearful eyes add water to the sea,
眼泪汪汪地把泪水洒进海水，
And give more strength to that which hath too much
那就只会增添水势，
Whiles in his moan the ship splits on the rock.
当他嚎啕大哭的时候，船只就在礁石上碎为齑粉，
Which industry and courage might have saved?
何妨权且担当一下舵工的任务呢？
Ah, what a shame! Ah what a fault were this!
呵，这是多么可耻！呵，这是多么失算！
We will not from the helm to sit and weep,
我们决不离开舵楼，哀哀号泣，
But keep our course, though the rough wind say no,
我们要在急风暴雨之下坚持航线，安然前进
From shelves and rocks that threaten us with wreck.
从那些危害我们的流沙与暗礁之中。
Why courage then! What cannot be avoided
只有鼓起勇气才是办法！凡是无法逃避的事情，
'Twere childish weakness to lament or fear.
如果光害怕、着急，那只能算是幼稚、软弱。

[龍莽将军上“会阵”]

Enter General Longmang

净： 來將何人。
Longmang: *Make yourself known!*

生： 大唐盧元帥。
Lu *Field-marshal Lu of the Great Tang empire*

净： 認得咱龍莽將軍麼。
Longmang: *So you are familiar with the great General Longmang?*

生 正爲認的你，纔好拿你哩，休走看枪！
Lu: *It is because I am familiar that I now come to capture. Put down your spear!*

[对刀，对锤，卢胜，耍下场枪花亮相]
They fight

生： 正是：莫教飞鸟尽，留取报恩环。
Lu: *As they say, best to let a fleeing bird live. They may return to pay a debt of gratitude.*
 众将官，穷寇莫追，
 Generals, chase not an enemy with nowhere to run!
 尔等，磨削天山一片石，纪功而还。
 待我纪功而还
 Come, let us make record of our victory at Tianshan on this stone slab and then return to the capital.
 I shall first carve my merits.

[书法题字]
Calligraphy (in place of carving)

 出塞千里，斩虏百万，
 Fortresses for a thousand miles,
 Captive enemies a million heads.
 至于天山，勒石而还。
 As far as Tianshan mountain
 We record our victory and return
 作镇万古，永永无极。
 Forever a garrison post
 Till time eternal
 征西大元帅邯郸卢生”
 The General of the Western Expansion, Lu Sheng of Handan

題則題了。我則怕莓苔風雨，石裂山崩。

Although we have made this inscription, I am afraid of moss, wind, rain and landslide.

那時节岂不是泯沒了我的功勞也。

All of which would surely erase my merits.

(叫头)

Percussion

唉！有天子萬靈擁護。我八面威風，自然是萬古鮮明。千秋
燦爛。（大笑）班师还朝！

But with the emperor's support, my awesome presence will naturally be resplendent for a thousand autumns! Withdraw the troops and return to the capital!

Witch 1: When shall we three meet again?

女巫甲 何时姊妹再相逢，

Witch 2: When the hurlyburly's done,

When the battle's lost and won

女巫乙 雷电轰轰雨蒙蒙？

且等烽烟静四陲，

败军高奏凯歌回。

Witch 3: That will be ere the set of sun.

女巫丙 半山夕照尚含辉。

Witch 1: Hail

女巫甲 万福

Witch 2: Hail

女巫乙 万福

Witch 3: Hail

女巫丙 万福

All: All Hail Macbeth

众巫 万福，麦克白！

第三折〔法场〕

Scene 3: The Execution Ground

[丑扮高力士上]

Clown enters as Gao Lishi

丑 圣旨下，奉聖旨，前節度使盧生，交通番將。图谋不轨，刻拿赴雲陽市，明正典刑，不許違誤，欽此。

Gao: *His Majesty has decreed. Former Governor of Western Gansu Corridor and Field-marshal of the of the Western Expansion, Lu Sheng has conspired in an unlawful plot. He must be taken instantly to Yunyang Market, where he will be executed in public without delay. Here ends the edict.*

[卢生换装，着囚服，众莎剧各色演员随上，围观，插话]

Lu Sheng changes into prisoner's garb, Shakespeare actors follow onstage with him, watching and remarking

[刽子手上]

Enter executioner

呔！闲人散开，闲人散开！

Make way, make way!

有请卢爷。

Master Lu, please come this way.

[生背退上] 【北出隊子】

Lu enters, sings:

排列着飛天羅刹，

These men stand around me,

排列着飛天羅刹。

fearsome and formidable.

[刽子尖刀向前叩頭介]

Executioner presents sword and kowtows

净 小的们叩头

Executioner: I kowtow before you

生 尔等是甚麽样人。

Lu: Who are you?

净 是伏事爺的劊子手。

Executioner: We are your executioners.

生 起过一边

Lu: Please stand up.

净 献刀

Executioner: Presenting the sword!

〔生怕介〕唱
Lu sings (in horror):

喔嚟看，
I tremble as I look at it
看了他捧刀尖勢不佳。
The blade of this sword is a bad omen

净 爷，有個一字旗兒。請爺插戴。
Executioner: Your honour, wear this execution decree on your head.

〔生〕 是個甚麼字。
Lu: What does it say?

〔刽子手〕 是個斬字。
Executioner: It says "behead"

〔生〕 怎么，是个斩字么？恭謝天恩了。
Lu: What, it just says "behead"? Oh, thank the heavens!

〔刽子手〕 爷，是个斩字，怎么謝起天恩来了？
Executioner: It says "behead" yet still you thank the heavens?

〔生〕 我盧生只道是千刀萬剮。卻只賜一個斬字兒。領戴領戴。
Lu: I feared I would suffer a thousand cuts and ten thousand slices, yet now I see my fate will be sealed with one chop. Let me put it on.

(Shakespeare actors recite Cymbeline Act V scene iii)
[莎剧演员表演《辛白林》第五幕，第三场]

Jailer: Come sir, are you ready for death?
狱卒甲 来，先生，你准备好去死没有？

Posthumus: Over-roasted rather; ready long ago.
波塞摩斯 早就准备好了；假如是一块肉的话，烤也烤焦了。

Jailer: Hanging is the word, sir. If you be ready for that, you are well cooked.
狱卒甲 一句话，要请你去上吊，先生；要是你已经准备好了，那么你这块肉已经烹得很好了。

Posthumus: So if I prove a good repast for the spectators, the dish pays the shot. I am merrier to die than thou art to live.

波塞摩斯

哦，要是我能够在观众眼睛里成为一道好菜，那么总算死得并不冤枉。

[下鑼下鼓插旗介生]

Lu puts the execution decree flag on his head

生

前面蓬席之下。酒筵爲何而設。

Lu:

Below in the pavilion, why is there a table laid for a banquet?

净

是光禄寺备下的御賜囚筵，一樣插花饮酒

Executioner:

On the orders of the emperor, the ministry has prepared a royal banquet. You may both wear royal flowers and drink merry.

生（唱）*Lu sings:*

是啊。這旗呵。

This decree,

當了引魂旛帽插宮花。

is like the palace beauty leading my soul away.

这鑼鼓，他當了引路笙歌赴晚衙。

These drum and gongs, like a funeral march.

這席面，當了個施豔口的功臣筵上鮓。

This banquet, salted fish for one accustomed to delicacy.

(Shakespeare actor recites from *Timon of Athens* Act III scene vi)

[莎剧演员表演《雅典的泰门》第 111 幕，第六场]

Timon

Make the meat be beloved more than the man that gives it.

泰门

让人们重视肉食，甚于把肉食赏给他们的人。

Let no assembly of twenty be without a score of villains.

让每一处有二十个男子的所在，聚集着二十个恶徒；

For these my present friends, as they are to me nothing,

至于我这些在座的朋友，他们本来对于我漠不相关，

so in nothing bless them, and to nothing are they welcome.

所以我不给他们任何的祝福，我所用来款待他们的也只有空虚的无物。

Uncover dogs and lap.

揭开来，狗子们，舔你们的盆子吧。

The dishes are uncovered and seen to be full of water.

[众盘揭开，内满贮温水]

(Throws the water in their faces)
[浇水于众客脸上]

暫時間酒淋喉下。
I feel the sweet wine slipping down my throat!
 圣上啊，還望你祭功臣澆奠茶。
In life, as in death, I hope to be considered a great official.

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[莎剧演员表演《亨利六世》中篇，第 111 幕，第六场]

Gloucester: Ah gracious lord, these days are dangerous.
葛罗斯特 啊呀，圣明的主公，这时代实在是太危险了。
Virtue is choked with foul ambition,
正人君子都被野心家扼杀了，
And charity chased hence by rancour's hand.
存心仁厚的人都被辣手的人赶跑了。
Foul subordination is predominant,
假誓假证到处风行，
And equity exiled your highness' land.
公理公道在您的国土上立不住脚。
And if my death might make this island happy,
如果我死之后，我们的岛国能够享受太平，
And prove the period of their tyranny,
他们的倒行逆施能被揭露，
I would expend it with all willingness.
那我就死而无怨了。
And you my sovereign lady, with the rest,
至于您，我的王后陛下，您和他们一起，
Causeless have laid disgraces on my head,
无中生有地败坏我的声名，
And with your best endeavor have stirred up
想尽一切办法蛊惑
My liefest Leige to be mine enemy.
我的最最圣明的主上，使他成为我的敌人。

净 爷，领了寿酒快行。

Executioner: *Your honour, drink up for it is time to go*

〔生叩頭介〕 *Lu kowtows*

生 罪臣还要谢恩，

愿吾皇万岁万岁万万岁。

Lu: *I have yet to express my gratitude to his majesty.
Long live the emperor!*

净 呔，闲人散开。

Executioner: *Make way! Make way!*

生 嘟。不用赶，由他们觑着。

Lu: *There is no need to rush. See them peering at me!*

〔生唱〕
Sings

一任他前遮後擁鬧嘖嘖。
With crowds pushing back and forth
擠的俺前合後偃走踢踏。
Squeezing me as I stumble on
難道他有甚麼劫場的人，則看着耍。
I see even petty criminals take pleasure in watching me.

(Shakespeare actor recites Henry VI Part III, ACT V scene ii)
[莎剧演员表演《亨利六世》下篇，第5幕，第2场]

King Edward: So, lie thou there: die thou, and die our fear.
爱德华王 你居然躺下了。你一死，就没有什么可怕的人了。

Warwick:
华列克: The wrinkles in my brows, now filled with blood,
我的眉宇中间的皱纹现在是鲜血淋漓，
Were likened oft to kingly sepulchres;
但在往时，人们都把它看作帝王的坟墓，
For who lived king, but I could dig his grave?
因为哪一个帝王的生命不是在我的掌握之中？
And who durst smile when Warwick bent his brow?
我若是皱起眉头，有谁人还敢嬉笑？
Lo, now my glory smeared in dust and blood!
噫，我的盖世功名是付于尘土了！
My parks, my walks, my manor that I had,
Even ow forsake me, and of all my lands
Is nothing left me but my body's length.
我所有的苑囿池沼、楼台亭榭，都撒手成空。
我的广大田园，除了我葬身的七尺圹穴以外，
都非我所有了。
Why, what is pomp, rule, reign, but earth and dust?
唉，什么气派、权势、威风，都算得什么？
不过是一抔黄土罢了！
And, live we how we can, yet die we must.
不管你活得多么好，你总逃不了死亡。

生 前面幡杆之下是何去处？
Lu: *What is the name of the place up ahead, under the banner?*

净 是西角頭了。
Executioner: *The Western market stand.*

【南滴溜子】

Lu sings

旛竿下，旛竿下立標爲罰。

Here is the mark of the execution ground.

是雲陽市，雲陽市風流洒角。

Yunyang market! I may have had talent but yet I end up at the fools' corner.

净 少甚麼朝宰功臣這答。

Executioner: *Actually we are a prestigious execution ground.*

套頭兒不稱孤便道寡。

We execute many meritorious officials here.

俺一手吹毛，到頭也沒髮。

But here am splitting hairs with you, when soon you won't even have a head.

〔生惱介掙斷綁索介〕〔生撞頭，刽子手阻拦〕

Lu explodes in fit of anger and breaks his shackles. Tries to escape, executioners prevent him.

净 爷，去不得，要明正典刑。

Executioner: *Your honour cannot escape, but must be executed in public.*

【北刮地風】

Lu sings

生 唉呀。討不的怒髮衝冠兩鬢花，

Lu: *Oh! My anger thrusts through my temples,
but is of no consequence,*

把似你試刀痕俺頸玉無瑕。

the blade will slice through my neck, like a flaw in jade.

净 来到云阳市

Executioner: *Here we are upon the execution ground.*

生 陽市好一抹凌烟畫。

Lu: *How the mists rise above the scene of my doom.*

净 爷可曾杀过人

Executioner: *Has your honour ever killed a man?*

生 俺也曾施军令斩首如麻。

Lu: *In my day, I ordered heads to be chopped off as if they were flax.*

净 如今该轮到爷了

Executioner: *Well now it's your turn*

生 頭軍該到咱，幾年間回首京華。
Lu: *Now it's on me.*

淨 来到了這落魄橋下。
Executioner: *We have reached the Falling-souls Bridge.*

(Shakespeare actor sings from Cymbeline Act IV scene ii)
(莎剧演员唱《辛白林》第六幕，第2场)

Fear no more the heat of the sun,
不用再怕骄阳晒蒸，
Nor the furious winter's rages.
不用再怕寒风凛冽；
Thou thy worldly task hast done,
世间工作你已完成，
Home art gone and ta'en thy wages.
领了工资回家安息。
Golden lads and girls all must
才子娇娃同归泉壤，
As chimney-sweepers, come to dust
正像扫烟囱人一样。

Fear no more the frown o' th' great,
不用再怕贵人嗔怒，
Thou art past the tyrant's stroke.
你已超脱暴君威力；
Care no more to clothe and eat,
无须再为衣食忧虑，
To thee the reed is as the oak,
芦苇橡树了无区别。
The sceptre, learning, physic must
健儿身手，学士心灵，
All follow this and come to dust.
帝王蝼蚁同化埃尘。

生 喔嚟到，到了这落魄橋下。
則你這狠夜叉也閒吊牙。
Lu: *So we have. On Falling Souls Bridge. And yet must I suffer you*
monsters mocking me.

净 請老爺升天，
Executioner: *It is now time for your honour to ascend to the heavens.*

生 甚升天断头须话，
Lu: *What words are these before you sever my head?*
 啊呀天哪，
 再休想片时刻待爭吓，
 Heavens!
 It seems I am out of time
 哦嚟差。
 刽子手，你把俺虎頭燕頤高悬挂。
 还只怕血淋浸展污了俺袍花。
 Oh horror!
 Executioner, make sure you lift my head up high.
 For I fear blood may stain my clothes.

Crowd: Now would be the moment – but we are in a different time zone.
众 时辰已到——尚有时差。

卢生 时差？
Lu: *Another time zone?*

Crowd: Why not take this knife and kill the king?
众 莫不如，夺过刀来，弑杀君王。

幕后 卧榻之侧，岂容他人酣睡！
Offstage: *Why let anyone else take your glory?*

卢生 夺过刀来，弑杀君王？
Lu: *I should take the knife and kill the king?*

〔两个女巫，来在卢生左右，左右拉扯，与他耳语。刀在三人之间传递。〕
Two witches, one on either side of Lu Sheng pulling him from left to right, whispering in his ear. Passing the knife from person to person.

(Witch 1 grabs the knife from Lu, reciting Macbeth part from Act 1 Scene 7:)
(女巫甲抢卢生的刀，表演《麦克白》第一幕，第7场)

We will proceed no further in this business:
我们还是不要进行这一件事情吧。
He hath honour'd me of late;
他最近给我极大的尊荣；
and I have bought Golden opinions from all sorts of
people,

我也好容易从各种人的嘴里博到了无上的美誉，
Which would be worn now in their newest gloss,
我的名声现在正在发射最灿烂的光彩，
Not cast aside so soon.
不能这么快就把它丢弃了。

(Witch 2 grabbing the knife and giving it to Lu, reciting Lady Macbeth part) (女巫乙抢女巫甲的刀，给卢生，卢生不敢要刀。女巫乙表演《麦克白》中麦克白夫人)

Was the hope drunk
难道你把自己沉浸在里面的那种希望，只是醉后的妄想吗？
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely?
它现在从一场睡梦中醒来，因为追悔自己的孟浪，
而吓得脸色这样苍白吗？
From this time
Such I account thy love.
从这一刻起，
我要把你的爱情看作同样靠不住的东西。
Art thou afeard
To be the same in thine own act and valour
As thou art in desire?
你不敢让你在行为和勇气上跟你的欲望一致吗？
Wouldst thou have that Which thou esteem'st the ornament of
life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?
你宁愿像一头畏首畏尾的猫儿，
顾全你所认为生命的装饰品的名誉，
不惜让你在自己眼中成为一个懦夫，
让“我不敢”永远跟随在“我想要”的后面吗？

Witch 1: Prithee, peace: I dare do all that may become a man; Who dares do more is none.

女巫甲 请你不要说了。只要是男子汉做的事，我都敢做；没有人比我有更大的胆量。

(Witch 2 and Witch 1 give Lu the knife together, reciting Lady Macbeth part) (女巫乙和女巫甲一起把刀给卢生，表演《麦克白》中麦克白夫人的部分)

Witch 2: When you durst do it, then you were a man;
是男子汉就应当敢作敢为；
And, to be more than what you were, you would

Be so much more the man.
 要是你敢做一个比你更伟大的人物，
 那才更是一个男子汉。
 Nor time nor place
 Did then adhere, and yet you would make both:
 那时候，无论时间和地点都不曾给你下手的方便，
 可是你却居然决意要实现你的愿望；
 They have made themselves,
 and that their fitness now
 Does unmake you.
 现在你有了大好的机会，你又失去勇气了。
 I have given suck, and know
 How tender 'tis to love the babe that milks me:
 我曾经哺乳过婴孩，
 知道一个母亲是怎样怜爱那吮吸她乳汁的子女；
 I would, while it was smiling in my face,
 Have pluck'd my nipple from his boneless gums,
 And dash'd the brains out,
 had I so sworn as you Have done to this.
 可是我会在它看着我的脸微笑的时候，
 从它的柔软的嫩嘴里摘下我的乳头，
 把它的脑袋砸碎，
 要是我也像你一样，曾经发誓下这样毒手的话。

〔卢生接刀〕
 Lu takes the knife.

Witch 1: If we should fail?
 女巫甲 假如我们失败了——

卢生 啊呀！
 Lu: Ah!

〔刀如烫手山芋，赶紧扔开，二巫接住〕
 [Lu lets go of knife like a hot potato, caught by Witch 2]

Witch 2: We fail!
 女巫乙 失败！
 But screw your courage to the sticking-place,
 And we'll not fail.

只要你集中你的全副勇气，我们决不会失败。

When Duncan is asleep—

Where to the rather shall his day's hard journey Soundly invite him—his two chamberlains

Will I with wine and wassail so convince

邓肯赶了这一天辛苦的路程，一定睡得很熟；

我再去陪他那两个侍卫饮酒作乐，

That memory, the warder of the brain,

Shall be a fume, and the receipt of reason

灌得他们头脑昏沉、记忆化成一阵烟雾；

A limbeck only: when in swinish sleep

Their drenched natures lie as in a death,

等他们烂醉如泥、像死猪一样睡去以后，

What cannot you and I perform upon

The unguarded Duncan?

我们不就可以把那毫无防卫的邓肯随意摆布了吗？

what not put upon His spongy officers,

who shall bear the guilt of our great quell?

我们不是可以把这一件重大的谋杀罪案，

推在他的酒醉的侍卫身上吗？

Witch 1: Bring forth men-children only;

女巫甲 愿你所生育的全是男孩子，

For thy undaunted mettle should compose Nothing but males.

因为你的无畏的精神，只应该铸造一些刚强的男性。

Will it not be received,

When we have mark'd with blood those sleepy two

Of his own chamber and used their very daggers,

要是我们在那睡在他寝室里的两个人身上涂抹一些血迹，

而且就用他们的刀子，

That they have done't?

人家会不会相信真是他们干下的事？

〔继续递刀〕

They keep passing the knife.

Witch 2: Who dares receive it other, As we shall
make our griefs and clamour roar Upon his death?

女巫乙 等他的死讯传出以后，我们就假意装出号啕痛哭的样子，

这样还有谁敢不相信？

〔卢生接刀，下定决心〕
Lu Sheng takes the knife

Witch 1: I am settled, and bend up
Each corporal agent to this terrible feat.

女巫甲 我的决心已定，我要用全身的力量，去干这件惊人的举动。
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.
去，用最美妙的外表把人们的耳目欺骗；
奸诈的心必须罩上虚伪的笑脸——

Witch 2: Go on!
女巫乙 你去

卢生 你去！
Lu: Go!

Witches 1 & 2: Go!
女巫甲 你去！

幕后 阶下何人！
Offstage: Who is that below?

生 命直着簸箕无状手爬沙去开河运粮手提刀去胡沙战场险
些儿剑死云阳征西大元帅邯郸卢生在此……

Lu Having drudge sand from the canal bed, fought in the Western
Expansion, and was almost executed at Yunyang, I am Field-
marhsal of the Western Expansion, Lu Sheng of Handan.

Witches 1 & 2: Why did you reveal your identity?
女巫甲乙 哎呀，你怎么把自家的官名报了？

卢生 习惯了……
Lu: From habit....

Witches 1 & 2: Since you have revealed your name you must take responsibility
for your actions
女巫甲乙 既报了官名，你就要敢作敢当。

卢生 不不不，别杀了，别杀了我的、好梦啊——我要睡，那等清白
睡眠，编织我忧愁乱丝线，我的每日之死，我的疲劳沐浴，心灵

Lu: 之油膏，自然之菜肴，我要我的睡啊，但愿长睡，不愿醒！
*No, no, no! Let's not kill him. Don't execute me. What a good dream -
-- I want to sleep. Innocent sleep,*

(From Hamlet Act III scene i)
[《哈姆雷特》111 幕，第 1 场]

To be, or not to be, that is the question:
生存还是毁灭？这是个问题。
Whether 'tis nobler in the mind to suffer
究竟哪样更高贵，
The slings and arrows of outrageous fortune,
去忍受那狂暴的命运无情的摧残
Or to take arms against a sea of troubles
还是挺身去反抗那无边的烦恼，
And by opposing end them. To die-to sleep,
把它扫一个干净。能死，能睡
No more; and by a sleep to say we end
就结束了，如果睡眠能结束
The heart-ache and a thousand natural shocks
心灵的创伤还有那千百种痛苦，
That flesh is heir to: 'tis a consummation
肉体所承受的，那真是
Devoutly to be wishes. To die, to sleep;
生存求之不得的天大的好事。能死，能睡，
To sleep, perchance to dream—ay, there's the rub !
能睡，也许做梦！唉，这也是折磨，
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil.
当我们摆脱了这尘世，
在这死亡的睡眠中又将入何梦？

[卢生持刀，转而欲自刎。]
Lu Sheng prepares to kill himself

幕后 刀下留人——官复原职！
Offstage Hold your blade, the officer is restored to his post

第四折 生寤
Scene 4: Enlightenment

[旦扮崔氏上。] *Female-lead enters as Cui Shi*

[旦唱] 【感皇恩】 Cui Shi sings:

御炉烟飏，

The imperial mist intoxicates

皇恩深几许，

How deep is the emperor's favour,

如天广。

as deep as the sky.

我家相公，自云阳法场，逃过一劫，蒙圣恩，二十年当朝首相，如今年过八十，又进封赵国公，食邑九千户，官加上柱国太师。先荫儿男一齐升改，长子卢尊，翰林侍读学士；次子卢偶，史部考功郎；三子卢俭，殿中侍御史；四子卢位，黄门给事中。梅香伏侍相公，也养下一子，叫做卢倚，因他年小，挂选尚宝司丞。孙子十人，都送监读书，可谓极尽富贵，享尽至乐也。

My husband, ever since he was saved from the brink at Yunyang execution ground, has received imperial pardon. He spent 20 years as Prime Minister and is now 80 years old. He has been annointed Duke Zhao, an imperial tutor with nine thousand tenant households. Our first son Zun is a member of the Hanlin Academy, our second son Ti is the Assessor in the Ministry of Personnel, our third son Jian is Commander of the Royal Guards and our fourth son, Wei, is the Palace Announcer. The concubine Mei Xiang also gave birth to Lu Yi who is still young and has been nominated to the seals department. We have ten grandsons in schooling. We have been most fortunate.

[内传来呻吟之声。]

Groaning sound from offstage

咳，怎奈事不三思，终有后悔。

But whatever you do,

if you don't think thrice you end up with regrets.

以往只是几个丫头劝酒，妾身时时照管，不致疏虞，

Before it was just a few servant girls to drink with and the occasional concubine to look after him, not so much to be imprudent.

近因皇帝老儿没缘没因，送下二十四名教坊乐女，个个能歌善舞，更兼艳丽非常，

But recently the emperor for no reason sent him twenty dancing girls, of beautiful appearance and voice

则道他老人家饮酒作乐而已，谁想听了几个官儿之言，迷恋上了采战之术，

So he drinks and has a merry time with them. Who would have thought he would listen to the advice of several ministers and become obsessed with the bedroom arts

竟将御赐翠华楼以二十四乐女之名，分为二十四房，每房门挂上一盏绛纱灯为号，

In the end the emperor sent him twenty-four of the finest beauties, each assigned her own chamber with a red lantern outside.

老相公游歇一处，便吹灭一灯，余房以此收灯就寝，

When my master visits one chamber, he extinguishes the lamp and I know to turn in for the night.

倘他高兴，两人、三人、临期听用，亦是常事，

If he is feeling happy, he will rest with two or three of them. This is a frequent occurrence.

想他乃年过八十之人，纵情极欲如此，岂能无恙。

For a man past eighty such as he, how can such indulgence be good for his health?

三月前，偶然有失，一病至今，只恐福过祸生，未肯天从人愿，不敢望他百岁，但能活到九十九岁也就罢了！

Three months ago he fell ill and still hasn't recovered. I just fear that fortune has brought on calamity. Without the blessings of the heavens I don't dare anticipate he will live to 100. But if he can get to 99 that will do....

卢生（内）：快快扶我出来，
Lu (offstage): Quickly come support me.

崔氏闻声上。
Cui Shi hears the call and goes to help

[生扮卢生，由崔氏扶上。]
Lu Sheng come onstage, supported by Cui Shi

[生唱]【小蓬莱】
Lu Sheng sings:

八十身为将相，
如今几刻时光。

猛然惆怅，
舟楫难藏。

Lu: sings Prime Minister at eighty

*How much time have I left?
Suddenly I feel so sad
Mortal vessels are difficult to protect*

[生白] 将相兼权似武侯，
谁人肯向死前休。
临阶一盏悲春酒，
野草闲花满地愁

*Lu recites: With the power of a prime minister and knight
Who would be wish for death to be in sight?
Yet as I drink a lament to the passing of youthful bloom
Wild grass seems dormant and the flowers full of gloom.*

生 夫人，我病势沉沉，精魂散乱，恐阳寿将尽。
*Lu My wife, I fear my condition is worsening, my spirit is faint. I fear my
time is soon over.*

旦 相公休说此话。
Cui Shi: My master, do not talk of such things!

生 想当初，邯郸道上，孤苦一人，与夫人相遇，资以银两登科及第，掌握丝纶，出典大州，入参机务，
*Lu: To think of that day, on the road to Handan. I was as lonesome man.
Then I met you my wife, and with your silver passed the imperial
examinations and won title. By imperial decree I governed large
provinces and had a hand in the affairs of state.*

不料遭奸佞陷害，云阳法场，险丧一命，又蒙夫人哭救，贬谪领表，岂知东山复起，再登台辅，五十余年，
*Little did I imagine my crafty enemies would fabrication a charge
against me that I would find myself on Yunyang execution ground
waiting to lose my life. Again you saved me and I was banished from
the court. Little did I expect fortune to turn again, that I would be a
minister once more for another 50 years.*
前后恩赐，举朝无比，如今圣恩未报，一病郎当。
*Receiving royal grace, I have had an official career of unparalleled
success. But now, before I have been able to return the favours
bestowed on me, I find myself seriously ill and despondent.*
夫人，我和你也曾历尽酸辛，饱经沉浮，儿孙们哪里知晓
*My wife, you and I have both suffered hardship, we have known both
ups and downs. But our sons and grandsons know nothing of
suffering.*

【胜如花】 *Sings*

寒窗苦，滞选场，

瘦田中蹇驴来往。

Bitter winter days

Trudging barren fields with donkey

猛然间撞入卿门

平白地天门看榜，

By chance entering your home

I became exalted in the officials' list

命直着簸箕无状。

手爬沙去开河运粮。

My fate was a wicker dustpan,

Drudge sand from the canal bed.

手提刀去胡沙战场。

险些儿剑死云阳。

Then a sword on barbarian battlefields

And a near-death in Yunyang

贬炎方受瘴，

又富贵八旬之上。

Then exile to the putrid swamps

Before being granted fortune in my eighties

算从前劳役惊伤，

到如今疾病灾殃。

A life suffering so much servitude and shock,

Has lead to my illness and soon my death.

旦

老相公，你此病虽然天数，也是自取其然，八十岁老人家怎生迷恋起采战之术！

Cui Shi:

My husband, although your past has taken its toll, you also bring on illness yourself. How could a man of your age be quite so passionate for the bedroom arts?

生

采战采战，我也是图些寿算，看护子孙，难道是瞒着你取乐、不成！

Lu:

The bedroom arts! Copulating with the girls boosts my own longevity, without which how will I be able to protect our children and grandchildren? It's not as if I'm trying to have fun behind your back!

旦

老相公平安则罢，若有些差池，便要那二十四个妖女偿命不可！

Cui Shi:

If your health is in good shape that is fine. husband. But if all goes wrong I make those seductresses pay with their lives!

生 我已病重至此，还来惹我气恼不成！
Lu: *I am ill man, and yet you induce me to anger so!*

旦 咳，汤药已好了。
Cui: *Come, your medicine is ready.*

生 还吃什么汤药来！
Lu: *You even force me to drink medicine!*

[内报
Offstage: 公侯、驸马伯、各位老皇亲、问安到堂！
Behold, the dukes, marquises, the imperial son-in-law and the royal relatives have come to enquire of the Master's health.

生 四门老皇亲、问安到堂！叫长儿卢尊陪茶去。
Lu: *Royal relations from all doors come to enquire after me! Send our eldest son to greet them with tea.*

[内报
Offstage: 五府六部都通大堂共八十员名禀贴问安到堂。
Eighty high-officials from the five ministries and six departments have come to pay their respects.

生 八十员名禀贴问安到堂，叫次儿卢偶答应去。
Lu: *Eighty high-officials have turned up to pay their respects. Summon our second son to go meet them.*

[内报
Offstage: 小九卿堂上官共一百八十员名脚色问安到堂。
One hundred and eighty chief officials from the nine bureaus have arrived to ask after the Master.

生 一百八十员名脚色问安到堂。快叫三儿卢俭应付去！
Lu: *One hundred and eighty cheif officials from the nine bureaus have arrived! Quickly send our third son.*

[内报
Offstage: 合京大小各衙门官三千七百名联名手本问安，门外侍候。
Three thousand seven hundred minor officials from the Yamen of the capital have turned up to ask after the Master.

生 三千七百，叫四儿卢位出门应对去。
Lu: *Three thousand seven hundred! Send our fourth son.*

旦 卢位儿。替你老爷出门应对去！
Cui: *Lu Wei, go and receive these guests in place of your father.*

[内：卢位： 遵命
Offstage: Lu Wei : Of course

[内报： 万岁爷钦差高公公来了！
Offstage: The emperor's personal eunuch Gao Lishi has arrived.

生 快请夫人接旨！
Lu: Quickly, my wife, go and receive him!

[丑扮高公公上。] *Clown enters as Gao Lishi*

高力士： 圣旨到！跪听宣读！
Gao Lishi: The emperor has issued a decree. Kneel and take heed!

[崔氏代跪接]
Cui Shi kneels

昭曰；卿以俊德，作朕元辅，出镇藩服，入赞缉熙。升平二纪，实卿是赖。比因疾累，日谓痊除。今遣骠骑大将军高力士就第省候。谢恩！

The decree reads: You have shown your virtue, serving me loyally, both by subduing the Tubo and managing internal affairs. For the past two decades I have relied on you. Since you fell ill I have been hoping that you will recover. But having heard that your illness has become more serious I have sent chief eunuch Gao Lishi to visit you. Be grateful to his majesty!

卢 生： 谢恩！臣蒙圣恩，又劳贵步，何以为报！吓，高公公，自知阳寿将尽，死也瞑目。唯有一事萦绕胸间，放心不下！

Lu: My thanks to his majesty! And to your excellency for this visit. How I can repay this honour? Eunuch Gao, I know that my days are numbered, and I will die content. There is but one thing that worries me still.

高力士： 卢老先，何事放心不下？
Gao: Minister Lu, what can this matter be?

卢 生： 俺六十年勤志功绩，怕身后诸公总裁国史，编载不全...
Lu: I have sixty years of meritorious service and great achievements. I am afraid that some of these may be missed out when it comes to writing the official history.

高力士： 他怕把他给漏了。这个朝家自有功劳簿，逐一比对，谁敢遗漏。
Gao: But your deeds are all recorded, who would dare omit them?

卢 生：这就好了，呃...请问公公，身后加官赠谥...
Lu: *In that case.... May I ask Lord Gao, will I be given a posthumous title?*

高力士：棺材伸手--死要。加官赠谥，自有圣眷，不必挂心，咱去了。
Gao: *Stretching his hand out from the coffin! Don't worry, the emperor will take care of that. I must be running now....*

卢 生：公公再请留步。
Lu: *Lord Gao, just one more thing.*

高力士：事挺多的。
Gao: *He really is a handful!*

卢 生：还有一事，老夫第五个孩卢倚...
Lu: *Just one more thing. My fifth son Lu Yi...*

高力士：小公子不是已经注选尚宝中书了吗？
Gao: *Has not the young master been nominated to the seals department?*

卢 生：老夫欲为这小儿再讨个小小的荫袭，望公公主持。
Lu: *I wish His Majesty might consider this son to continue my rank, I hope I can count on your support.*

高力士：知道了，不敢久停。
Gao: *I'll see what I can do. I must leave now.*

要知忍死求恩泽，
且尽余生答圣明。（欲下）
*To ask of a bequest so much more,
Better use remaining time to even the score.*

卢 生：吓，公公，俺还有一事。——公公？
Lu: *Lord Gao, there was one more thing.... Lord Gao?*

〔高〕那边来了一个老头，他是怎么闯进来的？
Gao: *Suddenly another old man has appeared. How did you get in here?*

〔生〕且不管他，端把凳子与他就是。公公，你要照应我五个孩子啊
——
Lu: *Don't worry about him. Just bring him a stool. Lord Gao, you must look after my fifth son...*

[李尔上，与卢生挨挤，坐在一处。]

King Lear enters and squeezes up for space with Lu Sheng.

Lear I have divided in three my kingdom for three daughters.
李尔 我要分封我三个女儿。

卢生 我的五个儿子……
Lu *And me my five sons....*

Lear Three daughters!
李尔 三个女儿！

卢生 三个儿子……
Lu *Three sons...*

Lear Five daughters!
李尔 五个女儿！

Witches This house is turned upside down (Henry IV)
众巫 这家颠倒了

卢生 颠倒什么，都是为儿、为女啊。孩儿们，且去受他的分封来。
Lu: *What's upside down? It is all for our sons or daughters.*
 Children, come and receive his bequest.

Lear Tell me, my daughters (Since now we will divest us both of rule,
 Interest of territory, cares of state),
李尔 告诉我，女儿们，在我把我的政权、领土和国事的重任
 全部放弃以前，
 Which of you shall we say doth love us most?
 你们中间哪一个人最爱我？
 That we our largest bounty may extend
 我要看看谁最有孝心，最有贤德，
 Where nature doth with merit challenge.
 我就给她最大的恩惠。
 Gonerill our eldest born speak first.
 高纳里尔，我的大女儿，你先说。

Witch 1/Gonerill: Sir, I love you more than word can yield the matter.
女巫甲/高纳里尔 父亲，我对您的爱，不是言语所能表达的

Lear
李尔
止，

Of all these bounds, even from this line to this,
在这些疆界以内，从这一条界线起直到这一条界线为止，

With shadowy forests and with champains rich'd,
所有一切浓密的森林、膏腴的平原、

With plenteous rivers and wide-skirted meads,
富庶的河流、广大的牧场，

We make thee lady. To thine and Albany's issue
Be this perpetual. -
都要奉你为它们的女主人；

这一块土地永远为你和奥本尼的子孙所保有。

What says our second daughter,
Our dearest Regan, wife to Cornwall
我的二女儿呢？

最亲爱的里根，康华尔的夫人，

Witch 2/Regan:
女巫乙/里根

I am made of that self mettle as my sister.
我跟姊姊具有同样的品质

Lear
李尔

To thee and thine hereditary ever
Remain this ample third of our fair kingdom,
这一块从我们这美好的王国中
划分出来的三分之一的沃壤，
是你和你的子孙永远世袭的产业，

No less in space, validity, and pleasure
Than that conferr'd on Goneril.
和高纳里尔所得到的，
一份同样广大、同样富庶，也同样佳美。

Now, our joy, Although the last, not least;
现在，我的宝贝，虽然是最后的一个，却并非最不在我的心
头；

to whose young love
The vines of France and milk of Burgundy
Strive to be interest;
那法兰西的葡萄，那勃艮第的乳酪
都在争夺你的青春之心。

what can you say to draw
A third more opulent than your sisters? Speak.
你有些什么话，可以换到

一份比你的两个姊姊更富庶的土地？说吧。

Witch 3/Cordelia: Nothing, my lord
女巫丙/考狄利娅 父亲，我没有话说

Lear Nothing?
李尔 没有？

Witch 3/Cordelia Nothing
女巫丙/考狄利娅 没有。

Lear Nothing can come of nothing. Speak again.
李尔 没有只能换到没有；重新说过。

Witch: Nothing can come of nothing, nothing, nothing.
女巫 没有只能换到没有，没有，没有。

All witches: 'Tis time. 'Tis time
众巫 时间到了。

Lear: I loved her most. Truth then be her dower.
李尔 我最爱的女儿哟，让真诚当她的配送，

卢生 给我，我给我的儿子去。
Lu: *Then give me her share, I can give it to my son.*

Lear Only we shall retain the name and all th'addition of a king!
李尔 我自己只保留国王的名义和尊号

卢生 是我的！我的！我要照应我的孩儿们啊——
Lu *It's mine, mine! I want to let my sons continue it*

Witches Their time does call upon them.
众巫 时间不早了！
The bow is bent and drawn; make from the shaft.
弓已经弯好拉满，留心躲开箭锋
Death calls you!
死亡来叫你了

[雷鸣声。卢生与李尔，被风，雨，雷，电所撕扯。]

Thunder. Lu Sheng and King Lear exposed to wind, rain and lightening!

Lear

李尔

Blow, winds, and crack your cheeks! rage! blow!

吹吧，风啊！胀破了你的脸颊，猛烈地吹吧！

You cataracts and hurricanoes, spout

你们，瀑布一样的倾盆大雨，尽管倒泻下来，

Till you have drench'd our steeples, drown'd the cocks!

浸没了我的尖塔，淹沉了屋顶上的风标吧！

You sulph'rous and thought-executing fires,

你们，思想一样迅速的硫磺的电火，

Vaunt-couriers to oak-cleaving thunderbolts,

劈碎橡树的巨雷的先驱，

Singe my white head! And thou, all-shaking thunder,

烧焦了我的白发的头颅吧！你，震撼一切的霹雳啊，

Strike flat the thick rotundity o' th' world,

把这生殖繁密的、饱满的地球击平了吧！

Crack Nature's moulds, all germains spill at once,

打碎造物的模型，

That makes ingrateful man!

不要让一颗忘恩负义的人类的种子遗留在世上！

Rumble thy bellyful! Spit, fire! spout, rain!

尽管轰着吧！尽管吐你的火舌，尽管喷你的雨水吧！

Nor rain, wind, thunder, fire are my daughters.

雨、风、雷、电，都不是我的女儿，

I tax not you, you elements, with unkindness.

我不责怪你们的无情；

I never gave you kingdom, call'd you children,

我不曾给你们国土，不曾称你们为我的孩子，

You owe me no subscription. Then let fall

Your horrible pleasure. Here I stand your slave,

你们没有顺从我的义务；所以，

随意降下你们的威力来吧，我站在这儿，

A poor, infirm, weak, and despis'd old man.

But yet I call you servile ministers,

一个可怜的、衰弱的、无力的、遭人贱视的老头子。

可是我仍然要骂你们是卑劣的帮凶，

That will with two pernicious daughters join

Your high-engender'd battles 'gainst a head
So old and white as this! O! O! 'tis foul!

因为你们和两个万恶的女儿
来跟我这个白发的老翁作对。
啊！啊！这太卑劣了！

【端正好】 *Lu Sheng Sings*

生

生死地受煎熬，
遍寰宇空劳攘，
兀的不慌杀了将相侯王。
我则见倾盆雨怒瀑从空撞，
饶不过鬓成双紫蟒长。

Lu:

*Of mortal suffering,
Throughout the world.
Sudden without fear kills kings and ministers
I see this downpour of rage
Spares not these two governing men.*

【滚绣球】 *Lu Sheng Sings*

咱卢生谁承望，
Who would expect that I, Lu Sheng.
急煎煎做这场，
Would come to this?
这造化造的是甚般伎俩，
My good fortune has tricked me
只待要卖弄杀手段高强。
And is about to finish me off in style
莫不是放火光，逼太阳，
Perhaps with fireworks
烧的来焰腾腾电火硫磺。
Burning me in sulphurous flame
身在那雷和雨，谁救得我惊惶。
My body left in the storm panic-struck
则受那风刀解体命无常，
The knife-edged wind cutting my flesh
劈碎我金满箱也银满箱。
In pieces, I no longer have riches
神欲我灭亡，先令我疯狂。
The gods wish to destroy me, and first make me mad

Lu Sheng and Lear face each other and dance crazily

Lu: How cold it is! Every thread of muscle hurts. It is
difficult to bear the pain. The wind is like a knife on my flesh.
Why has my vision gone? I must go! I must go!

Lights down. Change screen.

Lu Sheng changes clothes. Now lying in Inn, calling "I must go!"

Clown Enters as innkeeper.

Lu Sheng wakes up

生五个儿子、十个孙子。

Lu: *Five sons and ten grandsons*

丑
Innkeeper 这里是小店。
This is just a humble inn

生
Lu 圣上赐我的三十匹宝马呢？可曾喂料？
Have you fed the thirty precious horses bestowed on me by the emperor?

丑
Innkeeper 宝马没有，只有一只蹇驴在放屁。
No precious horses. Just that farting donkey

生
Lu 啊，我竟脱下了朝衣朝冠？
How come I'm not wearing my ministerial robes?

丑
Innkeeper 破羊裘还在身上。
You've still got your ragged sheep fur on.

生
Lu 好怪吓！我的白髯胡子都不见了，咦，你是哪个？你是圣上差来的高公公么？
Well this is most strange! And my white wispy beard is gone. Who are you? Were you sent here by Eunuch Gao?

丑
Innkeeper: 什么高公公矮公公？我是赵州桥旁的店小二，煮黄梁饭给你吃哩！
What's all this sending and receiving eunuchs? I am the innkeeper at Zhaozhou bridge who is making you a bowl of millet!

生（若有所悟）是哩，黄梁饭熟了没有？
Lu: *Oh yes, how is that bowl of millet coming on?*

丑
Innkeeper 还欠一把火。
I need to add more wood to the fire.

生
Lu 有这等事！
Well I never!

[以下中英段落配合交替进行。]
(摘自《皆大欢喜》第11幕第7场)
The following Chinese and English in alternation (As You Like Act II scene vii)

Chorus: At first the infant, Mewling and puking in the nurse's arms.
众 最初，是婴孩，在保姆的怀中啼哭呕吐。
And then the whining school-boy, with his satchel
And shining morning face,

creeping like snail Unwillingly to school.

然后是背着书报、满面红光的学童，

像蜗牛一样慢腾腾地拖着脚步，不情愿地呜咽着上学堂

And then the lover,

Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow.

然后是情人，

像炉灶一样叹着气，写了一首悲哀的诗歌咏着他恋人地眉毛。

Then a soldier,

Full of strange oaths and bearded like the pard,

Jealous in honour, sudden and quick in quarrel,

Seeking the bubble reputation

Even in the cannon's mouth.

然后是一个军人，

满口发着古怪地誓，胡须长得像豹子一样，

爱惜着名誉，动不动就要打架，

在炮口上寻求着泡沫一样的荣名。

And then the justice,

In fair round belly with good capon lined,

With eyes severe and beard of formal cut,

Full of wise saws and modern instances;

And so he plays his part.

然后是法官，

胖胖圆圆的肚子塞满了阉鸡，

凛然的眼光，整洁的胡须，满嘴都是格言和老生常谈；

他这样扮了他的一个角色。

The sixth age shifts Into the lean and slipper'd pantaloon,

With spectacles on nose and pouch on side,

His youthful hose, well saved, a world too wide

For his shrunk shank; and his big manly voice,

Turning again toward childish treble, pipes And whistles in his sound.

第六个时期变成了精瘦的趿着拖鞋的龙钟老叟，

鼻子上架着眼镜，腰边悬着钱袋；

他那年轻时候节省下~~来~~的长袜子套在他皱瘪的小腿上显得宽大异常；

他那朗朗的男子的口音又变成了孩子似的尖声，

像是吹着风笛和哨子。

Last scene of all,

That ends this strange eventful history,

Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans everything.

终结着这段古怪的多事的历史的最后一场，

是孩提时代的再现，

全然的遺忘，沒有牙齒，沒有眼睛，沒有口味，沒有一切。

（众仙合唱）

Assembled immortals sing in unison:

甚麼大姻親。
太歲花神。
粉骷髏門戶一時新。
那崔氏的人兒何處也。你個癡人。
*What was your grand marriage
But the flower god
Dressing up a skeleton to look young
Where is your Cui Shi?
But a fool would think her real!*

[生叩頭答介]

Lu kowtows

生
Lu 我是個癡人。
I am a fool!

众仙
甚麼大關津。
使着錢神。
插宮花御酒笑生春。
奪取的狀元何處也。
你個癡人。

Immortals: *What of your great learning?
With the help of the money god
You wore palace flowers and distinction
Where is your Number One Scholar
But a fool would claim to be so.*

[生叩頭答介合前]

Lu kowtows

甚麼大功臣。
掘斷河津。
爲開疆展土害了人民。
勒石的功名何處也。
你個癡人。
*What of your meritorious career?
You dug the canal
You hurt people to open up new territories
What were your achievements you put in stone?
But a fool would list them.*

[生叩頭答介合前]

Lu kowtows

甚麼大冤親。
竄貶在烟塵。
雲陽市斬首潑鮮新。
受過的悽惶何處也。
你個癡人。

*What of the great injustice to you?
Saw not the true horrors of war
Escaped execution at Yunyang market
When did you really suffer?
But a fool would think it.*

[生叩頭答介合前]

Lu kowtows

甚麼大階勳。
賓客填門。
猛金釵十二醉樓春。
受用過家園何處也。
你個癡人。

*What of your great rank and pomp?
Noble guests cam to your door
Pretty girls drank with you in the pavilion
What home was this?
But a fool would be proud.*

[生叩頭答介合前]

Lu kowtows

甚麼大恩親。
纏到八旬。
還乞恩忍死護兒孫。
鬧喳喳孝堂何處也。
你個癡人。

*And what of your great family?
Your grand age of eighty
Still pushing for favours for your sons
Where is your busy funereal?
But a fool would expect one.*

生

卢生如今醒悟了，
人生眷属，亦犹是耳，
岂有真实相乎，
其间宠辱之数、得丧之理、

生死之情、尽知之也。

Lu:

*I am beginning to have some realisation
What is there in a large family and heirs,
That is in any way substantive?
Between favour and humiliations
Gain and loss
Life and death, there is but desire
I know fully now what that is.*

【浪淘沙】Sings

(众仙)

【北尾】度卻盧生這一人。
把人情世故都高談盡。
則要你世上人夢回時心自忖。

Immortals :

*The life of Lu Sheng is but one
Yet it reveals the true value of an earthly sum
For generations to ponder when a dream is done*

Actor sings Twelfth Night Epilogue

[莎剧演员唱《第十二夜》尾声]

Feste:

When that I was and a little tiny boy,

费斯特

当我还是个小小男孩，

With hey, ho, the wind and the rain,

嘿，哦，有风又有雨，

A foolish thing was but a toy,

愚蠢的把戏仅是个玩具，

For the rain it raineth every day.

因为那雨啊，它每天下雨。

But when I came to man's estate

但是当我长大成人，

With hey, ho, the wind and the rain,

嘿，哦，有风又有雨，

'Gainst knaves and thieves men shut their gate,

家家防盗贼门户紧闭

For the rain it raineth every day.

因为那雨啊，它每天下雨。

But when I came, alas! to wive,

但是当我，唉！娶了老婆，

With hey, ho, the wind and the rain,

嘿，哦，有风又有雨，

By swaggering could I never thrive

威胁恫吓没让我顺心，
For the rain it raineth every day.
因为那雨啊，它每天下雨。

But when I came unto my beds,
但是当我年老卧床，
With hey, ho, the wind and the rain,
嘿，哦，有风又有雨，
With toss-pots still had drunken heads,
像个醉汉喝得醉醺醺，
For the rain it raineth every day.
因为那雨啊，它每天下雨。

A great while ago the world begun,
好一阵子以前，世界正**开始**，
With hey, ho, the wind and the rain,
嘿，哦，有风又有雨，
But that's all one, our play is done,
然而啥也没变，这出戏已尽，
And we'll strive to please you every day.
我们仍会每天尽力取悦你。

THE END

Appendix C
Poster of London production of Handan Dream



2016 London Design Festival Nanjing Week
New Concept Kunqu

Commemorating 400 years since
Tang Xianzu and William Shakespeare

For in that sleep of death what dreams may come?

A SHAKESPEAREAN HANDAN DREAM

8pm Sept 22, 23 2016

St Paul's Church, Covent Garden

Created by Ke Jun & Leon Rubin

Presented by the Jiangsu Kunju Theatre & Yu Theatre Workshop

TICKET INFO: www.wegotickets.com

Appendix D

Paper by Balinese Professor I Nyoman Sedana, based on conversations between himself as performer/observer and myself as director before and during the rehearsals for *Cymbeline*. He examines the parallels between Balinese religious/philosophical understandings of artistic approaches and how they can be applied to the creative and production processes we engaged with.

Directing *Cymbeline*: How the Director Activated God's Attributes for the 38th Bali Arts Festival 2016

I Nyoman Sedana (ISI) Denpasar

Abstract

Applying the theory of Bali creative art (*BCA*)⁸⁴ this paper analyzes Leon Rubin's theatre directing elements, concept, and method when he directed Shakespeare's *Cymbeline*. Invited by the Head of Bali Cultural Division to showcase a cross cultural theatrical production, the director selected and integrated 25 artists (actors/actress, costume and lighting designers) from Bali, Malaysia, Mexico, Brazil, China, Hong Kong, and London, for the 38th Bali Arts Festival 2016. Most actors were able to stay for rehearsal in Bali for three weeks; the show was also performed in different constricted venues in Ubud and Abian Semal village three times in a row, on May 25-27, 2016.

Despite a great challenge to non-Indonesian actors, all actors under the director's guidance were finally able to collaborate and perform in the Indonesian language instead of in the original Shakespearian English. Surprising, yet greatly entertaining to local audiences with its several uncommon features, the *Cymbeline* production was seen as the best collaborative production among the nearly 350 performances presented in the one-month long festival. It was later broadcast on Bali TV.

This paper is based on my observation of the whole preparation and rehearsal process, participation as performer in the production and numerous interviews and

⁸⁴ I developed this "Cipta Seni Konseptual" theory at Indonesian Art Institute (ISI) in Denpasar, Bali, where I teach. The theory is based on but differs in some ways from the discussion in *Kawi Dalang: Creativity in Wayang Theatre*, my Ph.D. dissertation, University of Georgia, 2002.

conversations with the director. It is an attempt to understand the whole creative process associated with a Western theatre event, through the lens of a Balinese aesthetic and philosophical theory of which the director was very aware.

The following entry, describing the process of preparation, rehearsal and performance, is an edited and abridged version of a paper, by leading academic and traditional Balinese performer, Professor I Nyoman Sedana, written from the perspective of Balinese participant/observer.

Sedana, I Nyoman (2019). Directing Cymbeline: How the Director (Leon) Activated God's Attributes for the 38th Bali Arts Festival 2016. *Lekasan Interdisciplinary Journal of Asia Pacific Arts*, Volume2, issue 1, 12-25.

First Time 'Indonesian' *Cymbeline* in the 38th Bali Arts Festival

Among nearly 350 performances presented in Bali Arts Festival this year, the Cymbeline show has entranced and moved the curious audiences and authorities, including the Head of Bali Cultural Division, Dewa Putu Berata, who, unusually, approached and greeted performers after the show. Translated by Prof. Dr. I Wayan Dibia and directed by the internationally known theatre director, Leon Rubin of 15 Degrees East Theatre Company, England and Head of East 15 Acting School, University of Essex in the UK, Cymbeline was performed for the first time in the Ksirarnawa building of the Arts Centre, Denpasar; coinciding with global celebrations of the work of Shakespeare (400 years since the death of Shakespeare), this Bali Cymbeline was also the first time in Indonesia, on June 25th 2016, before its two following performances in ARMA Ubud and Abian Semal Badung regency.

A number of cross-cultural elements manifested from the recruited costume and lighting designers / operators, integrated casts, and director who were coming from varying countries

Bilingual Synopsis

While the show was presented in the Indonesian language (Bahasa Indonesia), which gave great challenge to the actresses from Brazil and Mexico, the synopsis was disseminated to the audience bilingually; so too with the posters (see below the appendix 1

Cymbeline's Outstanding Feature

The stimulating feature of the show lies in several distinguished elements that are uncommon to the hundreds of Balinese performing art forms. Instead of introducing a piece of instrumental music as a typical overture in most Balinese theatres, Cymbeline show started with the entrance of all actors in the tune of a long repetitious sound of the biggest Gong chime, which conventionally would be expected to sound as though it were a dignified period in a sentence. All performers directly sit down on the set of 20 chairs, visible to the audience from the start until the end, instead of entering and exiting behind the backdrop curtain or typical Balinese split gate, to be seen or unseen according the scene and dramatic sequent. Initiated and framed by the narrator the actors occasionally stand up and leave their chair only when they play the characters. While dormant waiting for their turn they would sit back on the chairs as part of the attentive audience, responding to the dramatic flows accordingly, until the actor stands up again to resume their character.

Scenic design and setting were formed in blue, bright red, and white flags on the right wing to represent the Britain army, while the yellow, green, dark red flags on the left to represent the Rome army. As in a wayang puppet show, this scenic setting is unchanged from the beginning to the end to provide a broad driving force of *rua-bhineda*, the two-oppositions. The torch used by Iachimo entering Imogen's bed-chamber was stacked along the right flag array. In addition to play the dramatic characters, four artists were also assigned to play two drums and two tambourines while sitting. To change the scenic decorations one short stone pillar is installed on the down stage right and left corner, on which candle was lit on it to represent Imogen's bedroom or offering flowers on it to represent the solemnity of the God Jupiter.

The most interesting and rich theatrical method of the story telling device was the employment of two silhouette dancers from Brazil and Mexico, who have been trained in Balinese dance for two semesters at the local art institute. Serving as the assistants of the narrator or co-narrator those two dancers occasionally visualized the narration and interacted with him. Bridging the past anecdotes to the present

they simultaneously told about or animated the characters in absence. They also served as hand puppeteers to manipulate masks that represent the God Jupiter immediately following after presenting ghosts of Posthumus's parent and brothers. This narrative device and technique allowed the director to shorten the play into less than 90 minutes, without damaging the unity, by cutting out some portions of the plot structure, and relegating them into a flash back technique. Although Cymbeline is a fascinating story of love and betrayal in the highest social level of Britain royalty, the costume was simple and minimalist, yet characteristic, almost without make-up, unlike Balinese performing art typically which employs thick elaborate make-up and colorful expensive dance costumes. As Cymbeline was presented for the first time, the story line and names of characters drew interest from Balinese performers and audiences more enthusiastically.

The director's main concern was focused on the play or dramatic literature, language, setting, lighting, dramatic content, and speedy responses with one another to generate appropriate performance energy. To find a suitable foundation and accommodative frame work we can employ the Bali indigenous creative concept of *Kawi Dalang*, the creativity of dalang puppeteer.

Activating God Rudra's Attributes to Select a Play

In directing Shakespeare's Cymbeline, the director seemed to exercise and be aware of the creative concept and methods partly similar to the practice of the Indonesian puppet master. To begin *kawi dalang* (creativity of puppet master)⁸⁵, the dalang has to remember or recall the names of the gods and activate their attributes to reflect certain aesthetic elements. This concept sparks from many ancient holy scriptures and books by philosophers and scientists.⁸⁶ For example as seen in the

⁸⁵ I Nyoman Sedana. *Kawi Dalang: Creativity in Wayang Theatre*. Ph.D. Dissertation. University of Georgia, 2002.

⁸⁶ Holy scriptures, books, philosophers, and scientists who advocate the representation of God Father and Mother in a man's spirit and body include:

1. *Rig Veda*
2. A Number of *Upanisad*
3. *Natya Sastra* by Bharata Muni
4. Lontar palm-leaf (now also book) *Siwagama*
5. *Shrimad Maghavathan*

following mandala, in selecting a play the dalang has to activate three attributes of God Rudra at the southwest in dark yellow: (1) the patron's expectation, (2) the performance context, and (3) the dalang's intention.⁸⁷

Several months before rehearsal, the director was obviously concerned in those three aesthetic deliberations delineated above, which were the attributes of the terrifying God Rudra, who is believed by the Balinese to control the market. Firstly, to cater the patron's expectation he had to think about the likely audiences and reception, including the festival committee and some curatorial team who he did know well, until the officers of Bali Cultural Division eventually invited him to participate in the festival. Treating me as one of the patrons, he asked me many questions, both during the time I was in UK on the mid September 2015 and later through emails which include interrogation about what Shakespeare plays have been and never been staged in Bali and what might be the best suited play to perform for our international festival? Together we researched the past history of Shakespeare productions in Bali and to an extent in Indonesia as a whole.

Secondly, the performance context he needed to consider was primarily the annual Bali Art Festival along with two other performance sites in ARMA Museum, Ubud and Abian Semal village, Badung regency. For this concern he had to come in person to see the stage directly one after another from May 14th to 21st 2016. From stage shapes and dimensions, to the list of stage equipments and apparatus, to the lighting and sound effect, and to the particular features of each stage always came to the director's careful attention and consideration. The director finally consented to

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6. *Dharma Pewayangan*
 7. *Dharma Pegambuhan*
 8. *Japa Yoga* by Svami Shivananda
 9. *Theatre and Its Double* by Antonin Artaud
 10. *Belajar pada Langit dan Bumi* [studying from the sky and earth]
 11. Ilmu Sasmita (SITA)
 12. The works of Ida Pedanda Made Sidemen
 13. The works of Cokorda Api
 14. The works of A.A Anom Karna
 15. Philosophers, Nobel Prize winners, and Scientist

⁸⁷ I Nyoman Sedana and Kathy Foley "Traditional Indonesian Theatre" Routledge Handbook of Asian Theatre. Siyuan Liu (ed.). London: Routledge, 2016: p.76

perform at the Ksirarnawa stage, a large indoor venue mainly used for traditional Balinese dance and musical performances.

Thirdly, the director's intention was to stage a play which was not yet known, in Bali: Shakespeare's *Cymbeline*. He wanted to see whether a completely unknown narrative could be shared with audiences directly through performance.

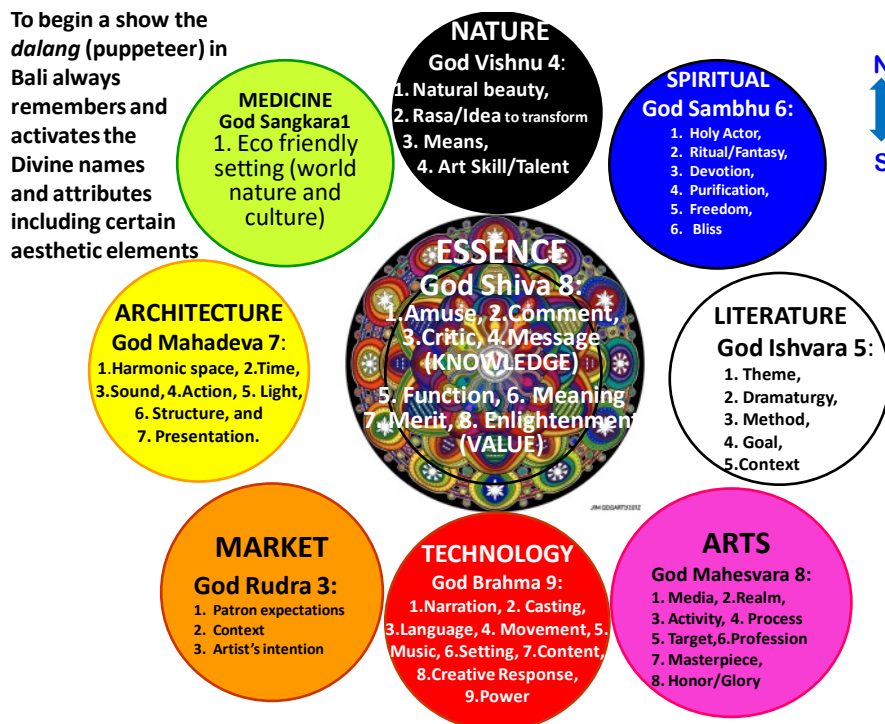
Activating other God's Attributes into a Play

From the creativity of puppeteer or kawi dalang's paradigm, once he selected and decided to direct *Cymbeline* based on activating Rudra's attributes, he then shifted his premise, to seeing the work through my analytical lens of *Cipta Seni Konseptual*, to activate nine attributes of Brahma, god of fire and technology. Deeply implicated in Balinese cosmology as our premise here is to analyze the directing concept, target, and procedure, each spatial direction is governed by specific God in accordance to His color, number of attributes, and aesthetic elements as visualized in the following mandala.

COSMOLOGY UNDERLYING THE THEORY OF BALI CREATIVE ART:

God, its color, attribute number, and aesthetic elements⁸⁸

⁸⁸ This mandala visualizes the theory of Bali Creative Art (Seni Cipta Konseptual Bali) in the scientific field of traditional Indonesian theatre, intended to explain the source, idea, method, product, theme, shape, function, meaning, dedication, and the existence of creative art as an organized and unified concept. This system of ideas has been researched, developed, formulated, validated, and tested over time through multiple experiences and experimentations from the inner track artist practitioner since 1980.



Dwelling in south in red color the god of fire or technology, Brahma has nine attributes to activate the nine following aesthetic elements, such as: (1) narration (story or play) either newly made or selected from a dramatic literature, (2) casting, (3) language, (4) action, (5) music, (6) setting, (7) content, (8) creative response, (9) power that may manifest into several realms, from electrical to spiritual “*taksu*”, divine vibration and energy.

Similar to a puppeteer in directing his team and collaborating with the musicians⁸⁹ by recalling the names of the Gods and activate their attributes to reflect certain aesthetic elements or action, the director seemed to stem his Cymbeline directing in the nine attributes of God Brahma delineated above. Just as some village based-trained puppeteers did activate it without admitting or unaware of the origin, the director might not also realize that those attributes belong to the God of Brahma.

Anyone may activate any God's attribute into particular aesthetic element or action, partly or fully, regardless of the previous knowledge, awareness, and theoretical framework. Just as Shakespeare's works typically link to the indispensable portion of the immortal gods, the Kawi Dalang theory indeed demonstrates every single aesthetic element belonging to certain God's attributes. If

⁸⁹ I Nyoman Sedana “Collaborative Music in the Performance of the Balinese Shadow Theatre” Asian Music vol 36, number 1, Winter/Spring 2005: 44-59.

the director were to create a new art form he would need to activate the four attribute of God Vishnu, i.e.: (1) explore and transform natural beauty into his own artistic interest, (2) by idea or concept, (3) means one can afford, and (4) skill of creative art.

So too, a director can further construct a new plot construction⁹⁰ based on the existing story by activating the Mahadeva's seven attributes in the west, such as: (1) Decide two opposing forces, protagonist versus antagonist; (2) Reconstruct the play into a newly desired plot structure or according to the traditional convention; (3) Apply the method of creative construction: locating, merging, or transposing; (4) Identify preferable plot elements, which include emotional arrangement (love, sad, comic, tragic, misunderstanding), and present dramatic gaps with conflict of interests for increasing dramatic tensions, until concluding with a fighting scene; (5) Consult the literature; (6) Excerpt appropriate plot or passages; (7) Reflect the external context on contemporary relevance, trends, tendencies.

Activating God Brahma's Nine Attribute for Cymbeline Production

Since the previous large portions of the creative art and play construction had been done by Shakespeare, the director did not need to activate the attributes of God Vishnu, Isvara, Mahadeva, etc. delineated briefly above, but the following elaboration of God Brahma's attributes.

1. Narration

Narration is the story or play, either newly made or selected from a dramatic literature, or specifically constructed for a theatre production. As the director focused on the second one, i.e. quickly selecting Cymbeline, otherwise the three narrative jobs might be confused within his broad narrative reservoir and dramatic literatures. In the following analysis narration is interchanged with literature where plays are recorded. Being able to select the right play in time was the first important step that allowed the director to transform his aesthetic reservoir and imagination into a newly created theatre, through his directing skill,

⁹⁰ I Nyoman Sedana. "Wayang Adaptation in Cross Cultural Education (Greek Mythology in Wayang)" Puppetry International, Fall and Winter 2015 Issue # 38: 35. accessible via <http://www.unima-usa.org/pi-38-selection-4/>

as this last Cymbeline was supposedly different from his previous and later works as a director.

Unlike a Balinese director who would typically find appropriate quotes from non dramatic literatures incorporated into his selected and constructed play, the director solely focused on one single dramatic literature: Shakespeare's Cymbeline, without additional non-narrative literature. Motivated by three deliberations, of audience's expectation, performance context and his own theatrical taste, the director had to spent time to trim, reshape, and rewrite the existing Cymbeline into an estimated target of a 90 minute show. His literary narrative task soon moved to activating the second attribute of God Brahma, such as the casting .

2. Casting

As the sole prerogative of the director to assess and select the appropriate artist players he seemed to start identifying some possible artists before the formal auditions in terms of their theatrical capability, look, mind, and sensibilities. He explained how in addition to their technical vocal and physical skills, he would be seeking intelligence, receptiveness to ideas and openness to artistic challenges. The director also actively recruited some actors for leading roles, including the Narrator, based on his previous knowledge of their work.

3. Language:

The language, or more specifically the dramatic text, may be the "king" of theatre, especially for the more realistic acting styles of performance as in the case of Shakespearian theatre. The term "realistic" is of course relative and in this case is to contrast with the completely stylised nature of all Balinese performance. In this project, the director did not need to be as rigid as a Balinese dalang puppeteer and narrator in terms of regulating the precise canon of speech diction, sung or spoken line, poem or prose, joke, and pun. However, to cater the audience of the 38th Bali arts festival the newly minted, abridged play had to be translated into the Indonesian language, otherwise most of the audiences would not be able to follow the text.

Audience and artist performers from various regions in Indonesia and internationally come every year to participate in the Bali Festival or visit the

venues as audiences; thousand of artists have participated since the festival flourished from its regional to national and now international scope, soon after its first inception in 1978. The director Leon Rubin who visited Bali frequently since two decades ago and co-authored a book, *Performance in Bali* (2005), knew well the festival and the audience who mostly speak the Indonesian language.

Due to the degree of the extreme linguistic difficulties at play in Cymbeline, the director selected Prof. I Wayan Dibia to translate the Cymbeline play into Indonesian language. While teaching in Taiwan, Dibia took about three months to translate the Cymbeline into a draft Indonesian version. During the translation process there was frequent communication with the director concerning nuance and specific meaning in the text.

Sitting in a large circle of over 20 actors, rehearsal commenced by reading the play in full, each line by the designed cast of character, although a few minor lines were temporarily recited by different cast members; full casting of the minor roles would take place later. Although the play, the plot, characters, line were interesting to everyone, the director still felt the play was too long. He was very aware of the changing rhythms at work in the play and wanted to tune it carefully as in its adapted form he sensed some moments of challenge. He decided to slowly and methodically revise it again and again. Some bilingual (English/Indonesian) actors were assigned to come to work with him outside rehearsal in specific details to cut and revise the necessary parts.

With such newly revised and more concise text complete, soon the director modified his directing method and started rehearsing with smaller, sub-groups, working on limited acts and scenes to ensure each cast understand the complete detail in every word and line, the dramatic trajectory and focus, the speed and energy needed for each passage, and any sense memory or emotional reservoir they would have to draw from. Seated together closely, under the director's guidance for about a week, each cast read while memorizing and internalizing the dramatic lines around a table, but without physicalising or blocking the scenes. Despite text revisions, some cast members still found some passages in Indonesian not fully dramatically effective or repetitive, not completely accurate against the original English text or ambiguous, enough, or not sufficiently emotionally expressive. Consequently, cutting out and revision kept on over and over for more than a week of rehearsal. Along the first half way

rehearsal the director was always concerned to verify the accuracy of the dramatic content, and therefore, spent extensive time and multiple discussions with certain cast members to cross check each passage between the original English script and the Indonesian version.

Having worked closely on dramatic lines with all the acting company the director stopped revising the play and started directing the acting and movements orienting around the studio. He also stopped having the cast reading while sitting around the table and started to have them recite the lines by memory. By midway through the rehearsal period, he changed the rhythm of the rehearsals and insisted the actors increase energy and speed, which seemed to be more important than some elements of the acting and the speech, at least for the time being. In multiple ways and on occasions the director even had all actors to speak rapidly, in fast forward mode. This fast-spoken line demanded all casts both to reinforce memory and theatrical energy as the rhythms of performance began to emerge.

The most interesting part of the three week rehearsal lay in the trans-cultural and multi-lingual interactions between the director and the full acting company. The director would hold the English script and the entire cast held and read the Indonesian script. While speaking English he directed all the cast to speak the lines in Bahasa Indonesia language. However, in all other elements of *mise en scene* like acting or action, music, setting, etc. all stage business were communicated in English. At all points during the process the director was careful to include all appropriate Balinese performance techniques.

4. Action and Costume

Although the action in some performances encompasses large scopes of play, games, sport, etc, in this production it was focused on acting, blocking, dance, movement, ritual, object/media animation, including mask/puppet manipulations specifically employed in this production. Blocking would help performers to think quickly, to move with appropriate body language, and to talk/recite the right line. Blocking cohesively serves as a road map in the mind of performer “where to move next after this position and what is the line to say by then.” Acting includes all stage movements and actions (lines, dialogue, mime) by the actors in presenting the character.

Since the director had recruited a number of experienced performers he had no need to explain such basic theatrical concepts. Nor did he begin rehearsals with elements of acting often explored at that time, concerning motivation of character or working with sense memory, emotional recall, collaborative action, super objectives etc. which are sometimes necessary for inexperienced actors to establish a character. By giving the play script/ dramatic text two weeks ahead of time to each performer the art director was more concerned first to have the cast memorize their distinctive lines and work backwards from the given text to establish details about thought and emotion of the character. He was very focused on the text as the trigger point and did not want the actors to generalize character choices separately from and not rooted in the actual text. He explained that, in effect, Shakespeare tells the actor what and how to think and feel by the very detailed and specific choice of language and rhythm. He seemed to believe that lines on the play script are the best foundation to establish strong characters along with their ambiance/ nuance, high speed, and energy, generated by the spirit of his performers from the beginning until the end.

Most importantly, he put the physical acting and staging after the language; meaning, after dramatic lines are verified and confirmed fully with each performers in the first week, the art director started directing the acting/action, movements, and the stage blocking from one act to another to a small selected group. As he further decided which segment and players he would like to work with more specifically, he told the stage manager, to announce it periodically via emails. The process was always highly structured and specific and there were no generalised company sessions with all actors waiting to work, as in typical Balinese rehearsal periods.

He spent extensive time with some leading characters, narrator and co-narrators to design the blocking/movement of each scene. For example, detailed attention was given to set up Imogen's bed and sleeping room as opposed to other scenes like the ritual discovery sequence and closing scene. The fighting scene needed extra rehearsal as it employed two-sword manipulation and an additional off-stage duel until the prince Cloten was beheaded by Arvirgus off stage, and his severed head then shown on stage.

Some actors/actress enjoyed the process and felt fortunate to learn and join with the group in spite of the grueling rehearsals that started by the midway point. However, There were some sections of work where the director was fastidious; the demanding rehearsal process sometimes made the less experienced actors frustrated to rehearse the same moments repeatedly, but it was most enjoyable to see the final results and it became a great learning process. For example, a lengthy spoken prologue by the narrator and a series of corresponding actions in the form of narrative dance, sound, animated props (like a sash that become a crying baby), symbolic gestures, and mime by two co-narrators that had to be running simultaneously in a fixed speed and accurate space or angle and trajectory to make the two elements interrelated until they conclude collaboratively. None of the segments might be separately slower or faster than the other.

On a different occasion, some actions were built on multiple linkage of and among the masks, masking, storytelling, animating that were intermingled with acting. For example, a narrator started by narrating about unhappy spirits, then he shifted the role into one of the protesting spirit characters while manipulating a distinctive mask, accompanied by co-narrators one after another to present different souls while manipulating distinctive masks. When they all became a collective revolt of spirits of Pothumus' brothers and ancestors, one of them had to transfer the mask to other narrator and shift the role as the God Jupiter, who then spoke against the disappointed family spirits. The co-ordination was needed to hand the right masks, to shift the voice/speech diction into different role, and to change the narrative role into dramatic role and back so forth. Some actions also had to be executed to drumming patterns. Balinese performers are very used to performing with masks, but this usage was a completely different way of working.

To reinforce the dramatic action the director was equally careful preparing the supporting apparatus, stage props, and the costumes. He recruited the distinguished Chinese theatre designer, Wenhai Ma, to design the costumes for every single character, narrator, and the related stage decorations well in advance. He also facilitated a costume maker, to come to Bali with a specialist sewing machine from Singapore. However, seeking and buying the necessary fabrics in Denpasar, Bali for such detailed and rigorous costumes or finding a

perfect white silk bed cover to visualize the princess' bed chamber etc was hectic, although at that moment the director facilitated this very precise process by employing three drivers and two cars in Bali! A few costumes had to be changeable quickly on stage. For example, Imogen had to change her costume into a boy's costume without going to the dressing room; Posthumus also needed to change his costume from Roman army into British army and vice versa without the possibility to go off stage. Once again it was the extraordinary attention to detail that was the hallmark of all the work

5. Music

The director employed vocal or instrumental music to accompany the Bali Cymbeline show. The vocal music, for example (composed by a leading British composer in the UK) was sung by a solo singer, as morning music to represent Cloten's intention to wake up and engage Imogen out from her sleeping room. A haunting, more ritual song, by the same singer was heard later to illustrate the 'death' of Imogen while disguised as a boy.

Initially the director planned to employ some instruments of Gamelan music ensemble, such as some melodic and rhythmic percussion, especially the giant drums. However, after a further deliberation he realised the sound of gamelan music might be too strong and much louder than the speech recitation of the actors/actresses/narrators. In Balinese performance there would never be gentle spoken text against those instruments. Therefore, he preferred to buy and employ two Bali-African drums from the local art market. From the traditional Gamelan ensemble he only finally employed one Gong chime.

To represent a forest atmosphere he asked few actors and co-narrators to try some flutes and whistle that enabled to sound like many births, but later he abandoned this option as it seemed to decorative rather than supportive of the text and scene. To enrich the battle music some cast members brought tambourines to the rehearsals to explore varying musical patterns over and over, although the art director selected only two of the tambourines and two drums. He eventually assigned few cast members while sitting off stage, to play the drums and tambourines, especially to reinforce dramatic tensions when the army's departure to a battle field and fighting scenes. Among various musical pieces he finally selected and approved only few of them and assigned them to

a certain player, with a strong sense of rhythm, who was among the dormant performers.

6. Setting, Property, and Apparatus

In terms of the socio-cultural setting there was no challenge to rehearse and then to stage *Cymbeline* in the 38th Bali Arts Festival, in ARMA museum Ubud, and in Abyan Semal village, Badung regency. However, the director faced the challenge of harmonizing a series of dramatic settings of *Cymbeline* and the setting provided by the performance site, the *Wantilan* auditorium, especially the carved monumental backdrop stage.

Dramatically, the he wanted to create the setting based on the plot structure or the dramatic anecdotes of *Cymbeline*, starting from England to Rome/Italy and back, then via countryside and back-and-forth. Therefore, the initial plan was to build and employ a multi-functional white screen that could serve as the backdrop stage, at the same time to cover all existing stage doorways or gates with a dimension approximately 12 x 2 meters. He originally planned to use a high lumen LCD projector and source locally white lycra fabric. When the director found the right lycra, an unusual fabric that was would stretch in two directions, he first bought four meters for a preliminary experiment. He planned to use his projector to project various visualized back drop sceneries and images onto to the white lycra screen in accordance with the scenic structure of the play. In addition to visualizing various scenic images the lycra screen was also expected to serve as the entrance and exit of the players, to be on and off stage back and forth, as the lycra could be cut into sections that would allow actors to pass as it were through the screen.

Before he was able to find and hire a scaffolding master to build such a new style of shadow screen, he faced some constrictions of the indoor Ksirarnawa stage: the stage area was about 6 meters away from the first line of the audience seats with four huge, visible air conditioning units. He preferred to use the outdoor Ayodya stage as the performers would be more intimate with the audience without distance from auditorium to the stage, but this proved not possible for the festival schedules. Then a new set design was proposed: to make the audience more intimately closer to the performers the director planned to have the performance move down stage to the 6 meters interval space

between the conventional stage and audience seating, but again this was not allowed.

However, each obstacle produced a new and interesting design solution. The second performing stage in ARMA Ubud gave the director further constrictions. He knew that the length of the screen that might fit in the Ksirarnawa stage would not suit the second and third performance site at Abyan Semal Badung regency. Besides, there was no artistic way to cover the tall existing carved gate conventionally built to nurture Bali regional architecture. Seeing no alternative, he seemed to accept the existing beauty of the backdrop and surrounding stage and started to think how to use it instead of covering it with the unfinished screen.

In effect the design concept was evolving with speed to adapt to the artistic and technical environment. As he abandoned his first setting concept with screen, he elected to go with a simplified, story-telling style of presentation apposite for the environments we were in. He started to keep all twenty players sitting on stage from the beginning until the end, without re-entering and exiting or hiding moments in the back stage before reentering again. So instead of the screen 20 chairs were obtained and then, in reality, the elaborately costumed acting company would themselves become the key backdrop to the performance. This flexibility and ability to adapt to situation and circumstance was at the heart of the process.

Behind the lined-up chairs the director constructed a simple, emblematic scenic design consisting of three flags (blue, bright red, and white) on the right wing to represent the Britain side, plus three flags on the left wing (yellow, green, dark red) on the left to represent the Rome allies. Each flag stood on its flag base stand. The seventh flag base he bought was to hold a bamboo torch. He also sourced two short pillars; each standing on down stage right and left, looking to the observer like a Chinese ancestor's tablet. On the top of each tablet he alternately put flowers to feature the palace meeting chamber; then two big candles to visualize Imogen's bed chamber or Italian bottle wine to establish a night scene; then the holy offering to generate ritual ambiance, etc. He also planned to make an extended platform for the narrator to have the narration recited more closely to the audience on down stage perimeter, but again this was cut as the process moved forward.

Other stage props included some daggers employed by the armies and at one point, Imogen and Pisanio. Swords were employed by Cloten and Guiderius who shows Cloten severed head (prop constructed by a local artist) right after he beheaded him; an arrow was used by Arviragus; a bamboo spear was employed by Belarius and flower petals by all three of them. A huge trunk used by Iachimo to enter Imogen's sleeping room and the Cloten dead body were the last supporting items constructed locally. In each case, the work by local craftsmen was unique and novel.

7. Content (knowledge & values)

As universal essence of creative art, theatre should in the Balinese frame of thought, contain eight attributes of God Shiva dwelling in the centre of the mandala above, such as: (1) amusement or entertainment, (2) social commentary, (3) cultural criticism, (4) edification message, (5) socio-cultural function, (6) transcendental meaning, (7) meritocracy, and (8) self enlightenment. The first four must formulate, record, and activate knowledge, surmised from the literature, language, playwright or script composition, natural harmony, etc. The second four would generate and activate values of humanity, such as *satya* the truth, *dharma* the duty, *bhakti* the respect, *ahimsa* the non violent action, and *santi* the peace. This Bali humanism does not follow either Desiderius Erasmus' sacred humanism nor Niccolo Machiavelli's secular humanism, but rather a convergence of the two, plus love or compassion which contributes toward peace, solidarity, and friendship.

Through entertainment, the knowledge activated in the Cymbeline show comments on and/or criticizes these elements. What happens when: *Satya*, the truth pursued by Imogen, is manipulated by Iachimo? *Is Dharma*, the duty toward their princess, violated by the king and queen? Is the respect to Belarius' service to state security is slandered, causing him to live in isolation? *Is Ahimsa* the non violent life that Guiderius and Arviragus deserved further threatened by Cloten? Does authority undermine *Santi*, the peace that Posthumus and Imogen deserved? Further knowledge is discovered repeatedly by answering such an endless list of such questions.

As seen in the mandala above, creative art generates six significant meanings, such as holy actor, ritual /fantasy, devotion, purification, freedom, and

bliss as the result of the God Sambhu's six attributes in the north east. The eulogy of Arviragus and Guiderius, recited upon the death of Fidele (the boy, Imogen in disguise), seems to activate the last five elements. Along with the light of candles and the employment of flower petals the cast sang the song to reinforce the death ritual with the audience's witness of Imogen now to be buried by the unrecognized two younger brothers (Guiderius and Arviragus). The background song sung by a cast permeating the entire auditorium with simulated nature-like sounds, inner peace, relaxation, meditation music, tranquil vocal music, calming music, or soft therapy music as one of the transcending contents. The theatrical transcendental meaning, meritocracy through Imogen's fidelity and trustworthiness toward self enlightenment seemed to be manifested through this scene. In a devotional kneeling position the two brothers (very much presenting the role of holy men) attempt to purify their dead sister (disguised as a boy Fidele) into ultimate freedom and bliss by deeply reciting the following 'prayers':

*Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.
Fear no more the lightning flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finish'd joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.
No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!*

An Indonesian Dalang puppeteer is used to serving as a holy priest to perform a ritual devotion of purification with elaborate offerings, essentially similar to the Shakespeare's passage above, for a beneficiary's freedom and bliss of living persons. The parallels described above between this production of Cymbeline and numerous and complex Balinese rituals and idea are wide in scope and detail and clearly understood by the director.

Through varying points of views one may also see that Cymbeline emphasizes the danger and power of evil. Audiences might understand moments of the play as a form of warning or instruction and see the attempted seduction and deceit of Iachimo as dangerous as the naivety and lack of trust of Posthumus Leonatus. This would be typical within many Balinese styles and forms of performance.

8. Creative response

Having received an official invitation from the Head of Bali Cultural Division early this year to participate in the 38th Bali Arts Festival, the director's creative response immediately started with planning and organizing about the best suited actors/actress, costume and lighting designers, further collaborating artists, and a feasible schedule activity. From the beginning, collaboration and detailed artistic planning were the cornerstones. Emboldened by his reputation and his previous artistry investments in many countries as one of the world's known theatre directors, he knew how to prepare everything ahead of time to any expected or unexpected and constrained *desa-kala-patra* the time-place-circumstances known to all Balinese performances.

In many aspects he responded in a joined-up way from the beginning including the actual play selection, trimming and modifying the play, choosing the translator and play translation into the Indonesian language; choosing a stage and production manager and local assistants; combining artist players and designers from several countries; bringing some stage props like swords, lighting and apparatus from various countries to Bali; ordering objects to be constructed, booking transport and space for audition and other logistics. Aesthetics and practical solutions to each challenge were in harmony.

Since the production took place in Bali, the first rehearsal was deliberately held during an auspicious day, May 4th 2016. The director, Leon Rubin, just arrived in Bali led a small group to introduce and discuss the synopsis of the play. He answered many questions, regarding the leading characters. Thus, the meeting morphed fluently from a mere synopsis into greater detail plot and characters. Questions were put to the company, such as: Who are Posthumus's parents? How he is able to wed the princess who is a commoner? How did the evil queen replaced the first queen and why did she try to kill the king, etc.

These questions, in essence were at the core of not translating the text but translating the cultural context of the Shakespearian play into a Balinese world view understanding.

Some inventive, creative responses have been described under the subtitle Setting, Property, and Apparatus above or implied elsewhere, especially in response to the unexpected stage shape, dimensions, its facility, and surrounding atmosphere. As mentioned above, the director had to abandon some of his original staging plans of creating and employing a multi-function screen, LCD projector, wayang puppets to visualize different narrative settings. Among the alternative options the director decided to use were within the existing features of all three different stages, reshaping them considerably. In addition was the sourcing chairs, flag and torch base stands, flag poles, etc. Since there was a large distance between the stage and the audience seats, and there was no extended platform to speak more closely to the audience on down stage perimeter, the director encouraged all performers to speak with more projection. Some cast members discovered that the way to speak louder was by using more the diaphragm and abdominal muscles and a number of Western and Balinese vocal exercise were used to support this.

In conclusion, there were a series of creative responses necessary to establish seven harmonic elements of space, time, sound, action, light, form, and structure as the attributes of God Mahadeva for the Cymbeline *mise en scene* in Bali.

9. Power

Power, as the ninth attributes of God Brahma in the terrestrial context of creative art is simply lighting, which can be artistically designed to establish certain dramatic nuance in support to or even reinforce the appealing power of each scene. On the contrary, lighting may also cause a distortion and the show become less effective due to light malfunction. In the spiritual realm the power may be a certain aesthetic energy and quality known in Bali as *taksu*. The director recruited a specialist theatre lighting designer from Hong Kong. A great deal of attention was paid to enhancing the tone and atmosphere within each scene using a small lighting rig of advanced moving lights. The discipline of the

actors, staying within limited parts of the stage enabled distinctive lighting states, allowing power to be controlled and effective.

Theory of Bali Creative Art Framing *Mise En Scene*

In the rehearsal the director attempted to build capacity and strength of the production through numerous approaches. From requiring all cast members and narrators to memorize the lines early in the process, to asking the stage manager to disseminate schedules regularly and accurately and reminding cast members to be prompt with the meeting schedule and to rehearse with complete casts without anyone missing, he frequently demanded to keep the speed and reinforce the energy of performance. For Bali this highly structured and disciplined approach to rehearsal was unusual. The players understood and followed it as a crucial method for stimulating good energy, maintaining captive force, amusing progressive speed, and a highly spirited show. Looking for ways to bring a group together to focus on a collaborative project has been seen for a long time as a desired method of teaching, learning and collaborative performance by methods such as these. This strategy was also fulfilled by the artists and performers in Bali who were hungry for training of new techniques and were open to new and challenging material.

In conclusion, the directing process and method in the Cymbeline theatre production has been analyzed and described through the theoretical framework of Bali Creative Art (BCA).⁹¹ From the director's planning to organization, to audition and casting, to directing every single theatrical element, until leading and controlling his Cymbeline *mise-en-scene*, step by step has been cohesively integrated and well accommodated in the BCA theory. BCA theory can be seen as a foundation to generate prediction and hypothesis, or as a framework for analysis, or as a system of ideas to explain the phenomena of creative art in

⁹¹ Originally coined as Seni Cipta Konseptual Bali by I Nyoman Sedana of the Indonesian Arts Institute Denpasar, Bali.

terms of the aesthetic source and imagination, narrative literature, composition, product, function, dedication, existence, scientific contents and values.

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Appendix E



cymbeline

By William Shakespeare

Directed by Leon Rubin

sebuah cerita yang indah nan
mempesankan yang menceritakan
kisah cinta dan pengkhianatan

Translated by Prof. Dr. I Wayan Dibia, SST., MA.
Song Music by Richard Brown
Lighting Design Psyche Chui
Costume and Set Design Wenhai Ma

CAST - IN ORDER OF APPEARANCE
I Nyoman Sedana, Phd.
Melissa Arriaga
Allegra Ceccarelli
Ni Wayan Seniasih
Razif Hashim
Cheryl Tan
Dr. I Nyoman Catra, MA.
I Kadek Sarjana Swarmah
I Wayan Wina Widyatama
Indra Parusha
Dayu Dwita
Zahim Albakri
I Nyoman Gde Satria
I Gede Benny Dipo Pratama
Darinka Ramirez Guzmán
Satya Cipta
Eny Darmayani
Tebbo Aumbara
I Made Suteja
I Made Angga Baskara
Made Georgiana Triwinadi

Assistant Director Inga Jasaitiene
Assistant Costume Design Ian Wang Xianping
Assistant Lighting Design Kwan Kai Kit

Performances:
Art Centre - Gedung Ksirnawa
25 Juni 2016, pukul 20.00

ARMA Museum Wantilan -
Water Garden Stage
26 Juni 2016, pukul 20.00

Balai Banjar Kedampal -
Abian Semal
27 Juni 2016, pukul 20.00
Performed in Indonesian

BALI ARTS FESTIVAL

Appendix F

Short film of rehearsal of production (broadcast on Chinese national media):

<https://vimeo.com/east15/leon>

Appendix G

Example of 'localised' style of promotion material to increase accessibility of the production.

Research in the field suggested that it was important to introduce the concept of a full-length text play within a form recognisable to local television audiences familiar with soap opera-style drama.

<https://vimeo.com/east15/leon>

Appendix H

Collaboration statement re. *Handan Dream*



江苏艺术剧院
江苏省演艺集团

ARTS THEATER OF JIANGSU PROVINCE
JIANGSU PERFORMING ARTS GROUP

To Whom it May Concern,

This letter is to confirm the arrangements on the production of Handan Shakespeare Dream, performed in London at the St Paul's, Actor's Church Theatre.

I was the lead actor for the production and Leon Rubin was the lead director and we both developed the script together.

The rehearsals took place in Nanjing China and London and the project evolved over several years.

The acting company was from China and the UK and the musicians from China.

Yours sincerely

Wyg



地址(ADD): 南京市白下区小火瓦巷20号 No.20 Xiaohuowaxiang, Baixia District...



扫描全能王 创建

Appendix I Collaboration statement re. *Performance in Bali*



INSTITUT SENI INDONESIA DENPASAR
FAKULTAS SENI PERTUNJUKAN
JURUSAN SENI PEDALANGAN

Jln. Nusa Indah 8, Denpasar, Bali 80235
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To Whom it May Concern

I can confirm that Professor Leon Rubin was invited by Routledge to write a book about Balinese performance. He approached me to join him for this exciting project as I was already familiar with Professor Rubin's work in Bali over many years and was delighted to collaborate. He wrote chapters one (entitled Introduction and Past and Present) and 6 (entitled The Future) and I wrote chapter 2 (entitled Wayang Shadow Theatre) and we jointly wrote the other chapters. The title for the book is *Performance in Bali*.

Denpasar Bali, August 22nd 2021
Yours sincerely

Professor I Nyoman Sedana, Ph.D

