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Original Citation

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ADAPTATIONS OF *HAMLET* IN DIFFERENT CULTURAL CONTEXTS: GLOBALISATION, POSTMODERNISM, AND ALTERMODERNISM

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A thesis submitted to the University of Huddersfield

in partial fulfilment of the requirements for

the degree of Doctor of Philosophy

January 2013

ABSTRACT

Although there has traditionally been a resistance to the study of adaptations, adaptation studies as a subsection of 'intertextuality' currently has a significant place in academic debates. *Hamlet* is "the Mona Lisa of literature" (T.S. Eliot), and has been the subject of constant scrutiny, mythologizing and adaptation. *Hamlet* has been adapted and appropriated into and by various cultural contexts. Even confining our attention to the same medium as Shakespeare's text, there exists an array of theatrical adaptations in languages and cultures as diverse as Persian, Korean, Arabic, German, Russian, and Turkish. Borrowing Ludwig Wittgenstein's metaphor of 'family resemblance,' I argue the usefulness of his idea, enabling us to examine not simply a small number of common properties among adaptations of *Hamlet*, but rather to explore the 'complicated network of similarities overlapping and criss-crossing' (*Philosophical Investigations*, §66). I further propose subdividing the 'global family' of *Hamlets* from around the world that participate in this/these web-like resemblances into 'local families' of adapted *Hamlets*, to enable better intercultural and cross-cultural studies.

In this thesis I analyse seven theatrical adaptations of *Hamlet* in Turkish, Russian, Arabic and Persian cultural contexts, from the perspectives of postmodernism, globalisation and altermodernism. I also scrutinise the *Persian family of Hamlet* in the light of 'intertextuality'. Given that each adaptation *per se* brings together 'self' and 'other' at the same time, I go on to coin two new terms: *homointertextuality* and *heterointertextuality*, in order to explore fully the various connections of the adaptations of *Hamlet* in Iran with the 'cultural self' (Persian culture) and the 'cultural other' (Anglophone culture).

ACKNOWLEDGEMENTS

It is a great pleasure to thank the people who have helped and supported me in completing my thesis over the past three years. My first debt is to my main supervisor, Dr David Rudrum, whose unsurpassed knowledge, academic experience, not to mention his patience and friendship have been invaluable to me. I am also extremely grateful to my second supervisor, Dr Cath Ellis whose advice, support and criticism have been invaluable. I also wish to thank Dr Merrick Burrow for his supportive advice and help with my thesis.

While finalising this thesis, I have enjoyed the great company and incredibly wide-ranging expertise of my colleagues in the English Department, School of Music, Humanities and Media. The lively and always cooperative atmosphere in the School was certainly inspired by the staff and my fellow postgraduates, who have also been most helpful. I am beholden to my friends who have let me go on and on about my thesis, often pitching in with references and insights. Their support and encouragement have been indispensable, and I would like particularly to acknowledge the contribution of Dr Abdullah Hamidi Bageri, Mohammad Jalali and Somaiyeh Hanaee and thank them for allowing me to reproduce our informal discussions in my thesis.

I have been fortunate to be in personal contact with Dr Anna M. Butyrchyk, Dr Irina S. Skoropanova and Dr Natalia S. Povalyayeva at the Belarusian State University and Dr Margaret Litvin at Boston University, who nurtured my preliminary ideas. I am also grateful to Professor Samih Celenk in Turkey for promptly and generously providing me with an electronic version of his unpublished work. I am also grateful to both Dr Pat Hill and Mr Peter Gavigan who have been instrumental in helping me to tidy up my thesis and in proofreading it, though any remaining errors are wholly my responsibility.

I would also like to thank Professor Daniel Fischlin at the University of Guelph for editing and accepting a section of my third chapter on 'homointertextuality' and 'heterointertextuality'.

This is to be published in his forthcoming book *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation* in 2013.

Lastly, it remains to thank my family who have been a constant source of support, emotional, moral and of course financial, during my postgraduate years, and this thesis would certainly not have come into being without them.

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INTRODUCTION

I do not want my home to be walled in on all

sides and its windows to be stuffed. I want

cultures of all lands to be blown about my

house as freely as possible. But I refuse to be

blown off my feet by any.

Mahatma Gandhi

William Shakespeare himself never travelled abroad, but since their creation, his works have

evolved and mutated to fit new times and different places. Shakespeare's tragedies, such as *Hamlet*

(1600–1), *Othello* (1604), *King Lear* (1605) and *Macbeth* (1606) are considered to be among the

greatest tragedies in literature. The term "tragedy" is often neatly defined, for example: "literary,

and especially dramatic, representations of serious actions which eventuate in a disastrous

conclusion for the *protagonist*" (Abrams and Harpham, 2009: 370). [1] However, tragedies in general

resist simple explanations. A.C. Bradley observes that, "tragedy would not be tragedy if it were not

a painful mystery" (1905: 38). The tragedy of *Hamlet* belongs to "the revenge tragedy, or the

tragedy of blood", and combines "some stock attributes of the hero of Elizabethan *revenge*

tragedies with those of the Elizabethan melancholic man" (Abrams and Harpham, 2009: 344). [2]

Nevertheless, for the last 300 years, *Hamlet* has been the subject of considerable analysis and

criticism, which has taken *Hamlet* far beyond its original Elizabethan context and established its

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[1] "Tragedy as a *form* emerges historically only when there exists a conflict between identity and authority, in which the issues at stake involve both a violation of established forms of personal and social identity, and an affirmation of what it means to be 'human'" (Drakakis, 1992: 5).

[2] According to M. H. Abrams and Geoffrey Galt Harpham "this type of play derived from Seneca's favorite materials of murder, revenge, ghosts, mutilation, and carnage, … the Elizabethan writers usually represented them on stage to satisfy the appetite of the contemporary audience for violence and horror...Thomas Kyd's *The Spanish Tragedy* (1586) established this popular form; its subject is a murder and the quest for vengeance, and it includes a ghost, insanity, suicide, a play-within-a-play, sensational incidents, and a gruesomely bloody ending. Christopher Marlowe's *The Jew of Malta* (c. 1592) and Shakespeare's *Titus Andronicus* (c. 1590) are in this mode; and from this lively but unlikely prototype came one of the greatest of tragedies, *Hamlet*" (Abrams and Harpham, 2009: 372).

relevance in a range of different historical and cultural contexts, no doubt because, as John D. Jump argues, *Hamlet* is "one of those rich and complex works of art that convey different meanings in different generations and to different individuals" (1968: 11).[3] He continues that, "Matthew Arnold and others were recognizing that Hamlet had acquired, in the imagination of mankind, a very special status. ... he had come to be seen as a powerfully representative, or even mythical, figure" (Jump, 1968: 13). Certainly, it is true that Hamlet has gained a level of iconicity that matches that of any mythological character. At the same time, however, Vincent Leitch also asserts that, "If *Hamlet* has something of the definiteness of a work of art, he has also all the obscurity that belongs to life" (2001: 911). This obscurity makes *Hamlet* a multilayered and multidimensional work. Indeed, William Hazlitt, writing back in 1817, drove this point home, "characterising Hamlet's utterances as 'as real as our own thoughts', and concluding that 'It is *we* who are Hamlet'" (qtd. in Shaughnessy, 2011: 191). Harris, then, is right to assert that Shakespeare's writing "repeatedly asks questions of his world. It also asks questions of ours" (2010: 10). Every reader/spectator and adaptor sees his/her own question in *Hamlet*.

Interestingly, then, it would appear that *Hamlet* can be said to attain both the timelessness of myth and the individuality of life, as well as achieving the complexity, beauty, and plurality of levels of meaning that characterise it as a true work of art. So it is not surprising that each age has found in *Hamlet*, and in Hamlet, "a uniquely sharp and eloquent image of current conflicts and anxieties" (Shaughnessy, 2011: 191). Accounting for *Hamlet's* uniquely ongoing and enduring relevance is necessarily difficult and speculative, partly because most of the critics keen to emphasise its perennial contemporaneity are often by definition less interested in its historicity. But it is nevertheless important briefly to consider this question, because it could well be argued that *all* literature is multivalent. *Hamlet*'s elevated place in the canon has been attributed to historical

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[3] For example, Jan Kott argues that, "*Hamlet*, envisaged as a scenario, is the story of three young boys and one girl. The boys are of the same age. They are called Hamlet, Laertes, Fortinbras. The girl is younger, and her name is Ophelia. They are all involved in a bloody political and family drama. … *Hamlet* is a drama of imposed situations, and here lies the key to modern interpretations of the play" (1974: 67).

accident (the play's appeareance coincides with the heyday of Renaissance theatre on the one hand, and the emergence of print culture on the other). *Hamlet* could also be said to lend itself to reinvention because of its flexibility as a text (its publication history involves three very different versions). A more philosophical explanation might be that *Hamlet* affirms the modern conception of individual subjectivity, anticipating Descartes's notion of the self by just a few years, and keeping the nature of selfhood, subjectivity, and existence at the forefront of its concerns, more so perhaps than any other play, ever since.

Arguably, however, these answers, rooted so firmly in the European Renaissance, do not provide a clear explanation for the uptake of *Hamlet* in non-Western cultures. It is the aim of this PhD thesis to explore the strange but ongoing currency of *Hamlet* from a number of new perspectives, and to do so by studying a range of adaptations of this play. It will argue that in the contemporary adaptations of *Hamlet* throughout the world, there is a robust political dimension in which adaptors subvert the hegemonic values in the global and local context/society. However, it is important to note that the political interests of adaptors differ, depending on their own cultural contexts, backgrounds and intended audiences. This raises an important question: what is it about *Hamlet* that lends itself so well to such pervasive adaptation? Whilst the sheer iconic status of the play (by which is meant the fact that *Hamlet* is probably the best known, best respected, and most widely quoted work of Anglophone literature) no doubt accounts for many playwrights wishing to adapt it, this very iconicity is understood and experienced in different ways around the world. For example, some adaptors from postcolonial cultures may see themselves as *writing back* to the colonizers' literature, but those studied in this thesis were not colonized by Britain. As the appendix to this thesis demonstrates, *Hamlet* has been adapted in at least 30 countries, but each adaptation emphasises importantly different aspects or facets of the play. Thus, I will argue, it does not appear to make good sense to search for any one property in *Hamlet* that accounts for its popularity as a source text for adaptors. Rather, borrowing a term from Ludwig Wittgenstein, I will argue for a family resemblance amongst these *Hamlets,* rather than a common property.

It is nevertheless important to begin by outlining some of the features of the play *Hamlet* which seem to account for its remarkably widespread popularity, ongoing relevance, and pervasive dissemination amongst audiences around the whole world. I will briefly suggest here certain factors that might account for *Hamlet's* appeal amongst adaptors, though it is important to stress that this is by no means an exhaustive list. In the first place, the play's near-mythical status may be partly due to the features it shares with the Oedipus myth, and the psychoanalytic resonances of its story; secondly, its language can be interpreted on any number of different levels, and certain features of the language, specifically its metaphorical nature and its citationality, contribute to its ambiguity and polysemy; thirdly, the complexities of its plot, and in particular its widespread use of dramatic irony, make its story particularly engaging; fourthly, the story that it tells is explicitly political, and many aspects of that story are accordingly consonant with a number of political situations around the world; fifthly, the play is metatheatrical, and as such interrogates the nature of theatre itself, which means it can be invoked wherever a playwright wishes to debate the power of theatre; sixthly, the play explicitly deals with philosophical themes, which have a universal appeal; seventhly, and finally, there are moments when the play juxtaposes the highbrow and the lowbrow in a way that recalls the eclecticism of the carnivalesque – though it is important to stress that this feature is by no means unique to *Hamlet*, and that many tragedies incorporate light-hearted moments (indeed, such moments are arguably more visible in *King Lear* than in *Hamlet*)

To solve the problem of procrastination (i.e. why does Hamlet delay?) which has preoccupied twentieth-century critics, the modern technique of psychoanalysis has been applied by several scholars over the last century or so. Sigmund Freud reads *Hamlet* "as a modern *Oedipus Rex*" (Lupton and Reinhard, 2009: 155). John Jump observes that:

> As early as 1900, Freud himself ascribed the revenger's irresolution to an Oedipus complex. Ernest Jones, his most distinguished British disciple and his biographer, elaborates this view

in a study of the play which he published in several versions before issuing it in its finally

revised form in 1949. (1968: 15)

Jacques Lacan, in his article *Desire and the Interpretation of Desire in Hamlet*, refines the Freudian

reading, arguing that Hamlet's procrastination and rejection of Ophelia arise because he cannot kill

the father he wants to kill, since Claudius has already beaten him to it. *Oedipus Rex*'s and *Hamlet*'s

conjunction is "specific to psychoanalysis" (Lupton and Reinhard, 2009: 191). However, *Hamlet* is

"characterised by layer after layer of repression" (Armstrong, 2001: 23), a structure that "both

resists and enables Oedipal reading as such" (Lupton and Reinhard, 2009: 6), makes it "a more

suitable occasion for psychoanalytic paraxis than *Oedipus Rex*, which does its own psychoanalytic

work by bringing 'into open' the child's fantasy of patricide and maternal incest that underlies it"

(Armstrong, 2001: 23). It is hard to miss Oedipal malaise in *Hamlet*, and therefore currently

scholars attempt to reassess the psychological dimension of *Hamlet*, making use of new

developments and resources.[4]

It goes without saying that Shakespeare's poetic and dramatic language is unique and

powerful. Using his powerful analytic intelligence, he generates order and disorder through

language. As Lacan would say, Shakespeare's "world of words" truly "creates the world of things"

(1980: 65). Jonathan Gil Harris argues that, "Shakespeare himself is 'a good wit' who delights in

any opportunity to turn a word inside out and reveal other, unexpected meanings. He revels in puns

and sexual innuendoes: as Samuel Johnson famously said, 'A quibble [or wordplay] was to him the

fatal Cleopatra for which he lost the world, and was content to lose it'" (Harris, 2010: 7). One of

hallmarks of Shakespeare's dramatic language is its *ambiguity*. Ralph Berry suggests that

Shakespeare's language advances two propositions:

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[4] See the following books on Hamlet and Oedipus: 1) Williams, Paul, John Keene and Sira DermenIndependent (2012) *Psychoanalysis Today*. UK: Karnac Books.; 2) Icon Group International (2012) *Hamlet and Oedipus: Webster's Quotations, Facts and Phrases*. UK: ICON Group International, Inc.; 3) Bate, Jonathan (2008) *The Genius of Shakespeare*. London: Picador.; 4) Grazia, Margreta de (2007) *Hamlet Without Hamlet*. Cambridge: Cambridge University Press.; 5) Jones, Ernest (1976) *Hamlet and Oedipus*. USA: W. W. Norton & Co.

'This is *like*', and 'this *is*'. The first proposition is that of metaphor and figurative, the second that of symbol and literal. Neither statement exists independently of the other. We consider each statement in relation to the other, within a single context: the play. (Berry, 1980: 5)

Shakespeare usually begins/opens his works with a metaphor, which the subsequent story, with all its motifs, characters and situations, will develop and flesh out. For example, in *Macbeth*, the tragic hero begins by encapsulating himself, his situation, and his goal, and foreshadows his tragic flaw (ambition), in one metaphor – the horse: "I have no spur/To prick the sides of my intent, but only/Vaulting ambition, which o'erleaps itself/And falls on the other" (*Macbeth*, I.VII.25-8). This metaphor is prophetic: he does indeed "fall", and, shortly before he does so, it is significant that one of his final commands is to "Send out more horses; skirr the country round" (*Macbeth,* V.III.23). In *Hamlet*, also, language is central to the theme of the play. Hamlet, as the protagonist, deeply gets involved with language and forgets about taking the *expected action* and instead of revenging his father, tries to bury the murderer in his metaphors. For example, Hamlet's first words are a pun:

> CLAUDIUS:
>
> But now, my cousin Hamlet, and my son –
>
> HAMLET:
>
> (*Aside*) A little more than kin, and less than kind!
>
> CLAUDIUS:
>
> How is it that the clouds still hang on you?
>
> HAMLET:
>
> Not so, my lord. I am too much in the sun. (I.ii.64-7)

Stanley S. Hussey, regarding the pun on the words, *kin* and *sun*, argues that:

Claudius, in a bid to gain Hamlet's support for the new regime and his own marriage to Gertrude, addresses him as *cousin* ('kinsman') but also as *son*. Hamlet acknowledges the fact of relationship (*kin*) but repudiates any closer tie or any shared feelings, since kind was often used of close blood relations such as members of the same family... Claudius's second attempt at friendship meets with a further pun on *sun* and *son*. The melancholic's favourite position on the fringes of society (the 'shade') and his dark clothes (his "inky cloak" and customary suits of solemn black" of the immediately following lines) would lead Hamlet to refuse the proffered 'sunshine' of royal favour, the more so as this king has made an incestuous marriage with Hamlet's own mother. (1992: 143)

Furthermore, being "too much in the sun" refers to Hamlet being over-fathered, with Claudius making unwanted paternal claims on him. Another interesting example is Shakespeare's play with the word *one* in *Hamlet*:

The bell then beating *one*. (I.i.39)

Later, in the beginning of Act V, Scene ii, Hamlet is reminded that the English authorities must shortly report on the death of Rosencrantz and Guildenstern, and he answers with these words:

HAMLET:

It will be short; the interim is mine;

And a man's life's no more than to say 'One' (V.ii.73-4).

Ralph Berry suggests that, "'One' is of all numbers the most resonant. It bears the implications of unity and self-hood, and it has moreover a significant past in *Hamlet*. Is not Hamlet saying that man's life is a quest for unity, for the oneness of self and situation?" (1980: 61-2).This one refers to the fact that Hamlet has reached an internal and external unity and he is ready to take action without any hesitation and delay.

This metaphoric feature of Shakespeare's works makes the language of his plays multilayered and multi-dimensional, and each of these layers and dimensions multiplies meaning further. *Hamlet* is in this way a perfect case study of what Derrida calls *dissemination.* Dissemination offers a useful way of conceptualising the adaptation of *Hamlet,* because it describes the spread of new meanings as a piece of writing is moved from one context to another, yet in the case of *Hamlet* it is important to bear in mind that this dissemination is not traceable to a fixed point of origin, in that there has never been such a thing as an unmediated encounter with a "pure" text of Shakespeare's *Hamlet* dissemination.[5] Thus, if the analogy between the process of adaptation and the deconstructive concept of dissemination is valid, then we may borrow further on deconstruction's vocabulary to assert that *Hamlet* is *always already* a same-medium adaptation.

As a playwright, Shakespeare seems to have been especially attentive to the potential slipperiness of language, his primary medium. This ambiguity is one of the real reasons for the immortality and endurance of Shakespeare's works, in which the main theme and dramatic techniques and devices are instruments to indicate the layers of meaning in Shakespeare's language. Interestingly, contemporary literary theory also sees "language not as a transparent window onto a pre-existing reality so much as a self-contained structure or web within which meaning is always provisional, ambiguous, and slippery" (Harris, 2010: 7). This view along with Shakespeare's ambiguous language reinforces the idea that every reader can find a new layer of meaning, depending on one's mentality, background and culture, and simultaneously encourages contemporary readers and adaptors to try to discover new meanings in Shakespeare's works. Moreover, Shakespeare's metaphors in *Hamlet* (and indeed many non-metaphorical expressions in *Hamlet*) have simply passed into the idioms of the English language, often because they describe basic, even archetypal, situations. For example, the iconic "To be or not to be" can invoke the making of any important decision. Or "Something is rotten in the state of Denmark" might be

---

[5] The texts of *Hamlet* are either edited amalgamations of the three texts: the First Quarto (Q1, 1603), the Second Quarto (Q2, 1604), and the First Folio (F1, 1623), or one of the originals to the exclusion of the others.

uttered whenever something suspicious or corrupt is sniffed out; similarly, "the undiscovered country", "hold a mirror up to nature", "Murder most foul", "cruel to be kind", "to the manner born", "Goodnight sweet prince", "Alas, poor Yorrick", "neither a borrower nor a lender be", "To thine own self be true"– all these quotes are in such common use that they would have become clichés were it not that their widespread, archetypal applicability means they are invoked to describe new situations all the time ("Something is rotten in the state of Denmark" was regularly used by columnists commenting on the state of banks and bank regulators during the recent financial crisis, for example, bestowing a new, political meaning on this well-worn phrase). This ability of *Hamlet* to lend its phrases to describe new situations has no doubt been an important factor in its ongoing currency. One could even argue that *Hamlet* has been adapted less by filmmakers, playwrights, and poets than by everyday conversations around the world. [6]

In comparison to Shakespeare's other works, *Hamlet* has arguably the most complicated of plots, because of its abundant use of dramatic irony. That is, most characters in the play must wear masks (so to speak) in order to hide their own real feelings and intentions. The play therefore offers numerous conflicts between sincerity and insincerity, public face and private desire, which translate very readily across cultural boundaries. From the beginning of the tragedy, all the characters who encounter each other use masks and try to escape from their own real "self". These characters in this tragedy are not only victims of their internal problems, but also they have to hide whatever destroys them inside and wear a mask in encountering the external world and others. Ophelia has the internal conflict whether to reveal her love to Hamlet or follow the advice of her father and brother and hide her feelings. This internal conflict finally drives her mad and then causes her suicide. The King,

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[6] See the following books on *Hamlet* and Language: 1) Garber, Marjorie (2012) *Loaded Words*. USA: Fordham University Press.; 2) Lewis, Rhodri (2012) "Hamlet, Metaphor, and Memory". *Studies in Philology*. Vol. 109, Number 5, Fall pp. 609-641.; 3) Christofides, R. M. (2012) *Shakespeare and the Apocalypse: Visions of Doom from Early Modern Tragedy to Popular Culture*. London and New York: Continuum.; 4) Royle, N. (2009) *How to Read Shakespeare.* London: Granta.; 5) Pearlman, E. (2002) "Shakespeare at work: the invention of the Ghost". *Hamlet: New Critical Essays*. A. F. Kinney (ed.). London: Routledge, pp.71-84.; 6) McDonald, Russ (2001) *Shakespeare and the Arts of Language*. Oxford: Oxford University Press.; 7) Parker, Patricia (1996) *Shakespeare from the Margins: Language, Culture, Context*. Chicago: University Of Chicago Press.; 8) Foakes, R. A. (1993) *Hamlet Versus Lear: Cultural Politics and Shakespeare's Art*. Cambridge: Cambridge University Press.; 9) Garber, Marjorie (1974) *Dream in Shakespeare: From Metaphor to Metamorphosis*. USA: Yale University Press.

Claudius, has murdered his brother and remarried his wife to ascend the throne. He has to play the role of a noble and just king while he is afraid of the fact that his secret will be revealed. Gertrude, the Queen of Denmark and Hamlet's mother, has a severe internal conflict. On the one hand, she longs to rebuild a new happy life with her second husband, Claudius, and on the other hand her disloyalty to her deceased husband and her son Hamlet troubles her mind and soul, especially when Hamlet reminds her of her disloyalty. Rosencrantz and Guildenstern, two of Denmark's courtiers, play the role of Hamlet's friends, while they are summoned by Claudius to spy on Hamlet. Even Polonius hides behind the arras. The most intricate of all, of course, is Hamlet.

However, the most obvious aspect of *Hamlet's* plot which invites adaptation is its basic storyline. After the opening scene, the ghost tells Hamlet that he has been murdered by Claudius and thus the rising action begins and continues with the developing rivalry and (veiled) conflict between Hamlet and Claudius. Claudius, who has all the governing and ruling system behind him, is determined to play the role of a just king. Hamlet is alone in this covert battle. Hence, *Hamlet* can easily be understood politically, as the struggle of a lone figure against an illegitimate government that is bloodthirsty, unjust, and corrupt. The world has, unfortunately, never been short of regimes whose leaders have murdered to get to the top, and who spy on any dissidents, so *Hamlet* has a particular resonance in this regard, especially in the social, political and historical contexts of the adaptations focused on in this thesis. It is also important that *Hamlet* is a solitary man aiming to bring down a tyrant: although Shakespeare's character may be a prince and a philosopher, in this respect he is also interpretable as an Everyman figure. The play hints that he enjoys popularity among the common people (mob) as a political factor and they sympathise with him, but he cannot use his popularity to protect himself. The people have no voice in this play, but their presence is felt very strongly. There is also a sense of the ever growing pressure of the agents in power on the common people's shoulders and as they become more powerful this pressure grows. Hamlet has to pretend to be insane in order to protect him against Claudius, since Claudius appoints Polonius, Rosencrantz and Guildenstern to spy on Hamlet; conversely, many repressive regimes have sought

to label their dissidents as insane, even to the point of confining them in mental institutions rather than prisons, so as to discredit their ideas and opinions. It is also significant that Hamlet is a student, because in many countries, students have formed the vanguard of movements for political change. *Hamlet* is not only about the mystery of life and universe, but also it is about the rivalry between legitimate and illegitimate governments. Thus the questions of politics and the fragmentation of the subject in Shakespeare's tragedy of *Hamlet* are developed "through the focus upon a crisis which is both personal and public" (Drakakis, 1992: 27). Sulayman Al-Bassam, an Arab adaptor of *Hamlet*, highlights this aspect of Shakespeare's work: a protest against illegal and puppet government. This adaptation "repeatedly rehearses images of political violence" (Smith, 2007: 141) and continuously interrogates the efficiency and legality of the present occupant of the throne.[7]

The climax of the play's rising action occurs when Hamlet proves the King's guilt by the device of the *play within a play*. Hamlet employs this device as a weapon to tear apart the King's mask. Hamlet prepares the players as if he is preparing weapons of war. He assumes that theatre would most probably influence Claudius to the extent that he would consciously or subconsciously reveal his secret of murdering the King to the courtiers. In *Hamlet* we are shown that theatre has a higher function than simply being a genre for entertainment. Therefore, *Hamlet* is a play that not only dramatizes the power of theatre, but seeks to ask questions about the nature of theatre itself. It is metadramatic. Hence, it offers adapters a vehicle with which to investigate the very basis of the playwright's art. It is worth pointing out, of course, that metatheatrical properties were fairly common in the Elizabethan revenge tragedy – one might almost go so far as to say they are one of the conventions of the genre. After all, *Hamlet*, *The Spanish Tragedy*, and *The Revenger's Tragedy* all portray revenge as a theatrical act, whether by using plays-within-plays or elaborately contrived

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[7] See the following books on political aspects of *Hamlet*: 1) Haverkamp, Anselm (2011) *Shakespearean Genealogies of Power: A Whispering of Nothing in Hamlet, Richard II, Julius Caesar, Macbeth, The Merchant of Venice, and The Winter's Tale*. London and New York: Routledge.; 2) Hopkins, Lisa (2005) *Shakespeare on the Edge: Border-Crossing in the Tragedies and the Henriad*. UK: MPG Books, Bodmin, Cornwall.; 3) Hawkes, Terence (2002) *Shakespeare in the Present*. London: Routledge.; 4) Garber, Marjorie (1999) *Shakespeare's Ghost Writers*. New York: Routledge.; 5) Garber, Marjorie (1997) *Coming of Age in Shakespeare*. New York: Routledge. 6) Derrida, Jacques (1995) 'The time is out of joint', in A. Haverkamp (ed.) *Deconstruction is/in America: A New Sense of the Political*. New York, NY: New York University Press, pp.14-38.

or costumedacts of deadly vengeance.[8] However, it has often been observed (most recently by Stanley Cavell) that there is something philosophical about Shakespeare's use of metatheatre. According to Cavell, through its investigation of the art of theatre from within the theatre itself, Shakespeare's *Hamlet* sheds light on the way we theatricalise ourselves and others when we are outside the theatre, and hence uses the theatre to challenge the ethical basis of our relationships with one another in everyday life (Cavell, 2003: 179-191). The adaptations I am studying herein lend weight to this argument: *Hamlet* illustrates the enlightening aspect of theatre which is adapted and developed in the Persian adaptation of *Hamlet* called *Gajari Coffee* by Atila Pesyani. [9]

The philosophical dimensions of the play, however, are not confined to its metatheatrical moments. *Hamlet* is in almost all of its facets a philosophical play, partly because Hamlet is himself a philosopher. Philosophers since ancient Greece have viewed philosophy as something that is (or aspires to be) universal in its applicability and its appeal: *Hamlet* seems to have an appeal every bit as universal as that of a philosophical text. Steven J. Lynn argues that Shakespeare's *Hamlet* would be "a simple case of king-killing and revenge except for one thing: Hamlet hesitates. Like Mona Lisa's smile, Hamlet's delay in carrying out his revenge is puzzling because we do not know his motivation" (Lynn, 2010: 207).[10] The thing is, neither does Hamlet. Other critics such as Catherine Belsey have argued that, despite the long history of debate over Hamlet's delay, deliberation is "the proper response of any God-fearing hero" urged on to revenge by a potentially untrustworthy Ghost (Belsey, 2007: 117). However, as soon as Hamlet realises that his uncle is a vile murderer, he quickly puts all his hesitations and doubts aside and tries to kill the King. But Hamlet also understands that killing the King in a way that appears legitimate is a more difficult task than he

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[8] Refer to pp. 121-2 in Bloom, Harold (ed.) (2003) *Elizabethan Drama*. UK: Chelsea House Publishers.
[9] See the following books on metatheatre and *Hamlet*: 1) Abel, Lionel (2012) *Metatheatre: A New View of Dramatic Form*. USA: Literary Licensing, LLC.; 2) Chu, Hsiang-Chun (2008) *Metatheater in Elizabethan and Jacobean Drama: Four Forms of Theatrical Self-reflexivity*. UK: Edwin Mellen Press Ltd.; 3) Fischer, Gerhard and Bernhard Greiner (eds.) (2007) *The Play Within the Play: The Performance of Meta-theatre and Self-reflection*. USA: Editions Rodopi B.V.; 4) Abel, Lionel (2003) *Tragedy and Metatheatre*. USA: Holmes & Meier Publishers Inc.; 5) Calderwood, J. L. (1983) *To Be and Not To Be: Negation and Metadrama in Hamlet*. New York: Columbia University Press.
[10] Hamlet is unable to admit to himself that "honour" is not a sufficient reason for self-sacrifice; nor is he able to understand that he identifies with Claudius, despite his detestation of him (Lynn, 2010: 207).

imagined, because the end result is something that raises philosophical questions that go beyond mere revenge. Leitch suggests that, "Shakespeare hurls Hamlet into active life, and makes him realise his mission by effort" (Leitch, 2001: 912), however, according to the view which was originated by Goethe and is still the prevailing one today, "Hamlet represents the type of man whose power of direct action is paralysed by an excessive development of his intellect" (qtd. in Leitch, 2001: 922-3). In the beginning, Hamlet looks for a right time and place to fulfil his action of killing the King. We see in his thoughts and monologues that he is waiting, but in reality he is afraid of action and this fear is a philosophical fear. This fear of killing the King makes him talk about the futility of ruling and in search of a solution for this problem he faces the maze of life and finally his main question becomes "to be or not to be". The fact that he is a prince and has noble blood is not important any longer, because he finds the real nobility in noble thoughts. Like *Julius Caeser,* in *Hamlet* philosophers are also regarded as the heroes of society, who because of moral and ethical reasons see the salvation of society in removing despots. Brutus and Hamlet are in Shakespeare's view like philosophers who involve themselves with life and death questions. They despise the might of power and ambition. They do not have any desire for power and both of them have a social morality. Shakespeare demonstrates the real nobility of Hamlet, not his blood or kinship, but his thoughts, philosophy and intelligence. Shakespeare not only introduces Hamlet as a philosopher but also makes him philosophise about life, universe, nature, destiny and fate. Ophelia when she becomes mad makes a meaningful utterance: "Lord, we know what we are, but know not/what we may be" (IV.V.43-4). This not only shows her own situation but also indicates Hamlet's. Princes often make themselves busy with eating, drinking, having fun and running the country, but Hamlet hates these things. However, it is important and thought-provoking that Shakespeare allocates the role of a philosopher to the young Hamlet. The Older generation may have already adjusted themselves to the time and situation they are in, but Hamlet's youthful strength and idealism force him to challenge the situation and not become like the other people surrounding him.[11]

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[11] See the following books regarding Hamlet as a philosopher: 1) Cox, Marian (2011) *Hamlet (Philip Allan Literature*

Having this aspect of Shakespeare's *Hamlet* in his mind, we see in Mostafa Rahimi's adaptation that the philosophers of society, Hamlet and Horatio teach and lead the people to rise up against autocracy, violation of law, tyranny, hypocrisy and injustice. Augusto Boal observes that for Aristotle "Tragedy imitates those actions of man which have the good as their goal', and that 'the highest good is the political one, and the political good is justice" (qtd. in Drakakis, 1992: 6). In his adaptation, Rahimi focuses on the philosophical question of social justice. This adaptation promotes consideration of "how, if at all, a person can be good, calm or happy in a corrupt society under constant threat of death" (Pincombe and Shrank, 2012: 486). At the end of Rahimi's adaptation, Hamlet, before his death, chooses Horatio as his legal successor in order to establish and support the rule of the just and justice.

Describing *Hamlet* as a philosophical play, and especially as a philosophical tragedy, gives the impression that it is first and foremost a highbrow piece of theatre. However, the play probably owes a large amount of its appeal to its curious mixture of highbrow and lowbrow moments. To reverse the hierarchies and refresh the mind and soul of the readers/spectators through meaningful laughter, Shakespeare uses Carnival as the basis of *Hamlet*. Susan Zimmerman points out that:

> *Hamlet* is a play that typifies Shakespeare's use of Carnival as the basis of his dramatic art. It is a text in which the language of popular festive form is deeply embedded in the structure of action and where the meanings privileged in the culture of Carnival are fully actualised. Although the play is filled with tragedy and horror, many of the scenes are extremely funny. (1998: 238)

In the whole of *Hamlet* the ambivalent features attributed to Carnival, such as birth/death or laughter/grief prevail. For example, in the beginning scenes, "the Funeral for Hamlet's father" is combined with "a wedding feast, and this odd mingling of grief and of festive laughter is typical of

Guide). London: Philip Allan.; 2) Arditi, Jorge (1998) *A Genealogy of Manners: Transformations of Social Relations in France and England from the Fourteenth to the Eighteenth Century*. Chicago: University Of Chicago Press.; 3) Cantor, Paul A. (1989) *Shakespeare: Hamlet*. New York: Cambridge.; 4) Bradley, A.C. (1968) "Shakespeare's Tragic Period--Hamlet." 13-21. *Twentieth Century Interpretations of Hamlet.* Ed. David Bevington. New Jersey: Prentice-Hall, Inc.

the play as a whole" (Zimmerman, 1998: 237). The larger meaning of Carnival fully emerges in the

grave-diggers' scene "as a powerful transformation downward, or 'uncrowning', of the world of

official culture, geopolitical conflict, and royal intrigue" (Zimmerman, 1998: 238). This Carnival

aspect of *Hamlet* means that adapters are able to juxtapose both "high" and "low", both tragic and

comic, moments into their plays, which means that *Hamlet* can incorporate a range of different

forms, and offer its audience light relief alongside tragedy and philosophy. That this feature of the

play helps account for its widespread currency can be seen in Pesyani's *Gajari Coffee*. The adaptor

adapts Shakespeare's *Hamlet* into a local form called *Takht-e-Hozi*, which is a local comic form full

of meaningful laughter.[12]

The local particularities strongly influence the process of adaptation. Shakespeare's *Hamlet*

as an adaptation encapsulates local history and particularities. Zimmerman argues that, "Both

Hamlet and *Hamlet* are *fictions* with *localised* habitations, and it is the business of the cultural

historians to anatomise the transformative methods through which Shakespeare's fictions become

'originals' that, in turn, contribute to the construction of new social discourses" (1998: 7).[13]

However, critics have long known that "every nation beholds its visage in Shakespeare's mirror,"

(Litvin, 2011: xi) and that *Hamlet* is "a mirror in which every man has seen his own face" (*ibid*).[14]

The adaptors from different cultures literally see *Hamlet* in different ways,[15] and at the same time,

the fluidity of Hamlet's nature enables him to conform to diverse circumstances. *Hamlet* has been

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[12] See the following publications on *Hamlet* and Carnival: 1) Knowles, Ronald (ed.) (1998) *Shakespeare and Carnival: After Bakhtin*. London: Palgrave Macmillan.; 2) Zimmerman, Susan (ed.) (1998) *Shakespeare's Tragedies: Contemporary Critical Essays*. England: Palgrave Macmillan.; 3) Barrie, Robert (1994) "*Telmahs*: Carnival Laughter in *Hamlet*." *New Essays on* Hamlet. Ed. Mark Thornton Burnett and John Manning. *Hamlet* Collection 1. New York: AMS, 83-100.; 4) Rosenberg, Marvin (1993) *The Masks of Hamlet*. USA: University Of Delaware.; 5) Desmet, Christy (1992) *Reading Shakespeare's Characters*. Amherst, MA: University of Massachusetts.

[13] For example, at the level of ideas, "Elizabethan and Jacobean tragedy arises out of a challenge to Christianity" (Drakakis, 1992: 13) and some see "Hamlet as a Catholic-minded person trying futilely to apply his world view to a deterministic Protestant universe which he at last embraces, and I see Hamlet as thereby registering Shakespeare's dislike of the premises of Elizabethan theology" (Curran, 2006: xxviii).

[14] The mirror is a pervasive critical trope in discussions of *Hamlet*, probably because the play itself describes drama as holding "the mirror up to nature". The most obvious use of this trope is, of course, Lacanian psychoanalysis. See on this Armstrong, P. (1996) "Watching Hamlet watching: Lacan, Shakespeare and the mirror/stage", in T. Hawkes (ed.), *Alternative Shakespeares*: Volume 2. London: Routledge, pp.216-37.

[15] 'Different cultures make sense of the world in very different ways' (McKee, 2003: 4). See also Coren and Girgus, (1978: 141) and Robinson, (1972: 110).

adapted and appropriated into and by various cultural contexts. Even confining our attention to the same medium as Shakespeare's text, there exists an array of theatrical adaptations in languages and cultures as diverse as Persian, Arabic, German, Korean, Russian, and Turkish.

The adaptations of *Hamlet* as cultural practices are embedded in the historical and social world of their time. Socio-cultural and historical factors play a crucial role in shaping an adaptation within a particular cultural context. For this reason, the adaptors from various cultures and different historical backgrounds might render *Hamlet* differently, because they work under different socio-historical and cultural circumstances, that motivate them to draw on the multi-dimensional nature of *Hamlet* by presenting it in the form and frame that would best serve their goals and societies (their cultural contexts). They instil the new meanings into their adaptations. This is why we must always be alert to the what, why and for whom these adaptations are being articulated, and see how *Hamlet* can always be articulated differently in other contexts. For example, Andre Gide in 1942, in the gloomy conditions of the Nazi occupation and the despair of the occupied French, became motivated to adapt *Hamlet*:

> He [Andre Gide] saw in Hamlet something which could break them out of their depression. He saw the echoes of times in Hamlet: revolution and death, turmoil and confusion. He also recognised the importance of the character of Fortinbras, since the idea that peace and the forces of good would ultimately prevail, was at that time uppermost in his mind. (Heylen, 1993: 79)

The rewritings of Shakespeare's *Hamlet* in different cultural contexts can be studied through the theoretical lens of adaptation. In spite of the ubiquity of adaptations, there has traditionally been a "certain resistance to studying them as *adaptations*," (Franger, 2009: 5), but adaptation studies is currently on the move and it has a significant place in academic debate.[16] Adaptation, as a sub-section of intertextuality, is the intra-/intercultural representation of a work in the same or another

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[16] Adaptation/appropriation studies have been considered as 'a luxury', and would be taken "seriously only when enough of the basic research has been done" (Litvin, 2011: 4).

medium, through a 'double process;' 'receptive' and 'creative'. Hitherto, adaptation studies has mainly focused on film adaptations of literary works, or vice versa, and ignored adaptations using the same medium as the original work, such as theatrical adaptations of *Hamlet*. Yet same-medium adaptations have great potential for enriching our understanding of the critical and cultural movements of postmodernism and globalisation, as well as the concepts of intertextuality, interculturalism and intraculturalism. Indeed, the dissemination of *Hamlets* around the world is an interesting case study.

Dennis Kennedy, the editor of the collection *Foreign Shakespeare: Contemporary Performance* stated in 1993 that; "we have not even begun to develop a theory of cultural exchange that might help us understand what happens when Shakespeare['s works] travels abroad" (qtd. in Litvin, 2011: 4) and proclaimed that this was "the most important task Shakespeareans face ... much more important than linguistic analysis, textual examination, psychological assessments, historical research, or any of the Anglo-centred occupations scholars have traditionally valued and perpetuated" (*ibid*). Nevertheless, since then after hundreds of articles, monographs, conferences, and edited volumes, such a 'theory of cultural exchange' is still lacking. There exists "no accepted method or theory to explain where and how Shakespeare's plays are appropriated: who tends to deploy them, in what circumstances, for what ends, and whether some texts (such as *Hamlet*) lend themselves to different agendas than others" (Litvin, 2011: 4). However, I believe that the theory of adaptation has great potential to respond to this shortcoming and fill the theoretical gap in studying Shakespeare in different cultural contexts. Meanwhile, Sonia Massai's *World-Wide Shakespeares: Local Appropriations in Film and Performance* (2005) and Margaret Litvin's *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost* (2011) most probably are the only book-length analyses of this kind.

Massai's book explores the glocal (global/local) aspects of the appropriations of Shakespeare's plays in performance and film throughout the world, in particular the dialogue of

Shakespeare's work with local contexts. Although *World-Wide Shakespeares: Local Appropriations in Film and Performance* is an invaluable resource for those interested in studying Shakespeare in performance and film globally, unlike Litvin's book which mainly focuses on examining the same-medium adaptations of Shakespeare's *Hamlet*, it ignores the same-medium adaptations and appropriations of Shakespeare's works, such as *Macbeth*, *King Lear* and *Hamlet*. Massai's book and this thesis overlap on the discussion on globalisation and glocalisation; however, our approaches are in an important sense different, and these differences are to an extent necessitated by the difference between film adaptations and same medium adaptations. That is, through its reproducibility, commodification, and mass distribution networks, the film industry *per se* is arguably bound up with globalisation, in ways that Massai explores in admirable depth. Theatre, by contrast, consisting as it does of performances that cannot be mass produced or exactly repeated, and that are intimately connected to their audiences, is better considered to be more intimately connected by nature to the local. Thus, Massai's study of film adaptations and my study of same medium adaptations necessarily consider the relationship between the global and the local – the 'glocal' – in different ways. In her book Litvin points out that:

> If *Hamlet*'s appropriation is not an "aggressive binary action," then what is it about? Recently the twin concepts of "global" and "local" Shakespeare appear to be replacing "postcolonialism", but so far without unlocking new insights about who tends to borrow what from whom, when, and why. Tired with all these, some talented scholars have called for "more supple and comprehensive theories of cross-cultural Shakespeare encounters." (Litvin, 2011: 5)[17]

The ubiquity of the adaptations of *Hamlet* is not the only reason we should attend to it, but having pointed out how sharply local contexts could influence *Hamlet*'s adaptations, I believe it is

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[17] "The field of Shakespeare studies has opened up to international perspectives over the past thirty-five years. Non-Anglophone Shakespeare really entered the scholarly mainstream in 1990s, when several lines of academic inquiry converged" (Litvin, 2011: 3).

necessary to account for 'intercultural' adaptations of Shakespeare's masterpiece in diverse languages and locales.[18]

Thus this project is significant from the viewpoint of exploring the new theory of adaptation in the context of contemporary critical movements of postmodernism, globalisation and altermodernism, as well as applying it to the contemporary adaptations of *Hamlet,* in order to explain the purpose behind the adaptations throughout the world in different cultural contexts. It is also important from the perspective of setting out some methodological concepts that will help orientate the study of intertextuality involved in the *Hamlet* phenomenon. Interestingly, there are many cases where the local text or performance that:

> [B]orrows from Shakespeare is 'not anti-colonial', does not seek to subvert anything in particular, and is actually not interested in Shakespeare at all, except as a suitably weighty means through which it can negotiate its own future, shake off its own cramps, revise its own traditions, and "expand its own performative styles." (Litvin, 2011: 5)

However, each one of these adaptations, in a different way, defies any kind of authority and domination by the Anglo-American culture in the globalised world. The study will also be useful enough to suggest a new analytical frame for scholarship on literary reception and appropriation/adaptation: a frame that breaks out of the binary oppositions (influencer/ influencee, coloniser/colonised, and, more recently, East/West) that have shaped the study of contemporary literature.[19] This thesis is an attempt to carry out a scholarly work on 'adaptation' in general and the adaptations of *Hamlet* in particular. The adaptations of *Hamlet* contribute to literary studies, as each one of these *Hamlets* raises its own questions of fidelity, originality, authorship, adaptation ethics, and intellectual property, as well as a great deal of potential for confusion of terminology between, for example, 'adaptations', 'appropriations', 'versions' and 'translations' of *Hamlet.*

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[18] "Marxist scholars became interested in the fetishization of Shakespeare as a British cultural icon which, in turn, was used to confer cultural legitimacy on the project of capitalist empire-building. Scholars of postcolonial drama and literature began to explore how the periphery responded" (Litvin, 2011: 3-4).

[19] 'The binarism has been much criticized, but it is still with us' (Litvin, 2011: 2).

This thesis aims to examine the adaptations of *Hamlet* in order to obtain a sense of the ways in which people make sense of *Hamlet* differently in a particular culture, at a particular time. I explain why adaptors in different cultures take various things from Shakespeare's works and bring other things to them. Plus, importantly, I show that by exploring the diversity of the ways in which it is possible to adapt one work, one also begins to understand his/her own culture better, as he/she realises the limitations of, and possible alternatives to, his/her own culture. Adaptations allow us to see how similar or different are the sense-making practices that different people in various cultures use. I map out the variety of different ways in which the adaptors in different cultures make sense of Shakespeare's *Hamlet*, not to judge them against each other, but to acknowledge 'cultural relativism' as an essential reality of the contemporary global world.[20] Local cultures are closely connected to each other by globalisation. The localities influence globality, while global incidents affect local cultures. These relationships between the local and the global context therefore lead to what Nicolas Bourriad has recently called altermodernity. The adaptations of *Hamlet* in different cultural contexts help us to understand the concept of a horizontal multiplicity of cultures, which are united within the global cultural context in a non-hierarchical way. In altermodernism, in which "all cultures are situated on a horizontal plane of relativism;"[21] *Hamlet*'s "nomadic state of constant travel to different cultural contexts" (*ibid*) overrides the idea of singular meaning. The purpose of this research is also to underline the elements of postmodernism, globalisation and altermodernism in the adaptations of *Hamlet* in different cultural contexts, in order to show the disturbance of hierarchies and binary oppositions through the double process of adaptation: receptive and creative.

The hypothesis of this study is based on the idea that *Hamlet* adapts to local cultures and becomes transplanted into new cultural grounds. Therefore it embraces the local particularities of the cultures into which it is adapted and the result becomes new and hybrid works. Thus we should draw attention to the influence of local cultures and social conditions in the adapted works of

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[20] See Yamada, 1992; Hendon et al., 1996 and Gannon and Newman, 2002.
[21] See *Nevolution: The Altermodern Nomad*, available at: http://nevolution.typepad.com/theories/2011/12/the-altermodern-nomad.html [Accessed: 15.12.2012].

Hamlet. Imelda Whelehan (qtd. in Leitch, 2003: 46) correctly observes that, "when ... we study a text such as *Hamlet* which has been subjected to countless adaptations . . . [we] recognise that in untangling one adaptation from another, we have recourse to many sources outside" the play. In the same vein, Julie Sanders states that, "many adaptations, of novels and other generic forms, contain further layers of transposition, relocating their source texts not just genetically, but in cultural, geographical and temporal terms" (2005: 20). Meantime Cardwell and Stam argue that adaptations' drawbacks come from "the neglect of the context of adaptation, its socio-cultural, historical, institutional, generic, etc. embedding" (qtd. in Franger, 2009: 7-8) and hence Dudley Andrew calls for "adaptation studies to take a sociological turn" (1984: 104). The diversity of adaptations of *Hamlet* echo this fact that in the globe there are different cultural contexts and each one has its own unique narrative(s) of *Hamlet*.

We make sense of literary works and indeed reality itself through our cultures, which are our sense-making systems, and various cultures have very different understandings of them. The appreciation of diverse and unique adaptations of Shakespeare's *Hamlet* in different cultural contexts in the postmodern and globalised era is predicated on 'cultural relativism'. As Alan McKee suggests, "no single representation of reality can be the *only* true one, or the only accurate one, or the *only* one that reflects reality because other cultures will always have alternative, and equally valid, ways of representing and making sense of that part of reality" (2003: 10-11). This is an approach which higlights the fact that each culture does indeed make sense of the world in a unique way. It is impossible to say that one is right and the others are wrong. All cultures which adapted *Hamlet* have differently made sense of it: "from the most extremely different ..., to the most subtly different" (McKee, 2003: 29).

Furthermore Sanders in *Adaptation and Appropriation* rightly observes that:

The adaptation of Shakespeare invariably makes him 'fit' for new cultural contexts and different political ideologies to those of his own age. …many theories which had their

intellectual foundation in recent decades, such as feminism, postmodernism, structuralism, gay and lesbian studies or queer theory, and postcolonialism, have had a profound effect on the modes and methodologies of adapting Shakespeare. (2005: 46)

Thus the following questions are challenges to be answered throughout this project:

1. Is the proliferation of *Hamlets* a question of the foisting of Anglo-American culture onto the rest of the globe? That is, is *Hamlet* a tool or a product of globalisation?

2. Are the many different *Hamlets* more like an example of diversity, plurality, multiplicity, alterity, etc? That is, are they postmodernist rewritings of *Hamlet*? To what extent do they look beyond postmodernism, and embrace altermodernism?

3. How are the Persian adaptors' views shaped by the values and assumptions of the culture in which they live?

These three research questions work together to address the particular hypothesis of this thesis. To answer these questions I explore the role of globalisation in helping the adaptors to see clearly the main problems and issues in their own societies, and also in providing them with necessary sources and techniques to give voice to unvoiced local characters in the global context. The encounter of globalisation and postmodernism results in altermodernity, under which influence the adapators take Shakespeare's *Hamlet* from 'the past', into a specific time and place in 'the present', in order to have 'a meaningful' dialogue with their own present. The Persian adaptors, for example, constructively interact with the Anglophone culture within today's global and altermodern context, in order to draw attention to the current issues in the Iranian cultural context.

To explain the rationale behind confining the scope of my thesis to the adaptations of *Hamlet* from the Turkish, Russian, Arabic and Persian cultures, I should say that choice of the adaptations of Shakespeare's *Hamlet* is influenced by the fact that *Hamlet* enjoys the widest attention across the world amongst all of Shakespeare's translated works. Circumstantially, there is

no officially recognised country on earth whose people might not have heard of *Hamlet* in some form or another, spoken or written. For instance, in Russia alone, *Hamlet* has had a presence for more than two hundred and fifty years, introduced through Alexander Sumarakov's translation in 1748. France is another example where *Hamlet*, amongst Shakespeare's works, has had the longest existence going back to 1745, with a translation by Antoin de la Place.

Since 2009, when adaptations of *Hamlet* in Russia attracted my attention, I have managed to gather more than eighty different adaptations of *Hamlet* from various cultural contexts, of which, due to the limited scope of a thesis, I select five works from the English, Russian, Persian, Arabic and Turkish cultural contexts to form a global family/web of *Hamlet*'s adaptations and, in the local scale, my main focus is on Persian *Hamlets*. Therefore I am studying *Hamlets* from countries that were not colonised by Britain so the postcolonial paradigm of 'writing back' that I would need to apply to, for example, Australian, or Indian, or Nigerian *Hamlets*, does not fit the texts I am studying. In fact, it is precisely because the countries I am studying were never colonised by Britain or America that it makes much better sense to talk of globalisation than to talk of postcolonialism. Thus, I will be considering cultures which were seen as the most 'other' to Western, Anglophone culture in the late 20th and early 21st centuries: firstly, the Soviet Union, which declined as a threat to the West, and secondly the Islamic world which, in the years between the Iranian revolution and 9/11, [22] gradually replaced the Soviet bloc as the 'other' of the Western imagination. In other words, I have chosen to study *Hamlets* from the cultures most 'other' to the culture that produced *Hamlet*. It would have been impossible to do this if I had studied *Hamlets* from countries colonised by Britain or America. Thus, having excluded postcolonialism, my thesis is basically going to focus on postmodernism and globalisation as the driving forces behind the *Hamlets*.

Furthermore, unlike countries of equally notable literary traditions, Shakespeare has been comparatively poorly received in Iran. As Abbas Horri points out:

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[22] 9/11 refers to the September 11, 2001 suicide attacks upon the Two World Trade Centre in New York City, USA.

Iran has not explored Shakespeare to a degree commensurate with the richness of its cultural heritage. [However, it] is true that many of Shakespeare's plays and sonnets have been translated into Farsi, and some of them (*The Merchant of Venice*, *Hamlet*, and *Othello*) have been adapted for the stage and television entertainment. (2003: 68)[23]

Although Iranians were always open to other cultures and freely adapted to all they found useful and therefore, "an eclectic cultural elasticity has been said to be one of the key defining characteristics of the Persian spirit and a clue to its historic longevity (Milani, 2004: 15),[24] in their reception of Shakespeare, Iran is not only far behind European countries, but also seems to have moved considerably more slowly than some Asian countries. Whilst Iranians got their first glimpse of Shakespeare through a translation of *The Taming of the Shrew* in 1900, "China had already received Shakespeare in 1856" (Zhang, 1996: 98). In the same decade "India embraced the English dramatist 'through the performances by the Parsis" (Joughin, 1997: 114).

The Persian adaptations of *Hamlet* are the products of the practice of local re-readings of Shakespeare's masterpiece and perhaps the only empirical evidence we have of how the Iranians make sense of this text. In addition to the above considerations, concerning the four *Hamlets* chosen for the analysis in the local scale, my choice of the Persian culture was influenced by the fact that more Farsi translations have been made of *Hamlet* than of any other of Shakespeare's work in Iran.

To underpin the methodology of my thesis, I will be exploring the presence of local cultural elements in the adapted works. In organising adaptations of *Hamlet* as both global and local families of *Hamlets,* Wittgenstein's concept of 'family resemblance' plays an important role. According to Wittgenstein, having examined the members of a family, one easily can identify numerous similarities amongst them. These are similarities and not identities, but they have many

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[23] In spite of the establishment of Dar al-Fonoon in 1851 to translate European works, there is no record of Shakespeare in Farsi translation prior to 1900.

[24] "From Herodotus onwards, Iranian adaptability and quickness to borrow from others have frequently been commented on. But rarely has this been done with enough emphasis on the original genius and absolute and unchanging characteristics distinctly Iranian, to make 'borrowing' fresh, hitherto unthought-of development, mere imitation being out of the question" (Avery, 1971: 7-8).

common features. We can sometimes detect some similarities between a father and son. It is also possible that no one feature is common to every individual within the family, however, this does not necessarily prevent there being a visible family resemblance. [25] Wittgenstein states that: "I can think of no better expression to characterise these similarities than 'family resemblances'"; for the various resemblances between members of a family: build, features, colour of eyes, gait, temperament, etc. etc. overlap and criss-cross in the same way" (2009: 36e). Wittgenstein concludes that it is impossible to find one common denominator to all the possible 'games,' but solves the problem by using the notion of *family resemblance*; "and I shall say: 'games' form a family" (2009:36e). While there is no single feature common to all games, several groups (families) of games share some common features, so that some features are present in some of the games in such a combination that each game shares at least one feature with some of the other games. "And the result of this examination is: we see a complicated *network* [web] of similarities overlapping and criss-crossing: sometimes overall similarities, sometimes similarities of detail" (Wittgenstein, 2009: 36e). In the same vein, having looked at Persian *Hamlets*, Turkish *Hamlets*, Arabic *Hamlets*, and Russian *Hamlets,* one can easily identify numerous similarities amongst these adaptations of *Hamlet* in their different cultural contexts. Although there is sometimes no one feature common to each individual within the family of adapted *Hamlet* texts, this does not necessarily prevent them being a family.

'Family resemblance' is a suitable analogy for connecting the particular adaptations of the same source work, such as theatrical adaptations of *Hamlet*. There is no reason to look for one essential feature which is, therefore, common to all adaptations of *Hamlet*, rather the adaptations should be considered 'a complicated network of similarities'. Family resemblance also serves to demonstrate the lack of boundaries and the distance from exactness that characterise different

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[25] See also Andrew Lugg (2004) *Wittgenstein's Investigations 1-133: A Guide and Interpretation.* London: Routledge.p. 117 on 'family resemblance'.

adaptations of the same source work. So the analogy of family resemblances releases different adaptations from what Wittgenstein called 'sharp boundaries'. [26]

Hutcheon places adaptation and source-text in a non-hierarchal state and declares that; "to be second is not to be secondary or inferior; likewise, to be first is not to be originary or authoritative" (2006: xiii): that is, there is no binary opposition between/among adaptations and source-text, there is no superior and inferior. In the same vein, considering the various adaptations of *Hamlet* as a *Global Family* and *Local,* I borrow the metaphor of 'rope' by Wittgenstein in order to emphasise that adaptations of *Hamlet* throughout the world establish a *web,* where there is no hierarchy or binary opposition amongst them. In *The Brown Book* Wittgenstein wrote:

> We find that what connects all the cases of comparing is a vast number of overlapping similarities, and as soon as we see this, we feel no longer compelled to say that there must be some one feature common to them all. What ties the ship to the wharf is a rope, and the rope consists of fibres, but it does not get its strength from any fibre which runs through it from one end to the other, but from the fact that there is a vast number of fibres overlapping. (1969: 87)

A similar metaphor is also used by Gilles Deleuze and Felix Guattari in their book *A Thousand Plateaus: Capitalism and Schizophrenia* to describe non-hierarchical networks of all kinds: that of the rhizome. They write that:

> A rhizome as a subterranean stem is absolutely different from roots and radicles. Bulbs and tubers are rhizomes. Plants with roots or radicles may be rhizomorphic in other respects altogether. Burrows are too, in all their functions of shelter, supply, movement, evasion, and breakout. The rhizome itself assumes very diverse forms, from ramified surface extension in

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[26] See also Wittgenstein, Ludwig (2009) *Philosophical Investigations*. Translated by G. E. M. Anscombe and edited by P. M. S. Hacker and Joachim Schulte. 4th Edition edition. UK: Wiley-Blackwell Publishing Ltd.
§ 76 p. 36, and also Ludwig Wittgenstein, Margaret MacDonald and Alice Ambrose (2001) *Wittgenstein's Lectures: Cambridge, 1932-1935* (Great Books in Philosophy). USA: Prometheus Books., and Andrew Lugg (2004) *Wittgenstein's Investigations 1-133: A Guide and Interpretation*. London: Routledge. p. 127 on 'sharp boundaries'.

all directions to concretion into bulbs and tubers ... The rhizome includes the best and the worst: potato and couchgrass, or the weed. (1987: 6- 7)

In order to gain a clear understanding of the model of the rhizome, it is of primary importance to know that Deleuze and Guattari argue that, all of Western thought is inherently arborescent, "which is the model of the tree. The tree sprouts from a single seed, producing a trunk and continuously branching out, growing and spreading vertically; yet, the tree can be traced back to a single origin [source]". [27] Deleuze and Guattari even suggest that:

> [M]ost modern texts, while they seem to represent multiple origins and the elimination of the linearity of language, posit some type of cyclical unity, or form a "whole" within the reading subject, which also represents arborescence ... Similarly, most modes of thought attempt to posit an origin, or totalizing structure, which as we know, leads to thinking in terms of binary oppositions, and the privileging of one binary over the other. In order to break from traditional arborescent thought, and the resulting binaries, Deleuze and Guattari proclaim, "The multiple must be made" (1987: 516). The ultimate symbol of the multiple, according to Deleuze and Guattari, is the rhizome. A rhizome is a rootlike ... organism that spreads and grows horizontally... As a rhizome has no center, it spreads continuously without beginning or end and basically exists in a constant state of play. [28]

The concept of 'family resemblance' and the metaphor of 'rope' function similarly to this concept of the 'rhizome'.

Having defined and established global and local family of adaptations of *Hamlet* in a non-hierarchal state, I intend to explore how different cultures make sense of Shakespeare's work differently by analysing these texts through textual analysis, seeking to understand the variety of the

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[27] This is a part of a lecture by Brendan O'Kelly delivered on 24 November 2004. For the complete text of the lecture please refer to the following site: http://www.maroc.nl/forums/het-nieuws-van-de-dag/119421-lecture.html [Accessed: 23.11.2012].
[28] *ibid*

ways in which members of diverse cultures make sense of Shakespeare's *Hamlet*, and also how these adaptations fit into the world into which they are adapted. Here I search for the differences in the adaptations, without hierarchizing them, or claiming that one is better than the other. Because should I do so, then this study would miss the most interesting part of the analysis of the adaptations, which is how people make sense and represent their own contemporary world through telling their new stories in these different adaptations.

This thesis is divided into three main chapters. The first chapter focuses on globalisation and the adaptations. The inception of an intercultural adaptation can be seen as a response to an increasingly globalised world; that is, an intercultural adaptation as an outcome of 'contact' among the world's peoples and cultures. Globalisation enhances interconnection; however the chief argument remains that globalisation does not impact in the same way, nor is it equally beneficial to different cultures and this gives rise to the notion of a 'Clash of Civilisations', 'Western cultural imperialism' and in the Kenyan playwright and novelist, Ngugi wa Thiong'o's words, a 'Western cultural bomb,' which destroys indigenous cultures. In the first half of this chapter I largely focus on the 'negative' aspects of globalisation and in the second half I mainly discuss the 'positive' points of cultural globalisation, supported with examples derived from the adaptations of *Hamlet* in different cultural contexts. The rationale to approach the topic from two contrasting angles in this chapter is that, although globalisation was/is supposed to be an imperialistic force that seeks to dominate the rest of the world and force it into a Western mould, local cultures through adaptation neutralise this imperialistic force and consciously incorporate the global, and therefore globalisation becomes a positive phenomenon. The idea that globalisation is a means of forcing the non-Western world to accept Western values, is in fact a racist argument, because it renders non-Western cultures entirely passive and assumes they do not have the vitality to compete with Western culture. Globalisation might have been an intended and planned process and phenomenon by the West, through controlling the Media Empires, World Bank, IMF, but in recent decades it has become a far more dynamic and decentred process, whose impact is much less predictable.

The second chapter looks at postmodernism in the various adaptations of *Hamlet*. Part of my contention here will be that assessing the adaptations deepens our understanding of postmodernism. In this chapter, I scrutinise the global family of *Hamlets* in the light of the critical and cultural movement of postmodernism and altermodernity. I discuss the ideas beyond postmodernism, specially 'altermodernism'. Because there has recently been a great deal of discussion as to whether postmodernism is still a cultural dominant, or whether the culture of the West has moved on since the term 'postmodernism' was floated.[29] I argue that it makes sense to align postmodernism in some ways with its successors. Then I explore postmodernist themes, tendencies and attitudes, such as simulation, self-reflexivity, metadrama, undecidability and fragmentation within the adaptations of *Hamlet* and explore their implications, to indicate how contemporary 'political' issues coincide with these diverse adaptations. Also in the following part of this chapter I examine the 'double coding' and 'binary oppositions' such as past/present, surface/depth and high art and popular in the context of postmodernism. Finally, I particularly focus on parody/pastiche, in order first to make their definition and distinctions clear, as parody/pastiche[30] are widely and loosely used, but little examined terms, because of their negatively coded history, 'mainly in terms of triviality or pointlessness' as theorists such as Dyer point out (2007: 9). According to Jameson, however, parody and pastiche are the defining features of postmodern culture. Therefore I debate whether the adaptations of *Hamlet* in different cultural contexts are parody or pastiche. The reason I incorporate the material on pastiche and parody into postmodernism and make the discussion of them a central part of my chapter, is because in postmodern literature, the notions of parody and pastiche have been predominantly used to mark the 'Other' of high art.

In the third chapter, having organised and delineated the adaptations of *Hamlet* in Iran as the *Persian family of Hamlet,* the various aspects of these *Hamlets'* connectedness to the cultural self

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[29] See *The Death of Postmodernism and Beyond* (2006) by Alan Kirby, and also Josh Toth's book, *The Passing of Postmodernism: A Spectroanalysis on the Contemporary* (2010).
[30] Pastiche, among other things, is used to mean: "an insulting depiction; empty harking back to obsolete models; an inferior version; second-rate imitation; empty historical recreation; parody (ubiquitous); next to camp; idealisation of a style; something that is like something else without being a direct imitation of it; a form of influence; a way of learning one's art; a useful rhetorical craft; effective historical recreation" (Dyer, 2007: 7-8).

and cultural other will be scrutinised, in the light of intertextuality. However, considering the delicate intertextual connections in the adaptations, I coin two new terms; 'homointertextuality' and 'heterointertextuality', in order to be precise in referring to the different levels of connections within the culture into which they are adapted, as well as with the other texts from 'other' cultures (given that each adaptation *per se* brings together 'self' and 'other' at the same time). This chapter will also focus on how Persian *Hamlets* indicate the adaptability of Shakespeare's *Hamlet* in addressing the traumas of Iranian contemporary society and culture; and how the modern history of modern Iran coincides with these diverse adaptations.

Lastly, it is necessary to mention that, except for the Arabic *Hamlet* which is bilingual, since all adaptations are in their original languages; that is, Turkish, Russian and Persian, all the necessary translations are by the author of the thesis.

LITERATURE REVIEW

Adaptation as a Theory

> *The historical sense compels a man to write not merely*
> *with his own generation in his bones, but with a feeling*
> *that the whole of the literature of Europe from Homer*
> *and within it the whole of the literature of his own*
> *country has a simultaneous existence and composes a*
> *simultaneous order.*
>
> T.S. Eliot, *The Sacred Wood*

In spite of the ubiquity of adaptations, there has been a "certain resistance" to studying them as *adaptations* (Franger, 2009: 5), but as Thomas Leitch points out, "after years of being stuck in the backwaters of the academy, adaptation studies is on the move" (2008: 63), and is such a rapidly expanding field that, as Deborah Cartmell states, "it has an important place in serious academic debate and is a discipline in its own right" (2008: 4). The establishment of this new discipline has been warmly welcomed by theorists such as R Barton Palmer, claiming that, "the most important development during the last two decades in cultural studies has been the increasing focus on adaptation, which can now claim to be a separate field unto itself, worthy of the prominence" (2009: 87).

Adaptation is intra/intercultural representation of a work in the same or another medium, through "a double process" (Hutcheon, 2006: 20): receptive and creative. The Latin etymological root of the word 'adapt', as stated in *The Oxford English Dictionary,* is *adaptare*, which means 'to make fit.' Stories evolve and mutate "to fit new times and different places" (Hutcheon, 2006: 176). Gerard Genette points out that adaptation is the representation of a work not only "in another

medium as when a play is adapted to a ballet," but also "within the same medium, as when a novel adapts another novel" (qtd. in Herman *et al,* 2005: 3). Linda Hutcheon, along with Sanders, considers adaptation a *creative* as well as a *receptive* process, whereby readers identify and enjoy adaptations much more through what Leitch describes as a "constant shifting back and forth between their experience of a new story and their memory of its progenitors" (Leitch, 2008: 74).

However, so far adaptation studies has been mainly focused on film adaptations of literary works or vice versa and ignored same medium adaptations. The same medium adaptation is a phenomenon which has not been given the attention it deserves, except by Sanders, but it has great potential to enrich and expand this newly founded discipline. Theorists in adaptation studies, like Thomas Leitch, are mostly obsessed with film adaptations and thereby insensitive to non-cinematic examples. This obsession leads them to ignoring the *same medium* adaptations in literature, such as drama adaptations of *Hamlet* in different cultural contexts, despite the fact that they have real potential to develop the concept of intertextuality, in order to demonstrate the intertextual *webs* which the phenomenon of adaptation produces them (local webs and global web).

Over the last decade, eminent works in adaptation studies, such as Robert Stam and Alessandra Raengo's *Literature and Film: A Guide to the Theory and Practice of Film Adaptation* (2004), Mireia Aragay's *Books in Motion: Adaptation, Intertextuality, Authorship* (2005), Julie Sanders's *Adaptation and Appropriation* (2005), Linda Hutcheon's *A Theory of Adaptation* (2006), Deborah Cartmell and Imelda Whelehan's *The Cambridge Companion to Literature on Screen* (2007), Christine Geraghty's *Now a Major Motion Picture: Film Adaptations of Literature and Drama* (2007), Thomas Leitch's *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ* (2007) and the newly published Deborah Cartmell's *A Companion to Literature, Film and Adaptation* (2012) have reoriented the field of study away from reductive value judgements and stale conceptions of textual fidelity, towards a focus on Bakhtinian intertextuality. This concentration on intertextuality explains the fixation on problems of fidelity

and originality. At the same time, it brings up the question of the relationship between source work and its adaptation(s). The fundamental concept of intertextuality is that, "no text, much as it might like to appear so, is original and unique-in-itself; rather it is a tissue of inevitable, and to an extent unwitting, references to and quotations from other texts" (Graham Allen, 2005: np), so how can one claim that an adapted work is an adaptation of a specific 'source work'?[31]

Although there is a propensity to treat adaptation as an umbrella term, attempts have been made to limit the scope of its definition, and to distinguish it from such concepts as appropriation. In her *Adaptation and Appropriation* (2005) Sanders comprehensively discusses the distinctions between adaptation and appropriation. For Sanders, appropriation is a more general term than adaptation, but she regards them both as sub-sections of the over-arching practice of intertextuality (2005: 17) and sees them as processes of performative, dialogic engagement with previous texts (2005: 4). Adaptations and appropriations can vary in how explicitly they state their intertextual purpose (2005: 2). In appropriations, the intertextual relationship may be less explicit, more embedded (2005: 3) and "the appropriation is always in the secondary, belated position, and the discussion will therefore always be, to a certain extent, about difference, lack, or loss" (2005: 12).

According to Cartmell, most of the criticism, until the twenty-first century, was woefully predictable, "judging an adaptation's merit by its closeness to its literary source or, even more vaguely, *the spirit* of the book," (2008: 1-2). Adaptation studies is obsessed with fidelity because:

> Adaptations raise questions about the nature of *authorship* that would be difficult to answer without the bulwark of fidelity. It is much easier to dismiss adaptations as inevitably blurred mechanical reproductions of original works of art than to grapple with the thorny questions of just what constitutes originality. (Leitch, 2003: 162-3)

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[31] Linda Hutcheon ends up her book, *A Theory of Adaptation* with the question, 'what is not an adaptation?' (2006: 170).

Thus contemporary criticism strives to leave behind the ghost of fidelity and even above that sees infidelity as the main reason for the existence of the adaptations. As Sanders puts it, "it is usually at the very point of *infidelity* that the most creative acts of *adaptation* and *appropriation* take place" (2005: 19). Regarding infidelity as the heart of the adapting process highlights the complicated role of the author in adaptation studies and his/her intention; that is, the return of the author and his/her significant role as an *auteur*. As pointed out by Sanders, adaptation is frequently involved in "offering commentary on a source-text" (2005: 20) and this is achieved most often by "offering a revised point of view from the 'original', adding hypothetical motivation, or voicing the silenced and marginalized" (2005: 20).

Hutcheon touches on this point more overtly than Sanders, through proclaiming the *adaptor* as simultaneously *reader* and *author*. She emphasises the liberating aspect of looking at adaptors as authors as well as readers – "vicarious readers whose adaptations generate a new text specifically located at a point of intertextual engagement and materialize a moment of reader response and discursive negotiation" (2006: 111). The adaptor accomplishes the "double process" of receiving and creating; he/she interprets and then creates a new work. The adaptor operates like a honeybee. He/she collects the best nectar, then after the process of receiving, fulfils the process of creating and finally produces a new work, honey.

Considering the adaptor simultaneously as reader and author can lead to an emphasis on the return of the *new* generation of authors. Michel Foucault and Roland Barthes both problematised the traditional conception of the author by proclaiming and celebrating "the death of the author".[32] The 'death' of the author emancipates the reader to enter "the literary text in whatever way he or she chooses, and the intensity of pleasure yielded by the text becomes proportionate to the reader's abandonment of limits on its signifying possibilities" (Abrams and Harpham, 2009: 282). It is at this very point that adaptation defines a new role for this released reader as *author*. This new author

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[32] See Michel Foucault (1969) "What Is an Author" in *Language, Counter-Memory, Practice,* published in 1977; and Roland Barthes (1977) "The Death of the Author" in *Image, Music, Text.*

is different from the traditional or dead/revived author. Adaptation is a key point in the inception of a new generation of authors, so, as with adaptation itself, this new generation of authors has been ignored and considered simply as copiers.

Despite theorists' efforts to clarify the essence of adaptation, as well as its limitations and delimitations, there still remains not only some apparent contradictions, but a lot of unanswered questions. Thomas Leitch, for instance, argues that:

> These contradictions between the desire to break new ground in adaptation studies and the constraints of a vocabulary that severely limits the scope and originality of new contributions are often frustrating, especially to readers who think that they are encountering the same essay over and over and over with only the names of novels and their film adaptations changed. Increasingly, however, the very same contradictions have generated productive debate. (2008: 63, 65)

To return to one of the controversial points, as already mentioned, several recent prominent studies reorient the relations between adaptation as a specific practice and the notion of intertextuality, such that the intertextuality of the adaptation becomes the "primary concern" (Cartmell, 2007: 54). Nevertheless, this stress on adaptation as an endless process of recycling with no clear point of origin has helped "shift the field away from the dreaded Achilles heel of adaptation studies, namely, fidelity discourse" (Smith, 2009: 1). Yet, at the same time, it has brought up one of the significant yet unresolved questions, which is the question of adaptations' originality and creativity.

The ever-expanding of textual relations and the evolving production of meanings are encouraged by 'intertextuality'. Literary texts "are built from systems, codes and traditions established by previous works of literature" (Allen, 2000: 1). Intertextuality, with its endlessly receding network of debts and legacies, disturbs a casual belief in "the uniqueness of the text and of

the originality of the authorial consciousness" (Childs and Fowler, 2006: 122). However, Thomas Leitch notes that:

> Of all the ways to classify adaptations, surely the decision to classify them as more or less faithful to their putative sources, especially by critics who insist that Julia Kristeva, Mikhail Bakhtin and Robert Stam have persuaded them that there is no such thing as a single source for any adaptation, is one of the most fruitless. (2008: 64)

This then raises the question of how the fidelity, originality and authorship can possibly be discussed together in adaptation studies and how one can claim that one work is the adaptation of a specific source work.

Leitch believes that theorists of adaptations like Brian McFarlane often "recognise the richness of their *heteroglossia* but rarely pursue its leading implication: that no intertextual model, however careful, can be adequate to the study of adaptation if it limits each intertext to a single precursor" (2003: 165). Conceding that intertextuality is a literary thread which allows a conversation to take place between adaptations and a plurality of other texts, Hutcheon brings her survey to an end with a pair of questions: "what is not an adaptation?" (2006: 170) and "what is the appeal of adaptations?" (2006: 172). She provides a convincing answer to the second question but not the first. Although Hutcheon proffers her own breakdown of what counts as adaptation and what does not, "her categorizations are not especially persuasive, but they do not need to be, because the question is more valuable than any answer" (Leitch, 2008: 75). Accordingly Leitch's questions: "How and why does any one particular precursor text or set of texts come to be privileged above all others in the analysis of a given intertext? What gives some intertexts but not others the aura of texts?" (2003: 168) also remain unanswered. Leitch argues that "such questions, though not subsuming dialogism to adaptation, would extend both dialogism and adaptation study in vitally important ways" (2003: 168).

The distinctions made by Roland Barthes between *Text* and *Work,* elucidate potential answers to these questions. In his influential essay *From Work to Text*, Barthes puts forward seven propositions to distinguish between the traditional understanding of the literary work and a new emphasis on *Text,* which has since come to inform all recent discussion of the term:

(1) The work is concrete, occupying a portion of book-space (in a library, for example); the text, on the other hand, is a methodological field ... While the work is held in the hand, the text is held in language. The first is displayed, the second demonstrated. A text can cut across a work, several works. (2) The text does not come to a stop with (good) literature; it cannot be apprehended as part of a hierarchy or even a simple division of genres. What constitutes the text is, on the contrary (or precisely), its subversive force with regard to old classifications ... If the text raises problems of classification, that is because it always implies an experience of limits ... the text is that which goes to the limit of the rules of enunciation. (3) Whereas the text is approached and experienced in relation to the sign, the work closes itself on a signified ... [the text's] field is that of the signifier. The work is moderately symbolic, but the text is radically symbolic. (4) The text is plural ... The text's plurality does not depend on the ambiguity of its contents, but rather on what could be called the *stereographic plurality* of the signifiers that weave it. The text is completely woven with quotations, references and echoes. (5) The Text ... is read without the father's signature. The author can only come back to the text as 'a guest' so to speak. The text can be read without its father's guarantee: the restitution of the intertext paradoxically abolishes the concept of filiation (78). So, a text read in the weave of texts no longer is anchored in the author. (6) The text asks the reader for an active collaboration. The reader thus should produce the text. (7) The text is linked to enjoyment. (Barthes, 1979: 73-81)

Thus adaptation studies' concern is adapting a *work* and not a *text*. So, on the one hand, it will appear less problematic if we intertext an adapted work to a specific work. But on the other

hand, how and why does any one particular precursor text, or set of texts, come to be privileged above all others in the analysis of a given intertext? To answer this question, principally the constitutive difference between adaptations and their originals, is that "adaptations invite the consideration of a single precursor text [work] as primary source" (Chatman, 1980: 129). Adaptation takes a 'specific' work/moment from the past to the 'present', in response to the 'present' situation and makes it fit the 'present' context. The adaptors, influenced by the present, become more unfaithful to the past and more inclined to the present, which makes them more creative and original in recreating a work from the past.

Obviously the missing point in Roland Barthes's distinction between Text and Work, is the relationship between them. Works are representation/embodiments of the text, otherwise there is no text. Text is a ground on which works come into life by walling around a small portion of the text's richness. This walling does not take apart the ground, but just distinguishes a small part of text from the rest. In other words, Text embodies itself through different works, where each one has its own author and author's purpose, which is the reason for this sectioning. So, each adapted work refers to a specific work and through that work is allied to an extended ground or Text in the past and present, vertically and horizontally.

Plot Summary of the Analysed Works in the Thesis in Chronological Order

Given the nature of the research, which is mainly based on examining the contemporary adaptations of *Hamlet* in different cultural contexts and the significant role that they play, it is essential to introduce the adaptations which I am exploring in this thesis and give a plot summary of each. This is because many of them are unavailable in English translations, so a brief explanation may be helpful to the Anglophone reader.

No.	Author/Adaptor	Play	Year	Language	Country
1	Mahmud Sabahi	*Hamlet Narrates Hamlet*	2009	Persian	Persia/Iran
2	Semih Celenk	*Hamlet in Colour in Turkish*	2004	Turkish	Turkey
3	Lyudmila Petrushevska	*Hamlet, Act Null*	2002	Russian	Russia
4	Sulayman Al-Bassam	*The Al-Hamlet Summit*	2002	Arabic	Kuwait
5	Atila Pesyani	*Gajari Coffee*	2001	Persian	Persia/Iran
6	Mostafa Rahimi	*Hamlet*	1993	Persian	Persia/Iran
7	Akbar Radi	*Hamlet with Season Salad*	1988	Persian	Persia/Iran

1. Mahmud Sabahi's *Hamlet Narrates Hamlet* (2009)

> *He's for a jig or a tale of bawdry, or he*
>
> *sleeps*
>
> Shakespeare

Mahmud Sabahi's[33] adaptation of *Hamlet*, which is called *Hamlet Narrates Hamlet* (2009), consists entirely of verbatim quotations from Shakespeare's play and comprises of twelve monologues. However the monologues consist of verbatim quotations, each one of them is composed of several quotations from various parts of Shakespeare's *Hamlet* which does not necessarily follow the Shakespearean order. In addition, the author has also added some new sentences in order to develop a meaningful story.

The author tries to create a platonic form for the story of Hamlet. To achieve his goal he removes all the proper names and names of places. *Hamlet Narrates Hamlet* also exemplifies Persians' historical propensity for minimalism. Another important point is that Sabahi, as an Iranian adaptor, recreates *Hamlet* through bringing his own culturally conditioned views and attitudes to bear on *Hamlet Narrates Hamlet* and this fact in its turn draws the reader's attention to the contemporary political and social thought in Iranian society.

All the monologues are closely based on Shakespeare's text. The first one opens with Hamlet rather sullenly wishing that suicide were theologically permissible. In anguish and torment, he laments his father's death and curses the thought that his mother married his inferior uncle so hastily afterwards. He recalls how deeply his parents were in love. He feels that the worst point is that he has to hold his tongue.

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[33] Mahmood Sabahi is an author, researcher and Professor of Philosophy and Sociology in Azad University.

In the second monologue, he [Hamlet] reveals that his internal grief is so big that nothing can truly demonstrate it, that his tearful eyes and his determined face are only a poor mirror of it. He continues that he is too much in the sun.

In these two monologues, the author indicts his own time and society through Hamlet's words. The author identifies the people of his society with an inconstant woman [Gertrude]. It is not a long time since they lost a just king, but they change their faces very hastily just as she [Gertrude] has. This probably refers to the presidential election, in which Mohammad Khatami (Reformist) lost ground to Mahmud Ahmadinezhad (Fundamentalist or Principlist). The author continues that the hard part in this situation is holding his tongue. He believes that nothing can show his sorrow at the current conditions in society.

In the third monologue, he [Hamlet] declares that, "I am [my] father's spirit" (I.v.13). He is deeply disturbed by the revelation that his father has been murdered while he was sleeping in his own garden by a villain who poured poison into his ear and who now wears his crown. "O my prophetic soul!" (I.v.46) he cries. He cannot tell for certain whether the apparition is "a spirit of health or goblin damned/Bring with thee airs from heaven or blasts from hell,/Be thy intents wicked or charitable" (I.iv.21-23).

In this monologue, the speaker once again emphasises that he should hold his tongue. He says that if he was not forbidden to reveal the truth: "I could a tale unfold whose lightest word/Would harrow up thy soul, freeze thy young blood,/Make thy two eyes like stars start from their spheres,/Thy knotty and combined locks to part/And each particular hair to stand on end/Like quills upon the fretful porpentine" (I.v.19-24). He ends this monologue with three relevant questions: 1. Why is it so? 2. What is it for? 3. What should we do?

In the fourth monologue, we are told that, in accordance with Danish custom, the new king is spending the night in reverly. Believing that this kind of tradition makes other nations

laugh at the Danes and lessens their reputation, he [Hamlet] disgustedly states that this sort of custom is better broken than kept.

In the fifth monologue, he [Hamlet] swears to remember the ghost and follow his orders. He continues that woman is the most pernicious and "smiling, damned villain!" (I.v.111). He believes that, the world is a goodly prison; "in which there are many/confines, wards and dungeons, [here] being one/o'th'worst" (II.ii.256-8). He reveals that there is nothing either good or bad, but thinking makes it so, but to him here is a prison. And he expresses that he: "could be bounded in a nutshell and/count [him]self a king of infinite space, were it not that/[he has] bad dreams" (II.ii.265-7). He continues by saying that a kind of fighting in his heart that would not let him sleep. He adds that man is a noble piece of work, but man delights not him and asks if philosophy could find out why.

The author considers himself "native here," (I.iv.16) and he bitterly complains about the current situation: "And to the manner born, it is a custom/More honoured in the breach than the observance./This heavy-headed revel east and west/Makes us traduced and taxed of other nations" (I.iv.17-20). He carries on that because he holds his tongue, it is not easy to play on him: "'Sblood, do you think I/am easier to be played on than a pipe? Call me what/instrument you will, though you can fret me, yet you/cannot play upon me" (III.ii.372-5).

Sabahi's speaker then says that it is rare that one smiles and at the same time "be a villain" (II.ii.114), but he believes that at least it is so here. He goes on that the world is a goodly prison; "in which there are many/confines,wards and dungeons" (II.ii.256-7) and 'here' is one of the worst. Because of it, he has "lost all [his] mirth, forgone all/custom of exercises; and indeed it goes so heavily with/my disposition that this goodly frame, the earth,/seems to me a sterile promontory, this most excellent/canopy, the air, look you, this

brave o'erhanging/ firmament, this majestical roof fretted with golden/fire, why, it appears no other thing to me than a foul/and pestilent congregation of vapours" (II.ii.308-315).

He says that in his heart is a kind of fighting that does not let him sleep. The author reveals his contempt for man, "man delights not/me" (II.ii.321-22) and he appeals to philosophy to find the reason.

The sixth monologue opens with the entrance of the beautiful Ophelia. He [Hamlet] addresses her, asking that if she is honest and fair. He continues that truly the power of beauty transforms honesty. He goes on that once he did love her and if she does marry, he will give her the plague for her dowry. So, if she needs marry, she should marry a fool, because the wise men know well enough what monsters she makes of them. He mocks women's paintings (make up), "God has given you one face and you make yourself/another" (III.i.152-3), then thus advises her to go a nunnery.

In the seventh monologue, he [Hamlet] says that he told her [Ophelia] she should never doubt his love; "Doubt thou the stars are fire,/Doubt that the sun doth move,/Doubt truth to be a liar,/But never doubt I love" (II.ii.120-23). Then he continues by asking why she did doubt that he loves her. He ends with the question whether love guides the fates, or fate.

In the eighth monologue he [Hamlet] curses himself, bitterly remarking that the actor who gave the speech was able to provoke a depth of feeling and expression for dead people who mean nothing to him, whilst even [Hamlet]'s powerful motives do not help him to take action.

The ninth monologue happens in the witching time of night. In this monologue, he [Hamlet] refers to all his weaknesses and describes himself with negative words. He asks if

he is a coward and then continues that he is "pigeon-livered and lack gall" (II.ii.589). He states that, "what an ass am I!" (II.ii.595).

He is alone and starts to blame himself as to why he is indifferent to his situation: "O, what a rogue and peasant slave am I!" (II.ii.561). "Yet I,/A dull and muddy-mettled rascal, peak/Like John-a-dreams, unpregnant of my cause,/And can say nothing" (II.ii.577-80). He ends up saying that he is a coward and pigeon-livered, that is why:

> O what an ass am I! This is most brave,
>
> That I, the son of a dear father murdered,
>
> Prompted to my revenge by heaven and hell,
>
> Must, like a whore, unpack my heart with words
>
> And fall a-cursing, like a very drab, a scullion!
>
> Fie upon't! foh! (II.ii.595-600)

Then he reminds himself that it is the very witching time of night, and "the time is out of joint" (I.v.205). He feels that he was born to set the time right and this is a duty on his shoulders.

The tenth monologue takes place in the graveyard where he [Hamlet] looks with wonder at the skulls and thinks of what occupations the owners of those skulls served in their life: "Why may not that be the skull/of a lawyer? Where be his quiddities now, his quillets,/his cases, his tenures, and his tricks?" (V.i.98-100).

In the eleventh monologue, he [Hamlet] talks thoughtfully to himself, as he cannot decide whether to commit suicide: "To be, or not to be, that is the question" (III.i.62). He writes that no-one would willingly take life's miseries, unless they are afraid of "something after death" (III.i.84). Because we do not know what to expect in the afterlife, we would

rather, "bear those ills we have," (III.i.7) he says, "than fly to others that we know not of?" (III.i.8).

The eleventh monologue is the climax of the story, where the author calls people to wake up, put away the fear and stand against injustice through [Hamlet]'s famous soliloquy:

> To be, or not to be, that is the question:
>
> Whether 'tis 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: 'tis a consummation
>
> Devoutly to be wished. To die, to sleep:
>
> To sleep, perchance to dream: ay, there's the rub,
>
> For in that sleep of death what dreams may come
>
> When we have shuffled off this mortal coil,
>
> Must give us pause: there's the respect
>
> That makes calamity of so long life,
>
> For who would bear the whips and scorns of time,
>
> The oppressor's wrong, the proud man's contumely,
>
> The pangs of despised love, the law's delay,
>
> The insolence of office and the spurns
>
> That patient merit of the unworthy takes,
>
> When he himself might his quietus make
>
> With a bare bodkin? Who would these fardels bear,

To grunt and sweat under a weary life,

But that the dread of something after death,

The undiscovered country from whose bourn

No traveller returns, puzzles the will,

And makes us rather bear those ills we have

Than fly to others that we know not of?

Thus conscience does make cowards of us all:

And thus the native hue of resolution

Is sicklied o'er with the pale cast of thought,

And enterprises of great pith and moment

With this regard their currents turn away,

And lose the name of action. (III.i.62-94)

In the twelfth monologue, Sabahi finishes the story with the sentence that, "Ah, I see my father, my father …" (Sabahi, 2009: 70), which can refer to the fact that most probably he will lose his life on this path.

2. Semih Celenk's *Hamlet in Colour in Turkish* (2004)

Semih Celenk's[34] adaptation is strongly influenced by, "changing contemporary socio-political and cultural environments" (Arslan, 2008: 158) in Turkey. *Hamlet in Colour in Turkish* brings together; "Shakespearean characters with those of traditional Turkish theatre in a comedy of cultural encounters" (Arslan, 2008: 163). It retains *Hamlet'*s main dramatic structure, however; the adaptation is extremely influenced by Islam, Turkish culture and the contemporary political issues in Turkey. For example, in this adaptation, Gertrude wears a headscarf, the characters offer each other non-alcoholic beverages and the Danish court can be identified with the AKP[35] government, as the soldiers use the AKP leader, Erdogan's slogan, "this song will never end," as a password to enter the castle. Claudius constantly emphasises Allah's might and forgiveness. In another place, Hamlet asks Celebi, one of the players who visits the castle, to perform a play in front of the royal audience. The play's name is *The Murder of Hacivat* which is about a courtier, Beberuhi, who poisons the King, Hacivat, and seduces the Queen. Given that the plot of Celenk's adaptation is identical to Shakespeare's, I avoid unnecessary repetition by not retelling the story. However, I will analyse the non-identical aspects in detail in the first and second chapters of this thesis.

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[34] Professor Semih Celenk was born in 1965 in Izmir, Turkey. He is a well-known Turkish author, director and poet.

[35] Justice and Development Party (Turkish: *Adalet ve Kalkınma Partisi*).

3. Lyudmila S. Petrushevskaya's *Hamlet, Act Null* (2002)

Lyudmila Petrushevskaya[36] in her adaptation *Hamlet, Act Null* turns the high drama of revenge into a bleak political tragicomedy in one act. It is in part a kind of prequel depicting, hypothetical events which had taken place before the exposition of Shakespeare's tragedy, and which form the basis of the play. On his way to Poland, Prince Fortinbras (the Norwegian), meets his attendants: Pelshe (a stage manager), Zorge (a rope-walker) and Kuusinen (a junior sergeant). They are staying as spies in Denmark. Pelshe tells the Prince that Hamlet Senior is dead. The Prince rejoices at hearing the news since Hamlet Senior had murdered his father and seized a half of his kingdom. It emerges that two girls, Juliet and Desdemona, who are Italians that serve as cooks, are also the agents of the Norwegian Prince.

After the death of the Danish King, his wife Gertrude remarries his brother Claudius. Hamlet drinks heavily and keeps talking to himself. The agents of the Norwegian King spread gossip that Claudius and the Hero of Social Labour had murdered Hamlet Senior together, however, the people don't believe it. As a matter of fact, Hamlet Senior died because he had overeaten ground hazel grouses.

After the death of the king, Pelshe, Zorge and Kuusinen make an effort to convince people that Hamlet Junior is insane. The latter claims that he has seen the ghost of his father. Fortinbras comes up with a new plan – to stretch a rope near the castle and to let Zorge appear every midnight disguised as King Hamlet, with a beard and a candle in his hand. They are discussing for a quite a while the way Zorge should behave, in order to achieve the

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[36] 'Lyudmila Stefanovna Petrushevskaya, born on 26 May 1938, is a Russian novelist and playwright. Petrushevskaya is regarded as one of Russia's most prominent contemporary writers, whose writing combines postmodernist trends with psychological insights. Her works include the novels: *The Time Night* (1992) and *The Number One* and *Immortal Love*. Since the late 1980s her plays, stories and novels have been published in more than 30 languages. A new collection, *There Once Lived a Woman who Tried to Kill Her Neighbor's Baby*, was published in the U.S.' Available at: http://russia-ic.com/people/general//444 [Accessed: 19.03.2012].

greatest resemblance with Hamlet Senior. For example to imitate his stutter. They mention the play 'Mousetrap', which they had performed in London. They expect Hamlet to avenge his father's death, so that this will undermine the kingdom and the Prince of Norway will come to power easily.

In the next scene, we see Hamlet walking with Marcello at night. They see a 'ghost', who is stuttering and falling from a rope from time to time. The Prince and the officer think that the father of Hamlet is being tortured by demons, (they can hear a constant argument between Pelshe and Kuusinen). Finally, 'the ghost' says that Hamlet Senior had been murdered by Hamlet's mother and his uncle. Before that he demands that Hamlet and Marcello throw him gold chains and cloaks. Hamlet promises to do whatever is necessary. Then Hamlet and Marcello go away, while Marcello relates an incident which happened the night before.

According to the adaptor, we can start reading Shakespeare's *Hamlet* from Act II for the rest of the story. This explains why the play finishes so abruptly at this premature stage.

4. Sulayman Al-Bassam's *The Al-Hamlet Summit* (2002)

Sulayman Al-Bassam's[37] *The Al-Hamlet Summit* consists of five acts corresponding to the Islamic times of prayer, as the names of the acts are the names of the five daily prayers in Islam: Act One: *Al-Fajr* – Dawn, Act Two: *Al-Zuhr* – Noon, Act Three: *Al-Asr* – Mid-Afternoon, Act Four: *Al-Maghrib* – Sunset, Act Five: *Al-Isha'a* – Supper. The setting is a conference hall containing six conference desks. Downstage centre, a roughly constructed grave.

The plot follows Shakespeare quite closely, with some significant variations and the addition of an unnamed Western 'Arms Dealer', who acts as an agent provocateur to characters on all sides. Hamlet is the grief-stricken son of the deceased king, who has been replaced by Claudius, who is setting out to create a more Westernised state.

Act One:

Hamlet, a playboy prince, is called back from Europe, and on the border of the neighbouring country, Fortinbras is building-up troops. Hamlet appears with a blackened face, which he attributes to syphilis. Claudius gives a speech eulogising his brother and ending the period of mourning. After the speech, Hamlet reveals his desire to go back to his studies, but Claudius orders him to stay, because the country is besieged by Fortinbras's troops.

Hamlet remembers that when he got off the plane and was in Claudius's welcoming embrace, he smelt his mother's scent on his uncle's body. Then Hamlet and Ophelia meet each other. Hamlet accuses her of spying on him, but she refutes this.

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[37] Sulayman Al-Bassam was born in Kuwait in 1972 and raised in England; he graduated from the University of Edinburgh and in 1996 founded the Zaoum Theatre Company in London: http://muslimvoicesfestival.org/resources/sulayman-al-bassam-arab-shakespeare-tradition [Accessed: 01.02.2012).

Polonius has got men to gather up the 'leaflets' which claim that the old king was murdered by his successor, but Claudius asks him to burn down the townships (shanty towns) instead of the leaflets. Polonius promises to do so right away. Polonius also asks Claudius to permit Laertes to leave the town, in order to join the defenders of the country. Claudius permits and makes him a General. Later Gertrude enters and proposes Claudius to get Hamlet and Ophelia married as a sign of the 'New Democracy'.

Laertes goes up to the mountains, as he says; "he cannot do diplomacy; we sit and talk like drunkards, waiting for others to solve our problems" (40). Before leaving, he advises Ophelia to tame the lust in her eyes. Polonius enters to say goodbye to his son. He blames Ophelia for lurking with Hamlet. Meanwhile, Gertrude enters Claudius's office and they start to make love.

At his father's grave, Hamlet prays and asks him to inspire him with his commands. The Arms Dealer approaches Hamlet, calling himself a friend. The Arms Dealer enchants as, "vast oceans of savagery consume the world, false authority towers from Mecca to Jerusalem, from Jerusalem to the Americas and man is on the brink of a great precipice" (42). Hamlet recognises his father's words. The Arms Dealer gives him a green leaflet suggesting that the death of the late king was a plot. The Arms Dealer goes away. Hamlet walks back to his place, while filling his pockets with leaflets. He approaches Ophelia, and shows her a leaflet, and spreads the rest of the leaflets on the floor. Hamlet tells her that his father was murdered. Hamlet begins weeping while Ophelia holds him.

Act Two:

Ophelia, alone, is crying at her desk. She wears a headscarf. Polonius rages at her and takes it off her head, claiming that she looks like a terrorist. Polonius notices the leaflets and asks Ophelia where she got them, to which Ophelia answers that Hamlet brought them.

Claudius and the Arms Dealer enter. They talk about the upcoming war and Fortinbras's demands. Claudius expresses his happiness at the fact that the Arms Dealer is on their side. Claudius invites the Arms Dealer to a party.

Polonius informs Claudius that Hamlet has gone mad and: "he is being drawn further and further into extremist circles of thought and action" (47). Ophelia reads out Hamlet's poems and Polonius again draws attentions to the apocalyptic imagery in those poems. As these words do not convince Gertrude, Polonius shows the leaflets found in Hamlet's drawer. They decide to postpone the wedding until they find more proof about his seditious readings. They also ask Ophelia to lie to Hamlet, in order to find out the truth, to find out whether he goes to the mosque, to find out who are his friends and what they read.

Meanwhile, Hamlet wanders alone in the desert and recites a poem. The Arms Dealer enters and informs him of the rumours about him. Hamlet asks him about phosphorus and expresses his interest in buying some. At this moment, an explosion takes place in the distance and sirens are heard. Claudius orders Polonius to find those responsible. Polonius must resign if he cannot find those responsible. Polonius also summons Laertes to report to them on issues in the South. He says that signs of war are already appearing. Then carrying a piece of exploded vehicle, Hamlet enters and pretends to be deaf from the explosion. Hamlet says that this piece is a trophy, which he will give to Ophelia, "as a sign of a bleeding heart" (54). Hamlet acts like a madman.

Act Three:

Polonius reads his speech at the opening of the Parliament. The Arms Dealer suggests a new word 'terrorist' to replace some of his text. However, Polonius has difficulty in pronouncing this new word correctly, he tries several times.

On the other side, Hamlet and Laertes argue about Claudius. Hamlet considers him a murderer, while Laertes calls him supreme and sovereign leader, saying all the leaders are murderers. He also claims that the leaflets are Fortinbras's plan. Gertrude and the Arms Dealer enter, talking about their properties.

Hamlet and Laertes continue their furious quarrel over the situation in the country. Laertes states that there will be no nation to fight over, unless we defeat Fortinbras. Hamlet on the other hand, suggests that, "they will have no nation to lose unless they destroy the rot that devours the country from within" (58), i.e. Claudius.

At this time, Gertrude presents Ophelia with jewellery: "a necklace, a bracelet, a ring- the *taqam* that is traditionally presented to Arab brides" (58), saying that they all are from Hamlet. Hamlet is at his desk, holding the pistol Laertes left for him. Hamlet feels lost and he does not know what he should do. Ophelia addresses Hamlet. Hamlet says that he needs to change himself, or the change is already coming. He states that he will clean this land and make it pure, even if he loses his life in this way. Ophelia begs him to take her with him as well.

Gertrude claims that Ophelia is ruining her son's mind and that is why she should be sent to the farms in the South. Claudius suggests that for reasons of national security, Hamlet should also be sent away, to London. Gertrude proposes a small farewell party for Hamlet, but Hamlet as soon as he enters, calls Claudius an imperialist dog. Then he asks the musicians to play an old *maqam*.

On the other side, Ophelia and the Arms Dealer meet and she asks for a bomb. Hamlet talks to himself in a sacred area. Later, while Polonius, Gertrude and Claudius are discussing something, Hamlet enters and says that he is preparing for war and acts like a madman. Claudius says that he is a threat and Gertrude promises to talk to him.

Claudius, alone, opens a suitcase of petro dollars and prays to them as his god. At this moment, Hamlet enters and holds the pistol to Claudius's head, but he cannot kill him.

Act Four:

Gertrude, alone with Hamlet, tells him that he is a threat to state security, to which Hamlet replies that she is a threat to state morality. Hamlet hears a clattering from the direction of Claudius's desk and shoots toward it, but he accidently kills Polonius. Then he covers Gertrude's eyes and raises his weapon to her womb. Over the loudspeaker he hears the Quran recitation, reciting the verse 28 of Surah *Al-Ma'idah*. Upon hearing this verse, he goes back to his desk. Gertrude leaves and Hamlet regrets what he has done.

Then Claudius says he will not let some terrorists push his nation to the brink of collapse. He hands over the list of weapons to the Arms Dealer. Hamlet enters barefoot and addresses the dead people. He enters into his father's grave.

Meantime Laertes comes to ask for his father back. Drunken Gertrude accuses Laertes of mounting a coup. Claudius says that Hamlet holds Polonius as a hostage. Then Ophelia appears while wearing a bomb jacket. She has become a suicide bomber.

Claudius and Laertes remove the body of Polonius. Claudius tries to persuade him to get revenge and offers him the Lordship of the Southern region. Then he says that as Hamlet will go to the Holy Mosque to lead the Friday prayers, he can find and kill him there. Gertrude enters with a scream and half of her face blown away. She informs them that Ophelia committed suicide.

Act Five:

Delegates lay flowers at Ophelia's desk and then perform an Islamic prayer. Hamlet enters in long beard and shortened Muslim dress. He claims that he loved her and he

also confesses that he killed Polonius. He asks Laertes to be with him, as he wants to reshape the nation, but Laertes strikes to kill him. Hamlet announces himself the only rightful heir to the throne and declares the beginning of the war. Gertrude objects, but Hamlet refuses to listen to her. Then, a messenger informs them that the UN will send in peacekeeping troops to the region. Claudius's pre-recorded speech on video, which addresses the nation, begins to play, as Claudius himself falls silent: "Just two hours ago, our forces began an attack on terrorist positions belonging to Hamlet and his army" (84). At this point, the press reports cut into Claudius's speech, reporting the death of the foreign delegations. The civil war starts. They all collapse dead. At the end, Fortinbras enters and says that he has, "biblical claims upon this land" (85). The Arms Dealer enters and walks downstage very slowly, as the lights begin to fade.

5. Atila Pesyani's *Gajari Coffee* (2001)

Atila Pesyani's[38] *Gajari Coffee*,[39] in one act, takes place in a Gajari[40] palace. The protagonist of the play is the Prince Bayram Mirza. The other characters in this play are the Shah (the King), the Chancellor, Galin and Galmish, who are respectively the Chancellor's daughter and son, Mahd Oliya, wife of the dead King, and the ghost of the dead King. Also there is a group which consists of four people (the First, the Second, the Third and the Fourth), who fulfil the role of a chorus.

The story opens with a folk song in a dialogue form among the members of the chorus. The song ends by implying that the Prince Bayram Mirza has gone mad. This so-called chorus start howling, 'hu, hu, hu', to show they are scared. Despite the fact that the *thing* has not appeared, they continue being afraid. The Second asks why they should be frightened, and in reply, the First reveals that the ghost is scary. They discuss that the ghost shows up every night at a certain time. The ghost appears. It has a big pot on its head and a small one in its hands and beats it with a spoon. They are very afraid and begin howling loudly, 'hu, hu, hu'. The ghost orders them to shut up and asks them whether they know him. The answer is that they possibly saw him once or more, maybe in the stable, kitchen or in *hamam* (the bathroom). The ghost gets angry and yells at them to shut up. He explains that he has not come to scare them, rather he wants to talk to Bayram and asks them to fetch him. Confused by the appearance of the ghost, they ask him what they should say to Bayram, if he wants to know who wants to talk to him. Hearing that his father wants him, they are surprised

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[38] Playwright Atila Pesyani was born in 1958. He comes from an artistic family. His mother, Jamileh Sheykhi, was one of the most respected actresses in Iranian cinema. A 1982 graduate of the University of Tehran's School of Drama, he has directed 25 plays and acted in numerous movies and TV shows. His wife is also an actress, and their daughter is among the young talents in Iranian theatre.

[39] According to *The Moin Dictionary*, Gajari Coffee (Gahveh Gajari) was a poisoned coffee that Gajari kings usually used to poison their close relatives or servants, so that they could kill them quietly, as well as save their face.

[40] The Qajar dynasty (1796–1925) was ruling in Iran.

because they know that Bayram's father has died. To enlighten them, the ghost answers that it is the dead King's ghost. Then the ghost asks where the restroom is.

They go and get the Prince, Byram Mirza. Bayram asks them about his father and wants to know if his father is angry. They inform him that he is not angry, but he looks rather tired and sad. They bring him to the ghost. Noticing Bayram, the ghost tries to communicate with him. Bayram asks the ghost for a sign, showing that it is his father. At this time, it throws a 'cheese puff' towards Bayram. Convinced that it is his father, Bayram jumps into the ghosts' arms. Then the ghost relates that, when Bayram was in Tabriz,[41] he was betrayed by his brother and wife, revealing that he had been poisoned by Gajari coffee and demanding that Bayram should seek revenge. Bayram turns to the so-called chorus and proclaims that from now on, they are the opposition. He asks them to promise to help him to get revenge through 'enlightening theatre'.

The Shah and his Chancellor enter. The Chancellor brought the King to the kitchen, to tell him that Prince Bayram usually comes there and makes fun of the cooks and servants. The Shah asks him if he believes that Bayram has gone mad, which the Chancellor confirms. The Shah wants to know the reason for Bayram's madness. The Chancellor says the constitutionalist newspapers are the cause of Bayram's madness.

To cure the Prince's madness, the Shah suggests they should find a girl for him to marry. He continues by suggesting that Galin, the Chancellor's daughter, would be a good choice. As the Shah exits, Bayram enters. The Chancellor tries to converse with him, but he does not succeed, so he also leaves.

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[41] During the Gajar dynasty, Tabriz was the residence of the Iranian Crown Prince.

Carrying a box full of clothes, make-up and musical instruments, the chorus enters. Bayram allocates roles amongst the chorus. The dialogue here indicates the problems of the theatre in Iran.

The Shah and the Chancellor enter. They discuss Bayram's play. The Shah wants to know the theme of the play. The Chancellor informs the Shah that they want to mock Gajari coffee, the one the Shah prepared with his own hands and Mahd Olya gave to the deceased King. The Shah enquires where he got information about the play. The Chancellor relates that he was hiding behind the curtain in Mahd Olya's room, when Bayram came in and started to berate his mother for getting married when his father had died so recently. He warned Mahd Olya that he will perform a play at her wedding, that will turn it into a funeral.

Meanwhile Bayram, with his face blackened and his eyes wide, enters. He tells the Shah that the Chancellor consigned him to the photographer and he took him outside, instead of taking him to the darkroom, so the sun burnt his face and hands. The Shah blames the Chancellor for this.

The Shah tells Byram that he should marry Galin and that he will make this official tonight by discussing it with the Chancellor and Galin. Bayram refuses to marry Galin, because he is still mourning his father's death and, moreover, he himself wants to choose his own wife. The Shah becomes angry and insists that he marries Galin and he will send them to Fin for a honeymoon. Finally, Bayram agrees not to protest under some conditions (principally, the permission to perform a play without their interference and censorship), which again relate to the issue of censorship of the theatre in Iran.

The ladies enter as the Shah leaves. Mahd Olya takes her veil off and asks Bayram, her son, to kiss her. Bayram reluctantly kisses her. Mahd Olya informs him that, in his

presence, she will propose Galin.[42] Bayram again declares that he has no intention of marrying Galin, reasoning that she is not beautiful, her voice is like a man's and she is bald, but her mother insists that she is a good housewife.

At night, Bayram announces that they will perform a play he wrote recently, to make his mother and her husband notice their bad deed and also so they do not think Bayram is a fool who does not understand the truth. They perform the play. The climax of Bayram's play is when they all recite an adapted form of Hamlet's famous soliloquy (possibly refers to the absence of democracy and philosophical despair in the society). Bayram takes out the head of a sheep from the pot and all the characters recite:

> To be not to be this is our question
>
> Our heads up and legs down
>
> Dying and falling asleep again dreaming
>
> We went on the scene they saw us and shivered
>
> Be be happy be, if God wants, be happy (69)

After the play, because of the revealing end of the play, the Shah becomes very angry and sees now that everyone knows the truth about him. Mahd Olya tells him to calm down because Bayram is a child and does not understand what he does. The Shah orders his Chancellor to punish the Prince.

But Mahd Olya warns them that if they hurt Bayram, she will take revenge. Having changed his order, the Shah quietly talks to himself, that soon he will show Bayram. The Chancellor who was standing behind the Shah accidentally hears him. The Shah notices the Chancellor and begins to cry. The Chancellor makes him calm and says that he will punish whoever made him cry and make him drink Gajari coffee. Stating that it is he who made him

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[42] In Persian culture usually the official marrige proposal is done by the mother of groom.

cry, the Shah orders Gajari coffee and makes the Chancellor drink it. At first the Chancellor refuses to drink, but the Shah insists and finally he drinks it. The Shah informs him that it was not real Gajari coffee, and praises him for his loyalty. They exit as Galin and Bayram enter.

Galin addresses Bayram and Bayram reluctantly replies. She says that her heart beats for him, but Bayram asks the chorus to save him from her. Finally, Bayram tells Galin that he does not want to marry her. They exit and the Chancellor and Mahd Olya enter.

They talk about Bayram and Galin. Mahd Olya discloses that she informed the Chancellor about the Gajari coffee that the Shah gave him not being real. At this time, Bayram enters and Mahd Olya hides the Chancellor behind the curtains.

Mahd Olya tells Bayram that she is mad at him. While they are talking, Bayram takes Mahd Olya's scarf/veil off. Mahd Olya desperately cries, as if she is in front of a *namahram* (passer, alien). Surprisingly, saying that he is not a *namahram*, Bayram thinks that there must be someone else in the room. He notices something behind the curtain. He heavily beats it and the Chancellor falls down behind the curtain. Bayram shouts 'What a large mouse!' At this very moment, the Shah and Galmish enter.

Galmish sees his father's dead body. The Shah expresses his condolences to him. Galmish wants to leave the room, but the Shah addresses him and asks him whether he intends to kill Bayram in revenge for killing his father and disgracing his sister. Believing that Bayram is so miserable, Galmish says he has no intention of vengeance. The Shah persuades him to take revenge. He makes it known that he will arrange a wrestling ceremony and gives him a poisoned ring to rub on Bayram's body. If he does not manage to do so and Bayram wins, a Gajari coffee will finish Bayram's life. He also tells Galmish not to worry about Galin, because he will take her as his wife.

Later Bayram and Galmish stand face-to-face. Bayram takes off his shoe and attacks Galmish. Galmish also does the same and while fighting, he manages to rub the ring on Bayram's body. Bayram is startled by the bite of the ring and attacks Galmish and notices the ring in Galmish's hand. Bayram takes the ring out of Galmish's hand and rubs it on his neck. Galmish tells him as he dies, that the ring belongs to the Shah. The Shah denies this. At this moment, Mahd Olya accidentally drinks the Gajari coffee prepared for the winner and falls dead. Bayram turns toward the Shah and cries that he killed his father and mother and poisoned him. He attacks and rubs the ring on the Shah's body. Bayram's last words are that he is poisoned and should die, but wants to confess that an intended philosophical play turned out to be an experimental one. The play ends with a song by the chorus, the exact repetition of the opening song.

6. Mostafa Rahimi's *Hamlet* (1993)

Mostafa Rahimi's[43] adaptation opens with a poem by a 'narrator', which identifies life with a river which ceaselessly flows.

In Rahimi's *Hamlet,* unlike Shakespeare's, in the first scene of the play, King Hamlet is still alive. In the capital of Denmark, in a square where the people, mostly poor, are gathered, the town crier announces Hamlet's message. The great King of Denmark says, that for a while, the situation in the country was being hidden from him and that is why some turmoil occurred and life had become hard for the poor people. Now that everything was known, he had punished those responsible and abolished those taxes that made life difficult for the people. He also ordered the establishment of new factories in the capital and other cities, so that more people would have a chance to work. Those who abused the treasury would be punished. He promised, from now on, to punish whoever hides the truth in society and attributes to the King (to himself), characteristics which he does not have. At this moment, someone approaches the town crier and whispers something into his ear and they leave the square quickly.

In the following scene a ghost paces in the square, in front of the King's palace in Denmark, on a dark night. Discovered first by Bernardo and Horatio, the ghost looks like the dead King Hamlet, whose brother Claudius has usurped the throne and remarried Gertrude. Rather than armour, the ghost is wearing the 'justice attire' (judicial robes) he wore when

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[43] Mostafa Rahimi, author of works such as, *Lost Paradise* (1956), *The Stories of the Other World* (1978) and *Accusation* (1979), was born in Nain in 1931. He graduated from the Law Faculty of Tehran University. In 1963 he travelled to France to pursue his studies in the Sorbonne University in criminal law. He became acquainted with Sartre's philosophy, while living in France. Having returned back home, he began to work in the Court. In 1966 he started to translate foreign intellectuals' works. Being invited by Abdolhossein Zarrinkoob, he taught foreign literature in the faculty of philology for a few years. He wrote a lot of books and has translated some important works from French to Persian. Moreover, he was a responsible and committed intellectual.

helping the poor. Believing that the ghost must bring 'tremendous news' for Denmark, Horatio decides to bring Prince Hamlet to see the ghost.

The morning after Horatio and Bernardo have seen the ghost, in a scene where half of the scene is in the palace hall and half in the public square of the city, where on the one side are the King, Gertrude, Hamlet, Polonius, Laertes, Cornelius and courtiers and on the other side, are the poor people, of whom two are polishing a weapon, Claudius talks about his brother's death and his marriage to Gertrude. Then he sends Cornelius with a message for: 'the King of Norway to stop manufacturing cannons, or he will be attacked by the long distance cannons of Demark; the messenger should then go to Poland to warn the King that either he must give tribute as England does, or Claudius will occupy half of his country' (16). As Claudius finishes his speech, Laertes reveals his desire to go back to France, Claudius instead orders him to go to 'London', because unlike France, which has several faces, London encourages you to work. London, however, has foggy weather.

Turning to Prince Hamlet, Claudius urges Hamlet to consider him as his father. Hamlet has asked to return to school at Wittenberg, but Claudius says that he does not wish for Hamlet to do so.

Alone and agonised, Hamlet wishes he could die and begins to lament his father's death and his mother's hasty marriage to his uncle. He continues talking about the country's situation, where they manufacture cannons for war, instead of bread and are planning to attack a peaceful country like Poland. Plus, all the tributes and taxes which his father abolished for the poor people are again collected and nothing is left of them and they will be spent on manufacturing cannon.

Horatio steps into the room and informs them about what they saw. Hamlet decides to acompany them that night, hoping that he will be able to talk to the ghost. Horatio leaves and

Hamlet cries that his father cannot forget his 'justice attire' (judicial robes). He knows that in Denmark, no-one will wear it any longer. His shout awakens two ragged people, who talk about the harshness of the time. The second one warns that they should be careful because of spies. The first one replies that he has nothing to be taken, to which the second answers that they could still send you to the war.

In Polonius's house, Laertes gets ready to go to England. After he says goodbye to Ophelia, he asks her to be careful not to fall in love with Hamlet and Ophelia in her turn advises her brother that, 'and you my brother do not be one of those priests who shows us the hard path to paradise and he himself enjoys his profane life [hypocrisy]' (27). Polonius comes to say goodbye to his son and give him some advice. The dialogue which happens between the son and the father interestingly approves of the cruelty of the bourgeoisie class.

Rahimi brings in some new extra characters, such as an Abigail, Nadimeh and three servants. Nadimeh tells Ophelia that she should be strong and that the Prince is honest with her. She tells her that, 'He is in love and so are you. Trust love and do not lose your hope' (32). Two of the servants are spying for the Chancellor and the third calls them insincere. They object that their salary is too low and is not enough even for their food, so they have to spy.

With Horatio and Bernardo, Hamlet keeps watch outside the palace that night. The ghost appears, and Hamlet encounters him. The first thing the ghost enquires about, is cruelty and injustice. And then he reveals that Claudius murdered him. Ordering Hamlet to follow justice in seeking revenge, the ghost goes away with the dawn.

After Hamlet leaves, the two ragged poor men approach Horatio and ask for help to pay the high taxes and complain about corruption. Horatio cannot help them, because, as

Bernardo says; 'he is in the hands of a stupid man like Claudius and Hamlet hides his wisdom to save his own life. O mighty just God, rescue Denmark' (44).

Prince Hamlet is thoughtful. Entering into a deep melancholy, he delays his revenge. Claudius and Gertrude worry about Hamlet's behaviour and try to find out its reason. They ask Rosencrantz and Guildenstern to spy on him. Polonius believes that, Hamlet may be mad because of his love for Ophelia and persuades Claudius to watch Hamlet when he talks to Ophelia.

Meanwhile, Hamlet decides to test his uncle's guilt, as a group of travelling actors visits the palace. Mentioning that, 'Artists are the awakening conscience of society' (57), Hamlet orders them to stay in the palace.

Hamlet is alone on the shore of the sea, where waves roar. He recites a new version of 'to be or not to be' and brings up a new question of whether he should focus on his own salvation, or the salvation of the masses, to be patient or to rise up. He observes that justice seekers are always exiled or hanged. Then the narrator appears and talks about life after death, when injustice will be taken away. He continues that the only disincentive is fear. Fear stops the legs from going and keeps the mind from thinking.

In a storage room in the palace, Hamlet, Horatio and Marcelus discuss the situation in the country and the possible solutions. Hamlet reminds Marcellus of their dreams and life in the university. Marcellus says that he had a hard life during his stay in Wittenberg, because he had to study during the day and win his bread at night. It was a hard time for him and he passed his youth with all its dreams. Hamlet insists that they tell people what they should do, but Marcelus refuses to do that.

Rosencrantz and Guildenstern report to Claudius and Gertrude that they have not been able to find out the cause of Hamlet's madness and also they tell them about the prince's enthusiasm for the players. Gertrude and Claudius agree to join Hamlet that evening and see the play. They all leave, except for Claudius. Later the king and Polonius ask Ophelia to pace in the palace court. Polonius and the king hide as Hamlet approaches.

In a hall in the palace, Hamlet, Horatio and the players are talking. He orders the players to stage a story closely resembling his father's murder by Claudius, so that he can check his uncle's reaction. Hamlet also asks the players to perform Nero's and Moses's story:

> HAMLET:
>
> Play of Nero's time…. you should address people, not courtiers
>
> O people of Rome! The Emperor is a blood shedder, who took your bread and put you in a war. As much as you get hungry, you cry loudly, long live the Emperor… the Messiah comes the moment you become innocent and distinguish good and bad, but you are imprisoned by fear, fear which is not in place ...
>
> And Moses was brought up in the Pharaoh's palace. Art is an educator.
>
> Moses addressed his nation: God blessed you. Now you are enlightened and know the Pharaoh's cruelty, know your inferior situation. Now your eyes see and your ears hear. You should not accept the Pharaoh's leadership any more. The nation says we thank your mighty God and thank you. But we are ignorant and you are our prophet. Moses said what do you want then? The nation replied, we were slaves in this land and we do not want to stay here anymore. Lead us to a land that has different grasses and free birds… (77-78)

Having seen the murder scene in the play, Claudius quickly leaves the place. Hamlet and Horatio conclude that he is guilty. Hamlet follows Claudius to kill him, but finds him praying. Convinced that killing Claudius while he prays would send Claudius's soul to heaven, Hamlet changes his mind and decides to wait. On the other hand, Claudius is terrified of Hamlet's insanity and orders that Hamlet be sent away to England.

Hamlet goes to Gertrude's bedchamber to talk to her. There he hears a noise from behind the tapestry and stabs through the fabric and kills Polonius. After this incident, Claudius immediately sends Hamlet to England with Rosencrantz and Guildenstern. Claudius however in a letter asks the King of England to put Hamlet to death.

Ophelia after her father's death goes mad and drowns herself in the river. Laertes hastly returns to Denmark full of wrath. In a square in the city, Laertes and a crowd of people from different classes of society are gathered. Laertes declares that, 'in the most civilised country of Europe, rascality took the place of wisdom and dirtiness has messed cleanliness. Injustice, hypocrisy and cruelty cover everywhere… we should revolt … I promise you a new life…' (92). Laertes and the people invade the palace and they almost take over. Laertes enters a hall in the palace, where the King and courtiers are assembled. Claudius persuades Laertes to negotiate and finally the King convinces him that Hamlet is to be blamed for his father's death and sister's madness. Someone cries that Laertes has a personal problem with the King and he is not with the people, but the revolutionist is quickly killed for revealing the truth. Then Laertes says to the people, that the King promised that justice will rule in Denmark.

 Meanwhile, in another room in the palace, Horatio and Marcelus discuss the situation, when a sailor brings news from Hamlet. He asks Horatio to follow him. Horatio goes to ask Hamlet to seize the moment and lead the revolution. In a big hall in the palace, Hamlet and Horatio

meet. Nadimeh informs Horatio about Ophelia's sincere love for Hamlet, her madness and death.

A messenger enters to Claudius and informs the King that Hamlet is in the city. To secure Hamlet's death Claudius plans to use Laertes's desire for revenge. Laertes will fence with Hamlet with a poisoned blade, so that if he draws blood, Hamlet will die. In case Hamlet wins the first and the second bout, Claudius decides to poison a goblet, which he will offer to Hamlet to drink. Having witnessed Ophelia's funeral Hamlet, stricken with grief, returns to the castle. Meanwhile on Claudius's order a foolish courtier enters to arrange the fencing match between Hamlet and Laertes.

The match begins, with Hamlet scoring the first hit; however, he refuses the drink from Claudius's proffered glass. Instead, Gertrude drinks the poisoned wine and swiftly loses her life. Laertes successfully wounds Hamlet, but the wound is not instantaneously fatal.. Meanwhile Laertes gets cut by his own sword, and before he dies from the poison, he reveals to Hamlet that Claudius is behind his mother's death. Hamlet then manages to stab Claudius with the poisoned sword and forces the rest of the poisoned wine down his throat. Both Hamlet and Claudius die, rendering Hamlet's revenge a hollow victory.

At this point, ambassadors from England arrive to report the death of Rosencrantz and Guildenstern. Horatio is appointed to take power of the kingdom. He commands that Marcellus confront the Norwegian army. Horatio gives orders to carry away Hamlet's body in a respectful manner.

7. Akbar Radi's *Hamlet with Season Salad* (1988)

Akbar Radi's[44] *Hamlet with Season Salad* is divided into two acts, in which each one procedes with a half verse from the Quran. This verse, which is split in two parts, is closely set in dialogue with the main theme of the work.

The story opens with Mahsima and her husband, Professor Damagh, returning from a seven year journey (honeymoon) around the world. Mahsima's grandfather has presented them with a flat on the seventh floor, in front of his own skyscraper. They say that he controls their flat with binoculars. Mahsima continuously talks about her grandfather's outstanding characteristics and prepares her husband to meet him. Damagh, like a child, is submissive to his wife and does whatever she says. Mahsima comes from a rich family and Damagh is the grandson of Gonche Dahan Khanom, one of the servants in the old garden of the grandfather, so she is afraid that her husband will not be welcomed in her rich aristocratic family. Her father, Ostad Gompoz Divan, who lives upstairs, comes to visit them. Mahsima endeavours to attract her father's attention to her husband. Ostad Gompoz, full of aristocratic pride, in a humiliating way asks Damagh some questions, which Mahsima mostly answers. At the end, he does take an interest and does want him for his own service. Having told him his seven commandments, he gives his fur coat and an antique bowl to him and leaves.

After a while, Alijenab Gonbol, Mahsima's uncle and Ostad Gompoz's twin brother, enters. Since he has a bad relationship with his brother and wants to have Damagh in his own service, he reprimands Damagh for talking to his brother Gompoz. Alijenab Gonbol also ends his visit by

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[44] Akbar Radi was born in 1939 in Rasht, Gilan Province. He attracted 'the attention of the giants of Iranian theatre with his skill in playwriting and the power of his words, from the beginning of his career in this field. *Melody of a Rainy City*, *The Descent*, *The Fishermen*, *Death in Autumn*, *The Glorious Smile of Mr. Gil* and *Beneath the Saqqakhaneh Passage* are among his well-known works. The 68-year-old playwright died of cancer at Tehran's Pars Hospital on December 26, 2007: http://payvand.com/news/09/sep/1131.html [Accessed: 01/01/2012]. *Hamlet with Season Salad*, written in 1987 and revised by the author in 1988, is believed to be Radi's masterpiece.

prescribing his seven commandments for Damagh, and gives him his ring as a permission card to enter his enterprise and leaves.

After him, it is Sarvnaz's turn, Mahsima's sister. She has a strange appearance and carries the book *Amir Arsalan Namdar*[45] under her arm, as she enters. She relates that years ago the grandfather banned reading this book and buried it underground. Like the others, Sarvnaz also humiliates Damagh and finally borrows the ring which Alijenab Gombol gave him and lends him her book. Meanwhile Dr Mush arrives and Mahsima introduces him to Damagh. He takes the book and together with Sarvnaz, leave the young couple.

In the second act of the play, all the members of the family form a court for the purpose of judging Damagh and everybody except the defendant is present. Mahsima, Damagh's counsel, declares that in a court, where the grandfather as the rightful judge is also not present, she is not willing to talk. Ostad, based on a letter from the grandfather, announces himself as his successor. Then at this moment, a dispute begins between Ostad and Alijenab and it ends by revealing each other's illegal deeds. Finally, Sarvnaz states the end of the first court session.

The second session of the trial begins in the presence of Damagh. Alijenab Gonbol raises the first question. He asks about the Professor's intention to marry with a girl from their great family and his job and salary. In reply, Damagh introduces himself as the archivist in the Justice Supreme Court and recounts all his everyday activities in detail; his works in the Justice Court, his visit to Mashti Abul's drugstore and café Shakespeare. Ostad blames Damagh for breaking the antique bowl which he had given him earlier.

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[45] *Amir Arsalan Namdar* is "a popular Persian legend. The epic narrates the adventures of its protagonist Arsalan. The story begins with the *Banu (lady) of Roum*. Roum was conquered by European invaders, and its pregnant Banu (lady) forced to flee for her life. She becomes wedded to an Egyptian merchant and gives birth to her child, Arsalan. The merchant claims the child as his own. Eventually, of course, Arsalan learns of his royal origins and takes it in his mind to reclaim his throne." See http://www.tutorgigpedia.com/ed/Amir_Arsalan [Accessed: 10.01.2013]. Given that, according to the grandfather's seven commandments, reading the last seven pages of the story is forbidden, this may imply that this aristocratic family is afraid of Damagh that he might find out about his noble origins as an intellectual and tries to reclaim his voice and place in the family (society).

Alijenab also seeing his gift, the ring, in Sarvnaz's hand, becomes angry. Sarvnaz gives back the ring and asks Dr Mush for her book, but Dr Mush says that a large mouse has stolen the book and escaped through the window in the corridor. The audience suggests different ways for punishing the mouse, and even Damagh proposes that the offending animal should be hanged. Ultimately in this case, they also find Damagh guilty, because he left the window open. Thus they put Damagh under such pressure, that he gets confused and starts talking nonsense.

At this point he slowly turns into a big mouse. The family court issues its verdict. Damagh is guilty and should be hanged. Dr Mush is the executioner. He puts the rope around the neck of Damagh. At this moment, while Professor Damagh, with the head of a mouse and the body of a human being, is hanged, the grandfather appears in the window frame with a smile on his face.

CHAPTER ONE: Global Family of *Hamlets*: Globalisation

Introduction

> *Shakespeare was "not of an age, but for all time."*
>
> Ben Jonson
>
> *Shakespeare is "not of a place, but for the whole world."*
>
> Margaret Litvin

Shakespeare's great art belongs to everyone. He is not only for all time, but also for all places. In the context of the social processes of globalisation, the diffusion of Shakespeare's works, especially *Hamlet*, occurs across territories, beyond national boundaries and languages, at a high speed.[46] *Hamlet* is globalised. Globalisation, as one of the defining features of contemporary society at the dawn of the 21st century, can illuminate the novel aspects of the adaptations and appropriations of *Hamlet* in different cultural contexts, such as Iran, Turkey and Russia. In turn, these adaptations have great potential to develop our understanding of globalisation. The inception of these intercultural adaptations can also be seen as a response to an increasingly globalised world; that is, as an outcome of 'contact' among the world's peoples and cultures. Thus this chapter is devoted to a cultural scrutinising of the 'global family' of *Hamlet,* in the light of globalisation.

Globalisation as a process of intensifications of relations among the nations, has stretched throughout the history of human beings. However, with the advent of modernity and the spread of capitalism, its influence has been continually expanding and recently its

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[46] Anston Bosman in "Shakespeare and Globalisation" in the book, *The New Cambridge Companion to Shakespeare,* argues that, "the media of mass communication, and radio, cinema and television have contributed hugely to the diffusion of Shakespeare" (2010: 295-6).

speed has been highly accelerated. There is no question that globalisation is a widely

discussed reality. However, it still remains disputed, controversial, vague, elusive,

inconsistent and confusing. It is frequently used and abused, but barely defined, which

consequently presents a problem for scholars across the humanities. This theoretical

controversy entails that 'globalisation' does not have "a single horizon of meaning, that

indeed often contradictory meanings are associated with it" (Beck, 2000: 30). [47] It contains

contradictions, such as the freedom/captivity and prosperity/poverty of the developing world,

within it.

It has been suggested that the problems and politics associated with the use of the

term 'globalisation', are of the same order as the problems and politics identified with

postmodernism. John Frow argues that because of the multiple and often contradictory

positions held on postmodernism, "It begins to look as though the very engagement with the

term represents a trap" (qtd. in Schirato, 2003: 19). Here I would draw an analogy with the

story of the 'elephant in the dark room' by Rumi,[48] in order to illustrate the situation with

globalisation. He writes that from India, some Hindus brought an elephant to exhibit in a

certain country, where no one had ever seen an elephant. He continues that:

> They kept it in a dark house
>
> People went in and out
>
> They couldn't see anything,
>
> they felt with their hands
>
> One person touched the trunk -
>
> "it's like a downspout"

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[47] In the debates on globalisation, several binary oppositions can be identified, such as 'universalism versus particularism'; 'homogenisation versus heterogenisation/differentiation'; 'integration versus fragmentation'; 'centralisation versus decentralisation'.

[48] Jalal ad-Din Muḥammad Balkhi was a famous 13th century Persian Sufi poet.

One, an ear, "more like a fan"

One, the leg, "I find it round

and solid like the column on a temple"

One touches the back – "an enormous throne"

One says "straight", another "crooked"

If each had a candle and they went in together

The differences would disappear[49]

According to Rumi the people draw their conclusions by analogy to the part of the elephant they touch, and therefore, each one has a different opinion. Rumi suggests that if they had light and entered in the room together, they would discover that all those parts constitute an elephant. The same thing happens with the term 'globalisation'. Globalisation resists being confined to any single thematic framework; it is best thought of as "a multidimensional set of social processes" (Steger, 2009: 1), and its transformative powers reach deeply into "the economic, political, cultural, technological and ecological dimensions of contemporary social life" (*ibid*). In this chapter I will only explore the cultural aspect of globalisation, due to the limitations of my thesis; however, this never means that I have any intention to reduce globalisation to the cultural domain alone. As Manfred B. Steger suggests, "the dogmatic attempts to reduce such a complex phenomenon as globalisation to a single domain," (2009: 14) is the main reason why globalisation remains a contested concept.[50]

Cultural globalisation mainly involves the question of homogenisation, heterogenisation and hybridisation/glocalisation. Globalisation logically enhances interconnections between the people and cultures; however, the chief argument remains that

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[49] Jalaludin Rumi quoted in Coleman Barks (1985) *The Essential Rumi.* Available at: http://outbeyondideas.org/index.php?page=songs&display=30&category=Out_Beyond_Ideas [Accessed: 08.12.2012].

[50] There exists no scholarly consensus on "what kinds of social processes constitute its essence. Some argue that economic processes lie at the core of globalisation. Others privilege political, cultural, or ideological aspects. Still others point to environmental processes as the essence of globalisation" (Steger, 2009:10-12).

it does not impact or benefit cultures equally. This is the exact point where the phenomenon of adaptation seemingly has potential to erase these negative notions in interaction between cultures and turn them into a positive 'dialogue' between civilisations, cultures and peoples. An adaptation is not only 'self' and 'other' at the same time, but also glocal (local and global simultaneously). The adaptations of *Hamlet* as local phenomena must inevitably be examined in the global context.

Having arrayed and delineated the adaptations of *Hamlet* in different cultures as the 'global family' of *Hamlet,* the various aspects of these texts is discussed in the light of globalisation. This chapter mainly focuses on how these adaptations demonstrate the adaptability of the play in addressing the issues of 'cultural globalisation ', such as the impact of globalisation on cultural interaction, either negative or positive; the tension between 'sameness/homogenisation' and 'difference/heterogenisation' in the emerging globality between cultures; the extent to which the texts are produced by the different cultures growing diverse, hybrid, glocal; the role local particularities play in the diverse understandings of *Hamlet*; and the crucial role of transnational media corporations in disseminating popular culture.

It is important to reiterate that in this chapter I approach the topic from two contrasting points, because although 'globalisation' is often supposed to be an imperialistic force that seeks to dominate the rest of the world and force it into a Western mould, local cultures through adaptation neutralise this imperialistic force and consciously incorporate the global, and therefore globalisation finds a positive direction. The adaptations of *Hamlet* show that non-Western cultures are not entirely 'passive'; rather, they have the 'vitality' to compete with Western culture and save their own local particularities.

Hamlet has been modified in several theatrical adaptations (see Appendix) of which four: *Hamlet with Season Salad* (Persian, 1988), *Hamlet, Act Null* (Russian, 2002)*, The Al-Hamlet Summit* (Arabic, 2002) and *Hamlet in Colour in Turkish* (Turkish, 2004) are usefully analysed in this chapter. This chapter exclusively focuses on these four adaptations, because they have the potential to comprehensively answer the questions of this thesis relevant to the global family of *Hamlet*.

Globalisation and Theatrical Adaptations of *Hamlet* in Different Cultural Contexts

> *The globalisation system [...] has one overarching feature – integration. [...] this globalisation system is also characterised by a single word: the Web.*
>
> Thomas Friedman, 2000

For the last 50 years the world has been experiencing a widespread and rapid internationally growing interconnectedness, referred to as 'globalisation'. This metamorphosis in the world's space-time aspect is transforming it into one 'globality' or, in other words, "a single place" (Robertson, 1987: 38).[51] In the discourse of globalisation, its definition and history are controversial issues. For example, while most of the theorists agree that globalisation is a new phenomenon, scholars such as Immanuel Wallerstein and Giles Gunn suggest that it has existed for several hundreds, or even thousands of years. Wallerstein states that:

> We are told by virtually everyone that we are now living, and for the first time, in an era of globalisation ... [but] the processes that are usually meant when we speak of globalisation are not in fact new at all. They have existed for some 500 years. (2000: 249)[52]

The terms 'globalise' and 'globalism' however, were coined in a treatise published in 1944 (Reiser and Davies qtd. in Scholte, 2000: 43) and the term 'globalisation' first appeared in the

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[51] "Globality – a social condition – might be eventually transformed into something we might call 'planetarity' – a new social condition brought about by the successful colonisation of our solar system" (Steger, 2009: 82).

[52] Giles Gunn even suggests that globalisation should allude to the "historical process, by which the world has for several thousand years, rather than for several hundred, been woven and rewoven into an increasingly interconnected organism" (qtd. in Gupta, 2009: 10).

Webster dictionary in 1961 and in the *Oxford English Dictionary Supplement* in 1972.[53]

Although the term 'globalisation' can be traced back to the early 1960s, in academic circles it was not recognised as a significant concept until the early 1980s. Since then, despite the fact that it has been the subject of wide-ranging cross-disciplinary academic research and debates, there is no widely accepted definition of the term. Tony Schirato suggests that; "everyone has a stake in its meaning, and is affected by its discourses and practices" (2003: 2). These academic debates, however, reflect the continuously changing "contours of the globalisation process itself" (Michie, 2003: 1). I believe globalisation is a process in progress and development, so it is quite natural that as it goes further on in time, we demand ever more precise definitions, because each new phase encompasses newly revealed aspects of globalisation. At least five broad definitions of 'globalisation' can be distinguished so far: '1. Globalisation as internationalisation; 2. Globalisation as liberalisation; 3. Globalisation as universalisation; 4. Globalisation as westernisation or modernisation; 5. Globalisation as (relative) deterritorialisation, or (the rise of) supraterritoriality'(See Scholte, 2000).

Scholars in the globalisation debate are generally divided into three groups: 'globalists' who believe that globalisation is a real and significant historical development, and 'sceptics' who believe that, "globalisation is principally ideological, present more in the discourse than in reality" (Schirato and Webb, 2003: 7). The third group, known as 'ultra-sceptics', have dismissed any notion of globalisation as 'myth' or 'fantasy', such as Alan Rugman[54] and Jean-Francois Bayart.[55] They believe that globalisation never really occurred anyway. However, even if we consider globalisation to be a myth or fantasy, myths and fantasies nevertheless still deserve serious scholarly attention.

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[53] See '*Webster*, (1961: 965); *Oxford English Dictionary Supplement*, (1997: 257)' (Richard Kilminster qtd. in Gupta, 2009: 6).

[54] Rugman argues that "the vast majority of manufacturing and service activity is organized regionally, not globally. Multinational enterprises (MNEs) are the engines of international business – and they think regional and act local" (Rugman, 2001: 1).

[55] "Globalisation is not and has never been global" (Bayart qtd. in *The Economist,* 2007: 3).

Theorists have regarded various logics as the core impetus of the process of globalisation, which resulted in different understandings of it. Robertson believes that 'technological innovation', mainly information, and rapid 'immense enlargement of world communication', fuelled globalisation processes,[56] whereas Fredric Jameson, Ulrich Beck and Antony Giddens approach globalisation as "it has developed out of modern society (late modernity)" (Turner, 2010: 11). Giddens has put this theory most strongly by declaring that "modernity is inherently globalising" (qtd. in Scholte, 2000: 24). For Armand Mattelart, globalisation emerges out of "the Enlightenment and liberalism, both of which," he argues, "aimed at the construction of an unrestricted global arena" (2000: 1) to achieve universal democracy and/or a universal market. To sum up, it is possible to categorise globalisation scholars into two main groups: first, those who see only one dominant logic, such as Wallerstein – economy; Rosenau, Giplin and Held – technology or international politics; Robertson and Appadurai – culture; and second, those who consider a complex set of causes, that is, the interplay of economy, politics, ecology and culture.[57]

In theories of globalisation, issues of time, space and territory are in the centre of the frame of argument. These pivotal themes have been encapsulated in all the definitions of globalisation as "time – space compression" (Harvey, 1990: 240); "decoupling of space and time" (Anthony Giddens); "the spread of transplanetary – and in recent times more supraterritorial – connections between people" (Professor Jan Aart Scholte qtd. in Firth, 2008: 2). Steger argues that under the impact of new electronic media, like satellite television and the internet, the world is shrinking, which in turn facilitates the expansion and intensification of social relations and 'consciousness' "across world-time and world-space"

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[56] "Globalisation is sometimes portrayed as an inevitable, technologically driven process that we must adapt to in order to survive and prosper ... but the reality is that globalisation we have seen in recent decades has been driven by a laborious process of international rule-making and enforcement. Governments have made those rules. There has been a conscious political choice to pursue the policies that underpin the process" (Firth, 2008: 4).

[57] Ulrich Beck believes that "these perspectives bring into view a plural sociology of globalisation" (2000: 31).

(2009: 152). Therefore, in the globalised world, "nothing which happens on our planet is only a limited local event" (Beck, 2000: 11) any more; rather it can have quick global repercussions (See Giddens 1990: 64 and Acheraiou 2011: 163). This obliges us not only to reorient and reorganise our lives and actions, our organisations and institutions, along a "local-global axis" (*ibid*),[58] but also this draws our attention to the fragility of the human condition in globalisation. The diverse adaptations of *Hamlet* across the world deliberately delve behind the significant events and show the dispersal of a global social awareness.

Sulayman Al-Bassam's *The Al-Hamlet Summit*, for example, is a post-9/11 drama of terrorism and freedom.[59] It places *Hamlet* in an intriguing new political context, and demonstrates how a local incident, occurring many miles away, can shape events in an unknown modern Middle Eastern state. This unknown country is in thrall to American finance: its ruthless dictator, Claudius, juggles petro dollars,) whilst attempting to suppress the rising tides of Islamic extremism through democratic slogans such as 'New Democracy' ('a democracy as undemocratic as it is unlawful').[60] However, his grip on power is being challenged from without by an enemy neighbour, Fortinbras, and from within by militant Islamists, and his predecessor's son, Hamlet, who is plotting revenge and saving his people. In this adaptation, Al-Bassam introduces a new character, an Arms Dealer, who works for, and sells weapons to, the side that pays more money.

The historical context of Al-Bassam's adaptation is clearly influenced by the atrocity of 9/11, as it has been stated that the play rides on "the aftermath of September 11 2001, and

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[58] Also global-local nexus; global-local synergy.

[59] In his Preface to the script of the play Al-Bassam unreservedly makes this feature of the play explicit: "We are living in an age of political charades, where the emphasis on 'spin'', public opinion focus groups and the so-called transparency of government hides a callous agenda of economic and political barbarism. In the recent scramble to unite world opinion behind 'America's War on Terrorism', the slogan mentality that pitches good against evil, crusade against jihad presents us with a world split into two halves each baying for the other's blood. The politicians that surround us are actors, grotesque frontmen for corporate interests and venal puppets of sham democracies" (qtd. in Holderness, 2008: 64).

[60] See http://www.metro.co.uk/home/2599-the-al-hamlet-summit-theatre-review [Accessed: 08.11.2012].

the impact it had on Arab and Western perceptions of one another" (Anon., 2006: 205).[61] The

author himself overtly declares that the writing of *The Al-Hamlet Summit* begins with the

experience of globalisation:

> I was in Cairo with an exiled Iraqi theatre director and a Palestinian theatre troupe
>
> from Ramallah drinking coffee in the bazaar when a boy came running past us,
>
> chanting: 'AlKull murtabit / Am-reeca qarabit' (Everything is linked/America just got
>
> closer …). It was September 11th and news from New York was just beginning to
>
> stream across the television screens. In all the confusion of that night, I remember the
>
> words of one of the Palestinian actors: "The hell in New York today will bring hell to
>
> Ramallah tomorrow." (Al-Bassam, 2003: 85)

The boy's chant and the Palestinian actor rightly refer to the shrinking globe and the

immediate consequences of 9/11 event across world-time and world-space. In an article on

9/11, Tony Blair, former British Prime Minister, reiterated that:

> [9/11] brought home the true meaning of globalisation. In this globalised world, once
>
> chaos and strife have got a grip on a region or a country, trouble is soon exported … It
>
> was, after all, a dismal camp in the foothills of Afghanistan that gave birth to the
>
> murderous assault on the sparkling heart of New York's financial centre. (Blair, 2002:
>
> 119)

Blair interprets the event in the interests of the West and suggests that Islam as the 'Other' of

the West (or to be more precise Islamic terrorism) has reached to the heart of the political and

economic institutions of America. Al-Bassam's *The Al-Hamlet Summit* clearly challenges

Blair's words, when in an interview he says that:

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[61] Anon. 'Hamlet Bin Hamlet: Sulayman Al-Bassam Fuses Shakespeare with the Middle East'. *Emerging Kuwait 2006*. Oxford: Oxford Business Group, 2006.

The globalisation of politics is deceptive. Every Arab knows that George Bush said 'either you are with us or you are against us' and everyone in the West now knows that Saddam is bad. This is globalisation of politics, but it does very little to increase dialogue between cultures. All it does it promote vacuous 'world views'. This is where culture and theatre become vital. They permit complexity and difference and they permit the weak to be other than pitied and the cruel to be other than hated. Theatre challenges the accepted world views and breaks the mirrors of authority. Shakespeare understood that power very well. (qtd. in Dent, 2003: np)

Thus, there is more to globalisation than the engendered politics of: 'either you are with us or against us [with terrorists]' dichotomy on the one hand, and on the other, "a projection of an 'evil West' as Islam's 'Other', used to justify the unjustifiable acts of terror" (Harindranath, 2006: 27). Through reinforcing the idea of 'us versus them', the West is trying to strengthen and keep itself in the centre of the events.

This reality is overtly expressed in the dialogue between the Arms Dealer, as the representative of imperialism and capitalism, and Polonius, their puppet in the region:

> POLONIUS: Listen to this. *(Opens a folder and reads.)* "The treacherous enemy are dwarves. They spit at the giant, but the giant picks them up and crushes them. They are traitors, pirates and mercenaries."
>
> ARMS DEALER: We call them terrorists.
>
> POLONIUS: I like this word. Will you write it for me? *(Offering him a pen.)*
>
> ARMS DEALER: Of course. *(Writing.)*
>
> POLONIUS: Terro-ri!
>
> ARMS DEALER: Terro-rist.
>
> POLONIUS: Terror-roo!

> ARMS DEALER: Terror-rist.
>
> POLONIUS: Terror-um!
>
> ARMS DEALER: Terrorist!
>
> POLONIUS: Terrorist! Excellent word, much money in this word.
>
> ARMS DEALER: Yes ... About the money.
>
> POLONIUS: Money? No problem, no problem, *habibi*. [62]
>
> ARMS DEALER: When?
>
> POLONIUS: When? When? What does it mean when?
>
> ARMS DEALER: Upon signing of the contract.
>
> POLONIUS: In full?
>
> ARMS DEALER: In full. *(Arms Dealer pocket's Polonius's pen and exits.)*
>
> POLONIUS: My pen... Terrorist! (55-6)

Here the characters play with two key words, 'terrorist' and 'money', both of which are solid symbols of imperialism in the new world. The West needs to sell weapons in order to earn money and also needs an excuse – terrorism – wage war against its so-called enemies. As with the other adaptations of *Hamlet*, *The Al-Hamlet Summit* plays a significant role in enlightening people and orientating them towards ways of thinking that do not coincide with the interests of capitalism, or of structured domination by the West in the Middle East.

The notion of 'either you are with us or against us' also points out another contradictory process of globalisation under the influence of the West; that is, 'wall removing and wall building'. Bryan S Turner suggests that:

> The modern world witnessed the dismantling of the Berlin Wall as part of the collapse of the Soviet system and at the same time there was the emergence [of] a new

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[62] *Habibi* means dear which has been emphasised by the adaptor.

ideological Berlin Wall – between the East and the West – as a negation of the historical transactions and exchanges between cultures and civilizations over the centuries. (2010: 4 -5)

This negation of positive interaction between the cultures might lead to 'the clash of civilizations' (Samuel Huntington) and building tall walls and barriers among the cultures and civilisations and thus create a situation in which values stay incommensurable and cultures and world views cannot make a meaningful dialogue.[63]

In the Arabic adaptation of *Hamlet,* the people's uprising against the political corruption which is portrayed in the twisted behaviours of Claudius and Polonius, puppets of imperial masters, takes the form of 'Islamic fundamentalism'. Here, Ophelia's suicide can be considered as a desperate form of 'political self-expression' (see Holderness, 2007). The people's protests against the ruling native authority are considered a new form of terrorism that would be confronted with an iron fist, with the weapons provided by the West. The visibility of such protests is a surface manifestation of the convergence of localised oppressions under the impact of the Western values.

Furthermore, these visible occurrences of protest underline the global consciousness.[64] The fundamentalism developed in this play is a response to the Western hegemony. In turn, the spread of global fundamentalism further intensifies religious identity, which involves the

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[63] This artificial division of planetary social space into 'us/domestic' and unfamiliar 'them/foreign' spheres, as "the modern nation-state system has rested on psychological foundations and cultural assumptions that convey a sense of existential security and historical continuity, while at the same time demanding from its citizens that they put their national loyalties to the ultimate test. Nurtured by demonizing images of the Other, people's belief in the superiority of their own nation has supplied the mental energy required for large-scale warfare – just as the enormous productive capacities of the modern state have provided the material means necessary to fight the 'total wars' of the last century" (Steger, 2009: 59).

[64] The *Oxford Dictionary of New Words* (1991) defines 'global consciousness' as 'receptiveness to (and understanding) of cultures other than one's own, often as part of an appreciation of world socio-economic and ecological issues.' It maintains that such a use has been much influenced by Marshall McLuhan's idea of 'the global village,' introduced in his book *Explorations in Communication* (1960) (Roland Robertson qtd. in Lechner and Boli, 2008: 88).

attacks on traditional 'religious cultures' such as Shi'aism. In *The Al-Hamlet Summit*, an explosion takes place for which the people in power blame Shia leaders:

> CLAUDIUS: Find them!
>
> POLONIUS: No one has claimed responsibility, no tip-offs, no calls, nothing.
>
> CLAUDIUS: The pipeline is on the rocks-
>
> POLONIUS: I have got 20 PLF[65] members under torture-
>
> CLAUDIUS: The investors are terrified!
>
> POLONIUS: The <u>Shia leaders</u> are being rounded up, I've got 50 mobile squadrons in a net around the city, men scouring the sewers, whoever they are, they will not escape me.
>
> CLAUDIUS: I want the car-bombers' faces across the papers by tomorrow. Or I'll write your resignation for you. (52)

This extract indicates the process of radical self-reflexivity involved between Suunis and Shi'ites (it can be suggested that the 'clash of civilisations' thesis is based on a (false) generalisation that projects an artificial unity onto both western and non-western cultures). Furthermore, the spread of civil war is being used as a tool for the West to continue its hegemony in the Middle East, which is full of energy resources and vital for the western economy. Claudius's words; 'the pipeline is on the rocks' refers to the oil pipelines which are on fire and how that incident jeopardises the energy security of the world. This is the connectivity of the globe, known as 'a world society', where no country can shut itself off from the incident's repercussions. Pierre Bourdieu, for example, locates the motive force of terror in "the despair of those excluded, by Western claims to universal reason and justice, from reason and justice" (1998: 20). This is an unjust world system that inevitably gives birth to terrorism in this unknown Arab country. It becomes quite clear when Claudius orders

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[65] It stands for Palestine Liberation Front.

Polonius to "... burn the townships, all of them – I want them all burnt by dawn" (37). Logically in this unknown 'rich' country, as it is full of resources, there should not be poor people, however, there are a lot of 'shanty towns', which suggests a lot of poor people are struggling to survive. Claudius is doing his best to please his masters, the Western countries, and forgets about his own country and people. In an allusion to the 'War on Terror', Sulayman Al-Bassam also exchanges some of Claudius's lines with ones from George W. Bush, Osama bin Laden and Ariel Sharon.

Interestingly, the tyrant Claudius is pitifully in thrall to 'petrodollars' and the West that is his own idea of god. Opening a suitcase full of dollars, with an obscene mock-prayer, he addresses, "Oh God: Petro-dollars. Teach me the meaning of petro-dollars" (70). John Gray, a British scholar, criticises globalisation more strongly as; "the attempted imposition of a single utopian economic model [based on a single currency: dollar] ... on the rest of the world" (qtd. in Lechner and Boli, 2008: 10). As is shown in the Arabic adaptation of *Hamlet,* this unfair attempt to impose a single economic system based on the dollar, is unsustainable and creates inequality and insecurity, because it overlooks human needs for security and diversity.

The conflictual and revolutionary situation created in this unknown Arab country might refer to another aspect of globalisation: war over vital resources for economic prosperity in an extremely competitive world. Thus, a highly conflictual view of the world is implicit; the major states seem to fight over resources, trade and hegemony. Through mass media control and international funding organisations such as the IMF and the World Bank, hegemony and superiority in governing the international economy is likely to remain in the hands of the West. Al-Bassam's adaptation demonstrates how 'the West, at the peak of its power, confronts non-Wests that increasingly have the desire, the will and the resources to shape the world in non-Western ways' (see Huntington, 1993). The external forces, namely

the West, manipulate the commercial and political situation in this unknown Arab state. It provides a deeper understanding of the Arab world, and shows how, in the globalised world, the West's fate and theirs are inextricably connected to each other.

The 'terror' discussed in the Arabic adaptation is also a prevalent theme in *Hamlet with Season Salad*. The play opens with the return of the newly married couples from their honeymoon trip 'around the world', which took seven years. Professor Damagh is a repressed intellectual; the terror of an authoritarian society, represented by members of the wealthy but highly traditional aristocratic family he has married into. The situation with these in-laws soon forces him to lose his wisdom – the main asset of an intellectual – and he becomes so submissive and weak that he has no power to defend himself against their humiliations. Finally, the 'terror' of the surroundings forces him to give up his own human identity and transforms him into a large mouse. In one place, Ostad asks him who he is:

> DAMAGH: (He takes his nose between two fingers and thinks) Who am I?
>
> OSTAD: Does it mean you are nobody?
>
> DAMAGH: Why sire, I think, so ... [I] exist.
>
> OSTAD: [Abuses him]! Yes, you exist. But tell me who are you? (34-5)

Or in another place:

> ALIJENAB: You do not have the right, sir. *(Pointing to himself)* Right comes
>
> from power... (89)

These excerpts show how the aristocratic family terrorise Damagh's (intellectual's) character. Here we also see the clash of modernisation against tradition, where Damagh as the representative of the modern society is broken down by the forces of tradition. The assumption is that, "when a country opens to the forces of modernisation through

globalisation it will begin to lose its traditions, its heritage and its culture, and thus there will emerge a backlash, a reaction against these forces in an effort to try to hold on to the past" (Verma *etl*, 2008: 20). Here Damagh is the victim of the hegemony of the aristocratic family, who strongly advocate the past (tradition). Here I should point out that, in *The Al-Hamlet Summit*, terror is associated with the West, despite Hamlet and Ophelia's radicalisation, whereas in *Hamlet with Season Salad* terror is associated with the traditional reactionary outlook of an Iranian family. This indicates the fact that these globalised *Hamlets* can just as easily use *Hamlet* to locate threats in foreign cultures, as well as in their own.

Furthermore, communication and information technologies play a significant role in globalising the world. In Al-Bassam's adaptation, for instance, transnational communications ease the exchange of knowledge which emancipates the people from the local injustices characterised by Claudius's political oppression, social inequality, and poverty. Claudius and the other characters play with the phrase 'New Democracy', but in reality the regime makes a mockery of its pretention of defending democracy and human rights. Claudius on the one hand controls his image for the media and on the other he burns down the shanty towns. The Ghost of Old Hamlet also refers to this fact, as it is 'transformed into a shadowy network of propaganda and disinformation, which drops leaflets over the city'[66] in the same way that, during the Iraq invasion in 2003, NATO's bombers were leafleting Basra. 'On a political map,' writes Kenichi Ohmae:

> the boundaries between countries are as clear as ever. [.... But] of all the forces eating them away, perhaps the most persistent is the flow of information - information that governments previously monopolised. [...] Their monopoly of knowledge about things happening around the world enabled them to fool, mislead, or control the people, because only the governments possessed real facts in anything like real time. Today,

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[66] See Shirley Dent at: http://www.culturewars.org.uk/2003-01/albassam.htm [Accessed: 08.11.2012].

of course, people everywhere are more and more able to get information they want directly from all corners of the world. (1992: 23)

This argument defies "Ted Turner's prophecy that the spread of CNN would eliminate war from the world" (Schirato and Webb, 2003: 10), which cannot be justified. He states that: "With CNN, information circulates throughout the world, and no one wants to look like an idiot. So they make peace, because that's smart" (Mattelart, 2000: 95 qtd. in Schirato, 2003: 10). Naturally, he overlooks the bias of Western-owned media, which always deliberately broadcasts in the interest of a specific group.

Ironically, some parts of *The Al-Hamlet Summit* also draw attention to the obsession of the Western media with equating the idea of 'Arab' with ideas of war and violence. For example, while Ophelia, alone, is crying at her desk wearing a 'headscarf', Polonius enters and starts mocking her for wearing that item of clothing:

> POLONIUS (at his desk): Today is a very good-looking day, correct? A day for positive images, rousing words, transparent communication, and I need you to look the part, Ophelia- what the hell is that? Are you mad? (*Walks briskly over to her and pulls off her headscarf*) What's this?
> OPHELIA: I'm more comfortable like this.
> POLONIUS: You look like a terrorist- do you know how many photographers are out there? Why are you crying? (45)

This shows how devoted Polonius is to the norms of the West. He tries not to spoil his media-friendly image. This society and the situation in the country, force Ophelia in the end to become a suicide bomber.

The Al-Hamlet Summit is adapted to bring Shakespeare's universal theme to shed light on the current tensions between the West and the Arab countries. The play also highlights the problem of 'westernised secularism' versus 'Islamic fundamentalism'. In other words, this is 'the failure of Western ideas of socialism and nationalism which results in 're-Islamization' of the Middle East'.[67] Thus, *The Al-Hamlet Summit* stages 'a cable-news-like amalgamated blur of Middle East tyranny and violence and also suggesting the cost of Western meddling in the Arab world'. [68]

In globalisation, the West presents its own interests to the world as reflecting the desires of 'the world community',[69] therefore, global proposals which are usually made by the West, inevitably express the vision and interests of a specific group of people.[70] In contrast, local proposals reflect "the unique 'cosmovision' that defines, differentiates and distinguishes every culture: an awareness of the place and responsibilities of humans in the cosmos" (Gustavo Esteva and Madhu Suri Prakash qtd. in Lechner and Boli, 2008: 456-7). The adaptations of *Hamlet* describe various strands of local everyday social life which are mostly "symptomatic of globalisation" (Gupta, 2009: 13). These diverse adaptations show how people are thinking and acting locally through adapting the elements of another culture. They share the opposition to the 'global forces' and 'global thinking' which threaten local spaces. [71]

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[67] See Samuel Huntington, *The Clash of Civilizations* (1993) at:
http://dept.lamar.edu/polisci/DRURY/clash_of_civilizations.html [Accessed: 10.01.2013].
[68] See Margaret Litvin at: http://muslimvoicesfestival.org/resources/sulayman-al-bassam-arab-shakespeare-tradition [Accesed: 08.11.2012].
[69] "The very phrase 'the world community' has become the euphemistic collective noun (replacing 'the Free World') to give global legitimacy to actions reflecting the interests of the United States and other Western powers" (Samuel P. Huntington qtd. in Lechner and Boli, 2008: 45).
[70] "For some two hundred years, since 1800, globalisation was shaped and determined by North-South relations with a clear, often overwhelming dominance of the North in economic, political and cultural spheres. Eurocentrism, cultural imperialism and orientalism in knowledge, and cultural styles and the smorgasbord of western images and prejudices about the Orient and the global South have been familiar testimonies of this hegemony" (2009: vii).
[71] "One trend in local cultural production is in the form of an intervention on the global, particularly where the global is equated with Westernization. Interestingly, in the arena of local cultural production as a response to the perceived threat of Westernization, two apparently contradictory moves happen, which illustrate the creative tension between the global and the local. This is demonstrated, for example, in the forms of cultural nationalism that have recently emerged in India and China" (Harindranath, 2006: 23).

Gustavo Esteva and Madhu Suri Prakash argue that the notion of 'think globally, act locally', formulated by Rene Dubos is, "at its best only an illusion, and at its worst the grounds for the kinds of destructive and dangerous actions perpetrated by global 'think tanks' like the World Bank, or their more benign counterparts – the watchdogs in the global environmental and human rights movements" (qtd. in Lechner and Boli, 2008: 453-4). They continue that we should accept the genuine limits of human intelligence and capacities and welcome the notion of 'thinking little', because of: "the proportion and scale that humans can really understand, know and assume responsibility for the consequences of their actions and decisions upon others" (qtd. in Lechner and Boli, 2008: 453-4).[72]

Another controversial concept in globalisation is Francis Fukuyama's notion of 'the end of history' (1989). In *The End of the Nation State*, Ohmae dismisses Fukuyama's characterisation of the contemporary time as having reached 'the end of history' with the end of 'the Cold War' and the triumph of capitalism. Ohmae writes, "Nothing could be further from the truth" (2000: 238), because with the development of communication technologies, massive numbers of people from around the world are actively participating in 'history' to demand:

> A decent life for themselves and a better life for their children. A generation ago, even a decade ago, most of them were as voiceless and invisible as they had always been. This is true no longer: they have entered history with a vengeance and they have demands – economic demands – to make. (2000: 239)

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[72] "Excluded, for example, from critical scrutiny is the reflection that in order for 'global thinking' to be feasible, we should be able to 'think' from within every culture on Earth and come away from this excursion single-minded – clearly a logical and practical impossibility, once it is critically de-mythologised. For it requires the supra-cultural criteria of 'thinking' – implying the dissolution of the subject who 'thinks'; or assuming that it is possible to 'think' outside of the culture in which every man and woman on Earth is immersed. The human condition does not allow such operations. We celebrate the hopefulness of common men and women, saved from the hubris of 'scientific man', unchastened by all his failures at playing God" (Gustavo Esteva and Madhu Suri Prakash qtd. Lechner and Boli, 2008: 453-4).

For example, Celenk in *Hamlet in Turkish in Colour* introduces a new character, Bekci, to his adaptation. Bekci is a guard (his name is simply the Turkish word for 'guard'). He is an invisible and voiceless character in society. However, in his adaptation, Celenk deconstructs the hierarchies and puts him on the same level with the other main characters, giving him his own voice:

> HORATIO: ... In the 'War for *Bağımsızlık*'[73] he [the ghost] was also frowning before the victory.. Seems he's trying to tell us something...
>
> MARCELLUS: Yes, indeed it [appearence of the ghost] must have a reason..
>
> HORATIO: I don't know to what to put this down to [this incident]... Maybe it's a collective delusion... This country now needs him more than ever... I wish he had not died suddenly...
>
> BEKCI: Better to say he shouldn't have been murdered...
>
> HORATIO: What did you say?
>
> BEKCI: Mate, it is so obvious that they erased him...
>
> MARCELLUS: I swear to Allah, it is possible.. These new comers [to power] put everything perfectly in its place [i.e. take care of everything smoothly].. Tell me, Horatio, why are the people rushing about all the time?... [What are] these efforts to turn the government upside-down?... [what are] these attempts to offer our soldiers to left and right [everywhere] ...
>
> HORATIO: If you ask me Marcellus... These people are secretly preparing for a war... First they are setting the ground for it... Then step by step they will fulfil their plans... Don't you see how they want to push the country towards quicksand... This business and efforts are for that... Very soon darkness will fall all around...

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[73] *Bağımsızlık* means 'independence'.

> BEKCI: Perhaps because of that our deceased leader appears to us in amour at
>
> nightime.. Or perhaps he wants to warn us to be more careful...
>
> HORATIO: You are right, sir *bekci*... (3-4)

Obviously, as this extract shows, Bekci has his own voice and he is able to have a 'meaningful dialogue' with the other main characters and even his logic makes Horatio, an intellectual, agree with him: 'you are right, sir *bekci*'. He is a prominent character and in some issues he is better informed than the other characters, especially when he reveals that the King has been murdered. In the Arabic adaptation, the people (mob) are given a voice to protest and demand their own rights from the cruel rulers. In the other adaptations of *Hamlet,* the voiceless marginalised groups and people, such as intellectuals and the oppressed are given a voice.

In the Arabic adaptation, globalisation here functions both as the destroyer and saviour. On one hand, globalisation is increasing the gap between rich and poor and thus they see their own freedom in uprising against this injustice, and at the same time, globalisation enhances the people's awareness about their situation. The ways should be found to "manage and structure globalisation, so that it supports fundamental human rights and sustainable development, and generates prosperity for ordinary people, particularly the poorest" (Firth, 2008: 4). Otherwise, globalisation will bring about further impoverishment and marginalisation of the people. What is interesting in this theory is the notion that all these peoples want to be 'globalised' and share the benefits of globalisation. The idea is that if there are no more injustices, there would be no more conflicts. However, ideological divisions are still likely to remain. The adaptations of *Hamlet* illustrate the possibility of positive interaction between societies and cultures, in spite of the fact that they are ideologically divided.

Here also the people challenge the idea that they can be understood and evaluated only in terms of their relation to the 'civilised West'; they show that they decide to make their own history. This refers to the fact that they do not live in obscurity and isolation, and moreover, they do not necessarily need to embrace capitalism and its benefits in order to enter onto the stage of history. Jean-Francois Bayart suggests that, "we should be honest enough to admit that globalisation will not actually be the end of anything at all: neither of history, nor of the philosophy of history, nor of national territories, nor of sovereignty, nor of beef bourguignon" (2007: 8). However, I agree with Paul Virilio's claim that it is not the 'end of history', but the "end of geography" (2012: 32), because globalisation in general and the innovations and developments in communication technologies in particular, transform our understanding of 'time' and 'space'. This also involves a change in the way we understand geography and experience localness.

For example, Celenk's work *Hamlet in Turkish in Colour* is, "a comedy of cultural encounters" (Arslan, 2008: 158), in which Shakespearean characters meet with the traditional and local Turkish theatre ones. This work, like the other adaptations of *Hamlet,* challenges our understandings of the concepts, such as geography and time. In an innovative way the adaptor brings Denmark into the Turkey and puts the past, the present and the future together. He manages to illustrate the localities and the local current issues in his society in relation to globality and the global context.

Lastly, in the globalised world, a study carried out in 2008 shows that what Muslims most admire about the West is "its technological progress and its democratic politics" and interestingly, what both Muslims, and a large number of Americans admire least about the West, is "its moral decay and the breakdown of traditional values" (Esposito and Mogahed qtd. in Turner, 2010: 4 -5). George Soros states that "by allowing market values to become all-important, we actually narrow the space for moral judgment and undermine public

morality" (qtd. in Lechner and Boli, 2008: 9). The adaptations of *Hamlet* are full of immoralities, such as terror, murder, lies, playing with words and deception. For example, the closure of the Arabic adaptation is not a moral closure. At the end, when Fortinbras enters, we discover from his monologue that he is far from being an ethical agent; on the contrary, he has a ravenous appetite for slaughtering:

> FORTINBRAS: Feaces, intestines and sweat. Only dead humans can smell like that. I have biblical claims upon this land, it is empty and barren and my presence here is a fact that has not been invented. It won't be easy, terrorism is not yet defeated, but the pipeline will be completed within a year, and hunger will be eradicated, the homeless will find refuge, the old will die and the young will forget, the poor will find wealth and this barren land will be seen to bloom. What we see here can never happen to us. For this is the dawn and the birth of the Greater
>
> Iz...
>
> Izzzz ... Izzzzzzzz ... aaaaaa.
>
> *Sudden silence*
>
> With your [Arms Dealer] help the future will be bright. Go, let the turrets point ...West; let the Centurions salute. (85-6)

This extract illustrates the danger of Western intentions that undermine the cultural, ethical, social and economic integrity of another country and, therefore, repress its people, encourage local leaders to pursue groundless (biblical) claims upon each other's land, exploit resources and terrorise the region. This absence of moral closure can be considered as a warning to the people in the region. Morality is mocked for the sake of market values and if you have power

it is your right to kill and exploit other people and cultures, to save your own so-called interests all over the world. Also this work shows how globalisation has actually reduced the power of this individual state to determine its own destiny. The West wants to impose its own political and cultural standards on all other regions. Despite this, there is still hope that the process of globalisation will not necessarily lead to the collapse of people's religious and cultural beliefs.

Adaptations of *Hamlet* in Different Cultural Contexts: Homogenisation, Heterogenisation and Glocalisation

> *Whenever I sing you my song, and you sing me your song, then we become relatives on this earth. Otherwise we will be enemies.*
>
> Terry Grimley, 2007

In the last few decades, the exploding network of cultural interconnections and interdependencies has led scholars to believe that cultural practices lie, 'at the very heart of globalisation '. Globalisation has enhanced the interdependence between countries and intensification of cultural flows across the globe. Modern technologies enable stories to cross the globe with high speed. People are increasingly confronted with stories of the 'distant' and images of numerous 'others', which revive and reinforce their conscious attention to the local cultures and their particularities. The adaptations of *Hamlet* in different cultural contexts are good examples for encounters with a cultural 'other', which can be examined under 'cultural' globalisation. These texts entail the major forms of symbolic expression, such as language and images which assume "special significance" (Steger, 2009: 71) in the sphere of culture.[74] These adaptations exemplify the symbolic construction and dissemination of 'new' meaning across the globalised world.

The new innovations, especially communication technologies, play a crucial role in the intensification and expansion of social relations and consciousness across 'world-time' and 'world-space' (see Steger, 2009). Images, information and commodities from any part of the earth are more easily and rapidly available, at any place, at any time, which profoundly impacts "the way people experience their everyday lives" (Martin Albrow, qtd. in Lechner

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[74] David Hesmondhalgh refers to the adaptors who rework stories and images as "symbol creators" (2008: 5).

and Boli, 2008: 136). *Hamlet* frequently travels across the world, in order to flee any fixed localities, and it eventually acquires new meanings in dealings with other dominant global and local themes.

In the globalised world, through adaptation people from different cultures can harmonise different aesthetic, social, and belief systems, creating fusions or hybrids that are whole and unified, because an adaptor is not a passive element in accomplishing the "double process" of receiving and creating; instead he/she interprets, adds and then creates a new work. By this token, adaptation offers a good model, or blueprint, for cultural interactions under the conditions of globalisation, because it does not privilege one culture's texts over another's. Whilst globalisation presents opportunities for all countries, it is clear that some countries have benefited more than others. Given the rapid changes associated with globalisation, "many people have strong concerns about the way in which it impacts on their lives" (Firth, 2008:1). The interaction between the cultures increases cultural welfare, by widening the range of available cultural products.

However, as the interactions amongst cultures increases, Samuel P. Huntington warns that in the modern world, "the great divisions among humankind and the dominating source of conflict will be cultural" (qtd. in Lechner and Boli, 2008: 39). He further elaborates that "the interaction among peoples of different civilisations enhance the civilisation-consciousness of people that, in turn, invigorates differences and animosities, stretching, or thought to stretch back deep into history" (qtd. in Lechner and Boli, 2008: 41). He coins the concept of 'the clash of civilisations' to refer to this fact.[75] I believe that to avoid the conflict, the world needs a 'new order', in which countries would co-operate peacefully in pursuing

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[75] Samuel P. Huntington explains that "the clash of civilisations thus occurs at two levels. At the micro-level, adjacent groups along the fault lines between civilisations struggle, often violently, over the control of territory and each other. At the macro-level, states from different civilisations compete for relative military and economic power, struggle over the control of international institutions and third parties, and competitively promote their particular political and religious values" (1993).
http://www.hks.harvard.edu/fs/pnorris/Acrobat/Huntington_Clash.pdf [Accessed: 15.10.2012].

their interests and do not destroy the cultural diversity, which is an important element in the evolution of man. Adaptation is an effective way to have a peaceful dialogue between cultures, as exemplified in the adaptations of *Hamlet*.

The main question in 'cultural globalisation' is: does globalisation make people and cultures around the world more 'alike', or more 'different'? Here it is essential to point out that the cultures of the world were always different and heterogenic, even if we have not paid close attention to this reality on the ground. Hence, logically, the question should be rearranged as to 'whether globalisation will remove the heterogeneity of the world and replace it with a homogeneous culture or not'? In this question, the notion of 'homogenisation' mostly implies the hegemony of the West towards the East, whilst the idea of 'heterogeneity' *per se* emphasises the *status quo* that is maintaining the heterogeneity of the world.

However, with respect to this question, most theorists belong to one of two camps: either the cultural heterogenisation/hybridisation camp, or the cultural homogenisation camp. A group of commentators called 'pessimistic hyperglobalisers' argue in favour of the latter. Steger argues that, "They claim that the world is witnessing the rise of an increasingly homogenised popular culture, underwritten by a Western 'culture industry' based in New York, Hollywood, London, and Milan" (2009: 70). Dismissing local cultures, they equate globalisation generally with the homogenising of culture and the Westernisation of the globe. They believe that cultural products mostly flow out from the West, across and around the globe. Schirato suggests that, "because of the power of the media to mobilize identity and affect, it is argued, the effect is of a single commodity/identity world, the destruction of the local and the authentic, and the reimagining or renarrativizing of traditions as commodities" (2003**:** 155). Hence, in this perspective, they come to this conclusion, that the future global

culture means Western culture, especially for those who have no resources to resist this cultural 'neo-colonialism'.

This group believes that the homogenisation of the world ultimately ends up with the imposition of uniform standards that "confine human creativity and dehumanize social relations" (Steger, 2009: 73). Benjamin Barber, an American political theorist and author of the popular books *Jihad versus McWorld* (1996) and *Consumed* (2007), is probably the most thoughtful analyst in the group of 'pessimistic hyperglobalisers'. He illustrates the process of 'cultural homogenisation' by using the catch phrases of 'Jihad versus McWorld'. He draws the attentions to the struggle between an increasingly homogeneous 'McWorld' and the response to that in the form of 'Jihad',[76] especially in the Muslim countries, as illustrated in Al-Bassam's adaptation. He suggests that:

> American-inspired popular culture overwhelms all others and societies lose the capacity to govern themselves democratically. He emphasizes that McWorld evokes a defense of indigenous national or religious traditions around the world, producing a variety of movements he captures with the label Jihad. (qtd. in Lechner and Boli, 2008: 10)

In *The Al-Hamlet Summit,* Claudius as an agent of the West has the desire to homogenise and spread the values of his masters in the society, against which the people resist in the form of Jihad. Hamlet turns into a Jihadist and calls people to rise up against this hegemony which destroys their country and culture.

Interestingly cultural homogenisation has been regarded as the 'cultural imperialism' of the West. In the contemporary globalised world, various national societies, such as Iran and France, are preoccupied with cultural imperialism, which they consider is the domination

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[76] Jihad is an Arabic word which literally means 'struggle'.

of the rest of the world by American culture. [77] However, theorists such as American social theorist Fukuyama explicitly welcome, "the global spread of Anglo-American values and lifestyles, equating the Americanization of the world with the expansion of democracy and free markets" (qtd. in Steger, 2009: 75). The lavish settings of the adaptations of *Hamlet* that inhere in the images of dazzling skyscrapers, expensive clothes and automobiles, can be seen as the elements of American culture which ideologically effect the readers/audiences. Clearly here, globalisation introduces, "a single world culture centred on consumerism, mass media, Americana, and the English language ... depending on one's perspective, this homogenisation entails either progressive cosmopolitanism or oppressive imperialism" (Scholte, 2000: 23).

In homogenising world culture, communication technologies have an undeniable place, as their benefits are not fairly distributed. The global media empires, such as CNN, the BBC, that rely on powerful communication technologies, generate and direct the global cultural flows in order to spread their hegemonic (loaded) messages. For example, as Ulrich Beck argues, "satellites make it possible to overcome all national and class boundaries, to plant the carefully devised glitter of white America in the hearts of people all around the world. The logic of economic activity does the rest" (Beck, 2000: 43). To some extent, American TV imports saturate global cultural reality; they do have an impact whenever and wherever they are shown. Thus, this group of theorists conclude that, "the values disseminated by transnational media enterprises secure not only the undisputed cultural hegemony of popular culture, but also lead to the depoliticization of social reality and the weakening of civic bonds" (Steger, 2009: 78-9).

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[77] There have been serious attempts by some countries to resist these forces of 'cultural imperialism' – for example, "a ban on satellite dishes in Iran, and the French imposition of tariffs and quotas on imported film and television" (Steger, 2009: 73). Ang detects amongst European cultural critics an "ideology of mass culture", by which she means "a generalised hostility towards the imported products of the American mass culture industry" (Lechner and Boli, 2008: 317).

Although Huntington's '*The Clash of Civilizations*', Benjamin Barber's '*Jihad Versus McWorld*', or Thomas Friedman's '*The Lexus and the Olive Tree'* leave their readers with the simplistic impression that globalisation is 'McDonaldization': "the inevitable process of a universalizing Western civilization battling the parochial forces of nationalism, localism, and tribalism" (Steger, 2009: 1), I have to agree with scholars such as Robertson, Appadurai, Albrow, Featherstone, Lash, Urry and many others, who strongly oppose the widespread notion of a 'McDonaldization' of the planet. They believe that cultural globalisation does not mean the world is becoming culturally homogeneous. The adaptations of *Hamlet* retain their pluralism, and this pluralism is best conceived as going beyond Western monoculturalism.

A serious problem with globalisation as Americanisation, therefore, is that it is based on an extremely simplified notion of consumption. Culture never equals commodities. As John Tomlinson points out if we assume that the sheer global presence of these cultural products is, "*in itself* token of a convergence towards a capitalist monoculture, we are probably utilising a rather impoverished concept of culture – one that reduces culture to its material goods" (1999: 83). However, this is not to deny that capitalism is working – selling goods, making profits – but "it is to deny that its success is the result of people being too stupid to realize that if they think Coca-Cola or [to] wear Levi jeans, their indigenous culture will be destroyed and they will become Americanized" (Storey, 2003:111). That is, the assumption that readers/audiences are "the passive consumers of the cultural meanings which supposedly flow directly and unproblematically from the goods they consume" (*ibid*). This is a much more complex process: "it is not the same as injecting people with 'false consciousness' ... or something prepackaged in Los Angles, shipped out to the global

village,[78] and unwrapped in innocent minds" (Liebes and Katz qtd. in Storey, 2003: 111). Rather, the consumers consciously encounter the foreign products as foreign.

Thus, the second group of theorists are 'optimistic hyperglobalisers', who suggest that we are moving towards "a cultural rainbow that reflects the diversity of the world's existing cultures" (Steger, 2009: 75). They argue that it would be a grave misunderstanding if we associate globalisation *exclusively* with the 'triumph of the West'.[79] Moreover, to suggest that such an approach assumes that all parties contribute equally in the global process, is itself "a parody of a set of complex arguments" (Maguie, 1994: 400). Because of the complexity of global cultural flows, globalisation produces contradictory effects such as sameness, difference and hybridity. Steger states that:

> In certain contexts, these flows might change traditional manifestations of national identity in the direction of a popular culture characterised by sameness; in others they might foster new expressions of cultural particularism; in still others they might encourage forms of cultural hybridity. (2009: 77)

Therefore, there is no single global flow; the interweaving of global disjunctures develops a series of diverse and unpredictable global flows. The pressure of time – space compression in globalisation creates a sense that the world is, as it shrinks, becoming similar, and also it increases awareness of difference.

Thus, as Joseph Maguie discusses, "competing and distinctive cultures are involved in an infinitely varied, mutual contest of sameness and difference" (1994: 402). The adaptations

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[78] "The reduction of the world to an (American) "global village" (McLuhan 1967), [is] an unfortunate metaphor which now operates as a presupposition, completely depleting critical consciousness. Contemporary arrogance suggests that modern man and woman can know the globe, just as pre-moderns knew their village" (Gustavo Esteva and Madhu Suri Prakash qtd. in Lechner and Boli, 2008: 453).

[79] There is even one further conceptual snare that must be avoided: "The use of the globalisation concept has prompted accusations from some quarters that analyses using the term *globalisation* are automatically and/or implicitly emphasizing a homogenization thesis" (Maguie, 1994:400).

of *Hamlet* may look like the dissemination of sameness on the surface; in fact, they provoke

the articulation of difference, as in the process they are having to compromise with local

cultures and traditions. John Storey rightly suggests that globalisation is, "making the world

smaller, generating new forms of cultural hybridity," (2003:115) and bringing into contact

different ways of making the world have meaning.

Concepts such as 'glocalization' (Robertson, 1995), [80] 'melange' (Pieterse, 1995),

'creolisation' (Hannerz, 1992), disjuncture (Appadurai, 1996) and hybridity have been used

to describe the complex cultures of the world. Globalisation brings the cultures of the world

into close contact and provides the possibility of mutual intermingling between them. Each

adaptation of *Hamlet* not only illustrates the self/other dichotomy at the same time, but it

indicates local/global as well. Cultural globalisation has remarkably shifted people's

consciousness. Steger argues that, "By the rise of the global imaginary old notions of

'national community' are being complemented" (Steger, 2009: 77). So the new flows of texts

offer a new and different understanding of us as members of a global community/family. This

also gives rise to the reconstructed feelings of belonging to the globe, which in turn, results in

strengthening our respect for cultural difference and a change of perspective, both attractive

and necessary.

Although English has become the global language of the world economic system,

"language maintenance is very important in protecting a local or national aesthetic" (Turner,

2010: 79). The adaptations of *Hamlet* are in local languages, such as Persian, Russian and

Turkish. Studying the shifting global patterns of language use is one of the direct methods of

evaluating and measuring cultural changes brought about by globalisation.[81] Language is one

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[80] Robertson (1995) uses the term "glocalization" (a term borrowed from Japanese business) to describe globalisation as the simultaneous interpenetration of the global and the local.
[81] The globalisation of languages can be viewed as, "a process by which some languages are increasingly used in international communication while others lose their prominence and even disappear for lack of speakers" (Steger, 2009: 80).

of the central pillars of culture. We use language to identify ourselves in the world and relate to one another. The adaptations of *Hamlet* are embedded first in the language and then in the culture, institutions, and political ambience of the adaptors. These adaptors appeal to other cultures and languages, "to make sense of their lives and to understand the world they live in" (Verma *et al*, 2008: 20). Thus they prove that the world is still moving towards maintaining its heterogeneity.

However, globalisation allows "distinct cultures to share meanings and outlines frameworks by which these meanings are then translated into shared experiences" (Johnson, 2001: 7). For instance, the story of Shakespeare's *Hamlet* is iconic in Anglophone literature, and the process of globalisation has established *Hamlet* as a shared meaning. The dissemination of *Hamlet* not only draws further attention to the iconicity of *Hamlet* as the so-called apogee of Anglophone literature, and to its status as a 'Sacred Cow' in English literature, but also in other local literatures. This proves that one meaning made in one context, can survive being imposed in quite different contexts through adaptation. Hamlet, in different adaptations of Shakespeare's work, such as Persian, Turkish, Arabic and Russian, can be identified with the national heroes and intellectuals/elites of those cultures. They focus on internal issues, in the light of awareness they get through globalisation; rather than concentrating on global affairs.

Whilst, in the old days, as Huntington points out, "the elites of non-Western societies were usually the people who were most involved with the West, had been educated at Oxford, the Sorbonne or Sandhurst, and had absorbed Western attitudes and values" (qtd. in Lechner and Boli, 2008: 41), in the adaptations of *Hamlet*, even if Hamlets have sometimes studied at a Western university, they are usually de-Westernized and indigenised intellectuals/elites, who are leading the masses and the popular protests against cruelty and injustice in different societies. For example, Hamlet in the Persian adaptation is a Persian

intellectual, who is concerned with the suffocating situation in society and tries to find a way out, or Hamlet in the Turkish adaptation is a Turkish intellectual, who deals with the current political discourses in Turkey. These Hamlets, as characters in different cultural contexts, aim to enhance people's awareness about the world they live in.

Nowadays one cannot deny that, to some extent, Western styles and cultural habits have become prevalent and popular among the mass of the people. The adaptations of *Hamlet* themselves bear the marks of a globalised society. In the modern globalised world, fusions in food, dress, music, language and art are parts of our everyday life. These cultural adaptations and fusions portray the desire of local bodies for global brands. For example, in the Persian adaptation we encounter a quite modern setting, a city full of skyscrapers. In this adaptation we see the widespread use of foreign words, mainly English. For instance, the word 'ceremony' (44 - 48) and instead of the Persian equivalent *marasem,* or the English word, 'massages', when Sarvnaz says, "... then someone *massages* my back" (93). Also there is a fusion in dress and food, for example, in the Persian play we encounter with the phrases: 'Victorian' hat (87), 'Napoleon' material (88), 'Swiss' marmalade (94), 'whisky', 'brazier with the 'Jackson' coal' (95) and Café Shakespeare, as when Damagh loses consistency in his language: "... in the eastern corner of the garden, a day in autumn, I was going to the Café Shakespeare. The decayed dossiers, stairs, rainy nights…" (136).

Radi's *Hamlet with Season Salad,* with its modern skyscrapers and setting, might provoke this idea that it is in some way being critical or satirical of an over-hasty embrace of modernity. After all, these skyscrapers were built by the grandfather of the family, a character that the play implies might be the Devil/Satan. However, though there is a tendency to call America the 'Great Satan' in the political rhetoric of post-revolutionary Iran, the play does not suggest that the skyscrapers are symbols of the West. Here the Devil is identified with the internal Satans who try to exploit the people through manipulating the intellectuals. In this

play we encounter multilayered meanings. It would be a misreading if we only interpreted the work in relation to the West and ignored the internal struggles it depicts.

In *Hamlet in Colour in Turkish*, Gertrude enters with her head covered in a 'türban', a traditional Turkish headscarf which is a dress fusion. The characters in this work constantly use religious language, such as 'İnşallah, İnşallah…' (13) or in another place:

> Hamlet: and *Aleykom Selam*…your greeting word was *Bonjour*.
>
> In the past, what happened to your language, Gentlemen…
>
> Now, you have *takke* on the head, and *tesbih* in the hand,
>
> It seems that this kind of speaking is useful… (15)

This extract shows the fusion of global cultures in dress and greetings. There is also fusion of names and history, for example when Horatio and Bekci discuss a matter and Bekci complains about the foreign names in the play:

> HORATIO: That's right sir *Bekci* (guard) ... Before the murder of Great Caesar in Rome, all the graves were emptied...
>
> BEKCİ: Caesar? Who is Caesar?... I can hardly remember the foreign names in this piece... do not bring more foreign names as an example... [instead of Caesar, it is better to use names such as] Ahmet, Mehmet ...
>
> HORATIO: Before the murder of Great Ahmet in Rome, all the graves were emptied...
>
> BEKCİ: See! That's right. (4)

In this work, we can also detect this fusion in drinks, for example, when Claudius wants to say a toast:

> CLAUDIUS: Okay, look here, a good son would be like this... Yes, so raise
>
> your *fistikli serbet* (peanut syrup) cups, thanks Allah, our country's lucky and
>
> its victory is near and soon it will become an example ... (6)

Bekci connects the play with the everyday political issues as well: 'you spoke similar to
Deniz Baykal...' (12).[82]

The Al-Hamlet Summit is an adaptation of *Hamlet* produced by an Arab dramatist, Al-Bassam, who explains that because of decades of censorship the Arab readers and audiences had grown to almost demand "political significance from 'serious' work[s]" (2003: 86). The character of Hamlet in this play shows an Arab youth analysing and understanding the situation in his country despite the restrictions and censorship:

> GERTRUDE: Hamlet, I am your mother. The University has long been the
>
> source of regressive trends amongst us, already it has changed you: your father
>
> and I have deemed it council to keep you away from such throbbing beds of
>
> lunacy.
>
> HAMLET: Closer to your throbbing beds of shame. (35)

Here Gertrude tries to undermine Hamlet's source of information and knowledge, 'The University', but Hamlet's deliberate response shows that he is confident and aware of the situation in his country.

The Arabic adaptation, also like the other adaptations of *Hamlet*, contains various kinds of fusion, such as of dress, traditions and religious customs. Gertrude presents Ophelia with jewellry: a necklace, a bracelet, a ring and the '*taqam*' (58), which is a dress traditionally presented to brides in Arab countries. Like the Turkish, Russian and Persian adaptations, the characters bring their own religious backgrounds into the play, for example,

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[82] Deniz Baykal is the leader of *Cumhuriyet Halk Partisi* (The Republican People's Party).

Laertes welcomes back Prince Hamlet and asks him to accept his condolences, saying, "May Allah increase your wages in heaven" (33), which is an Islamic tradition. Also in Claudius's speech, in the opening of the play:

> CLAUDIUS: In the Name of Allah, The Bounteous, The Merciful. (All sit)
>
> By my decree 10,000 palms have been planted and 2 public gardens opened in my brother's memory. (All clap)
>
> The time for mourning is over. Today the dawn bursts forth fertility and- like the Phoenix that comes shimmering up in flames from its cold bed of dust- my wife from my brother's ashen hand has leapt, her cheek all moist with tears and wet with the dew of renewal, to partner me in this crowning enterprise: the dawn has risen upon the people of our nation: the New Democracy begins today! (Assembly claps) The nation claps: I clap for the nation.
>
> We ride on the crest of a great wave, born of the will of the people and the needs of History: I am not its leader: I am its lamb. (clapping) Hamlet, you do not clap? Hamlet? (34)

The extract opens with a fusion of the verse from the Quran 'In the Name of Allah, The Bounteous, The Merciful', and then it continues with the fusion of Islamic tradition, that is, bestowing palm trees on behalf of a dead person, 'By my decree 10,000 palms have been planted and 2 public gardens opened in my brother's memory'.

These examples overtly indicate that we are moving toward a new global society, where as George Ritzer (1996) argues, "the distinct cultures do not lose their uniqueness and mirror the cultural aspects of the [other] more dominant cultures that are represented in the new universal market place" (qtd. in Verma *et al*, 2008: 17). Rather, the new global society is a decentred 'single place', where no culture threatens or suggests hegemony over the rest,

and each culture keeps its own locality and traditions, while interacting with the rest of the globe. Also, interestingly, the examples show that globalisation offers the possibility of cultural mixing, fusion and the making of new and exciting forms of cultural hybridity on a scale never before known. The intensified intercultural relations in a globalised world encourage countless new combinations, as Turner states, "cultural hybridity, complexity and diversity have been important consequences of globalisation" (2010: 80). In this respect, scholars such as Hannerz and Jan Nederveen Pieterse have rightly associated globalisation with 'hybridisation'. Pieterse argues that globalisation is better understood "as a process of hybridisation which gives rise to a global melange" (1995: 54). The theory of hybridisation encapsulates borrowing, simulation and syncretization that results in the growth of cultural diversity. The adaptations of *Hamlet* are, in a number of senses, 'hybrid'. They exhibit the coupling of two main cultures, as well as securing a rapprochement between the contemporary local and world incidents and a familiar of classic high art, *Hamlet*.

However I cannot dismiss the fact that perhaps by adapting this 'showcase' of Anglophone literature and culture, the adaptors might make a point that is subtly critical of the West - that in the 'Mona Lisa' of Anglophone literature, there is nothing to be found but corruption, murder, incest and deception, leading to death and madness. Surely, at the same time that these plays gain kudos from the high-brow prestige of Shakespeare's *Hamlet*, they nevertheless, paradoxically, show their readers and audiences that the values exposed in Shakespeare's play are values that do not reflect well on the West – values that the hypocritical West is always alleging are endemic in the non-Western countries where these plays are set.

The adaptations depict globalisation's central dynamic, which involves a twofold process: the particularization of Shakespeare's *Hamlet* and the universalisation of particular situations (for example, issues particularly related to the Arab countries). However, in

cultural hybridity, one should not forget about global power relations. As Pieterse observes, "hybridity raises the question of the *terms* of mixture, the conditions of mixing and melange" (1995: 57). Storey argues that the key factor in globalisation as hybridity is that, "territorial cultures are being gradually overshadowed by translocal cultures" (2003:118). However, since the adaptors have an active role in the adaptation process, they do not allow the cultural Other to overshadow their own culture, as we have seen in the case of the adaptations of *Hamlet*.

Historically, cultures have been always *ad hoc* mixtures. In terms of cultural products, "the boundaries of the East and the West have become highly blurred" (Turner, 2010: 49). However, that does not mean loss of one's identity. Contemporary accelerated globalisation means "the hybridisation of hybrid cultures" (Pieterse, 1995: 64). It is important to bear in mind that, in postcolonial and cultural studies, for most scholars, "hybridity represents a crucial emancipatory tool releasing the representations of identity as well as culture from the assumptions of purity and supremacy that fuel colonialist, nationalist, and essentialist discourses" (Acheraiou, 2011: 5-6).[83] Thus it can be argued that 'hybridity theory' is able to operate as a new form of utopianism; one that can be mainly utilised to assess the cultural encounters and processes of transnational dialogues effectively, and these dialogues are most clearly visible through adaptation. In a similar vein, globalisation appeals "to advocates of hybridity [...] because it seems to harmonize the universal and the particular and, in the process, it seems to open up to a multiplicity of cultural relationships unheard of" (Gikandi, 2001: 629) in the age of decentred empire. As discussed before, the developments in communication technology not only changed our understanding of time and space, but also exposed globalisation's empire as decentred and boundless, as Schirato expresses, "Empire

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[83] "A key feature of contemporary theoretical debates is a marked propensity to assess cultural encounters primarily by means of the metaphors of the in-between or third space, utilized as substitutes for the contested centre-periphery paradigm. Bhabha argues in this respect that cultural identity always emerges in the contradictory and ambivalent space, which unsettles all claims to cultural purity" (Acheraiou, 2011: 6).

relies neither on the fixed boundaries nor on centres of power" (2003: 33). The adaptations of *Hamlet* establish a centreless web/empire, where there is no one system of domination, or hierarchy. Globalisation has interiorised cultural difference as part of its very constitution (Litvin refers to this as 'a global kaleidoscope').[84]

I have to agree with commentators who, drawing on this notion of hybridisation, suggest that, "the networking of the globe does not necessarily lead to the extinction of local culture and local forms" (Schirato, 2003**:** 157). Here the adaptations of *Hamlet* restore local languages, and regenerate the traditional customs and forms of cultural production. As Pieterse proposes, it is through hybridity that "globalisation works against 'homogenization, standardization, cultural imperialism, Westernization, Americanization'" (qtd. in Gupta, 2009: 110). However, the resulting expressions of cultural 'hybridity' cannot be reduced to clear-cut manifestations of 'sameness' or 'difference' (Steger, 2009: 75, 77). Through adaptation, local cultures have been particularly adept at, "transforming hegemonic cultural forms for their own purposes" (Schirato, 2003: 11). The proliferation of local adaptations of *Hamlet* offers the opportunity for the expression of difference. As Michael Featherstone observes:

> Rather than the emergence of a unified global culture, there is a strong tendency for the process of globalisation to provide a stage for global differences [which] not only open up a 'world showcase of cultures' in which the examples of the distant exotic are brought directly into the home, but to provide a field for a more discordant clashing of cultures. While cultural integration processes are taking place on a global level the situation is becoming increasingly pluralistic. (1995: 13)

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[84] cf. Arif Dirlik and Michael Hardt and Antonio Negri.

In the world society, there is not only multiplicity, but also diversity; that is, different voices, not just multiple voices which are not necessarily different.

Here, interestingly, cultural borrowing characterises a complex interaction of the global and local in globalisation. Featherstone suggests, "the global and local should not be regarded as dichotomies separated in space and time; rather, it would seem that the processes of globalisation and localization are inextricably bound together in the current phase" (Featherstone, 2000: 103). The local is an 'aspect' of global. In the same respect, Robertson, one of the founders of cultural globalisation theory and research, never tires of emphasising that "globalisation always also involves a process of *localization*" (qtd. in Beck, 2000: 45). For Robertson the dialectical movement between the local and global, or between the particular and the universal, is at the very core of globalisation, captured in the neologism of the 'glocal'. Furthermore, Robertson proposes, "replacing the concept of cultural globalisation with that of 'glocalisation' – through a combination of the words 'global' and 'local' " (qtd. in Beck, 2000: 28). Glocalisation *per se* is highly contradictory, puting global and local together and also in its multiple consequences.[85] The adaptations of *Hamlet* are good examples of glocalisation, as they are targeted appropriately to the particular local markets, such as Iran, Turkey, Russia and Arab countries. The adaptors demonstrate the possibility of reproducing the well known works in a dynamic tension between local and global tastes, narratives, traditions, and necessities. This is "the idea of cultural hybridization, or the blending of foreign and local to make a new form" (Schirato, 2003: 56), called 'glocal'.

Shakespeare's *Hamlet,* through adaptation, takes different forms and makes different impacts, depending on local particularities. For example, Al-Bassam adjusts a new version of

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[85] "A parallel dynamic is at work in Arjun Appadurai's analysis of the disjuncture 'between cultural homogenisation and cultural heterogenisation' that runs through the processes of globalisation" (Gupta, 2009: 2).

Hamlet's soliloquy and also Ophelia's final speech in *The Al-Hamlet Summit,* to local cultural

norms. These are perhaps two perfect example of glocalisation:

> *Enter Hamlet, barefoot*
>
> Peace be upon the grave dwellers.
>
> I am ill, grave dwellers, I am ill,
>
> sick with the lies of the living,
>
> that have spread like shredded pieces of the night,
>
> its end resembling its beginning.
>
> How is the end, grave dwellers, how is it worse than the beginning?
>
> I will pass these forty nights between you,
>
> Your bones will be my books; your skulls will be my lights,
>
> I will hold my tongue amongst you,
>
> And eat from the dreams of the dead. (77)

Here obviously an Islamic context replaces Hamlet's Christian frame of reference. As a

Muslim entering a sacred place such as a mosque, Hamlet enters his father's tomb 'barefoot',

according to the stage direction. He starts his speech as if he begins an Islamic prayer: 'Peace

be upon you O dwellers of the grave, may Allah forgive us and you - you have preceded us to

the grave and we are following in your footsteps'. Before this speech lies Shakespeare's

Hamlet soliloquies, 'To be or not to be', and 'O that this too, too sullied flesh'. Al-Bassam

himself writes on this passage that: "These lines echo the reported words of the Prophet

Muhammad (PBUH) upon his visit to a cemetery, during one of the last nights of his life"

(Al-Bassam, 2006: 87). This is Shakespeare glocalised ('Arabized' and 'Islamicized'),

adapted through a religious and local cultural sensibility.

This religious context is no less important when looking at Iranian adaptations of *Hamlet*. *Hamlet with Season Salad* consists of two acts and each one opens with a half verse from the Quran; in other words, the play is wrapped in the Quranic verse 60 of the chapter *Ya Sin,* translated as: "Did I not ordain for you, O Children of Adam, that you should not worship Shaitan (Satan). Verily, he is a plain enemy to you" (translated by Mohsin Khan). This verse overlaps with the main theme of the story and enjoins the intellectual not to obey and surrender to Satan. In this work, the doleful and defeated intellectual, Damagh, surrenders himself to an aristocratic family, who, as in *Hamlet,* indulge in all manner of evil deeds, such as deceiving, drinking etc. The relevance of the allusion to Satan is left implicit, however, at the end of the play, the grandfather of the family appears in the window while Damagh is hanged. The window is on the seventh floor, and the grandfather is a handsome young man. The grandfather can be identified with Satan. Having sold his soul to Satan, Damagh loses his human identity and his spiritual transformation leads to a physical one as well.

The difference between adaptations is rooted in local particularities; that is, how they compromise between foreign form and local materials. In the Arabic adaptation, Ophelia's final viedo speech is similarly glocalised:

> OPHELIA: Are you recording? Can I start? In the Name of God The
> Bounteous, The Merciful.
> LAERTES: Ophelia!
> CLAUDIUS: She is mad, Laertes.
> OPHELIA: The one who has turned me into a refugee has made a
> bomb of me.
> I have tried to speak the language of women,
> I have tried to forgive, on many nights I severed my tongue

but my silence bleeds from my mouth.

Here I am the animal that the world forgets,

I have tried to speak language of man

but lying no good no change can make to it

of injustice in life

I want people outside to know this

that I will express with my body what is not

able for to express politics and mighty nations

so I go to my God pure in my soul in my dignity I am pure. (78)[86]

Evidently the arrogance of religious authority is aptly placed in Ophelia's madness and her vow of martyrdom. She declares that she has been forced into silence and as her pain finds no verbal expression, from her mouth her 'silence bleeds', biting her tongue. Graham Holderness argues that, "She has been regarded as an 'animal'; that is, deprived of human rights, ignored, neglected and abandoned. She has also tried to speak the language of men, but in her voice this attempt to assume an alien tongue collapses into ungrammatical fragments" (2008: 69). Finally she puts the words aside: 'I will express with my body what is not able for to express politics and mighty nations ...' in the hope that this pure language of action, martyrdom, purifies her condition and resolves her inarticulacy.

Similarly, in *Hamlet, Act Null* the whole idea of mystery and hesitation have been erased in favour of more openly political statement. The Russian adaptation is quite a clear-cut story, in which there is no mystery. As Eleanor Rowe observes, ambiguity was not popular with the Soviet government; rather, literature was considered a political instrument for promoting "clear-cut, state-approved values. Hamlet's mystery, therefore, was not favored

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[86] Here Ophelia's madness takes on "new associations as her face appears in a back-projected image, swathed in a headscarf, and an echo of the Palestinian poet Mahmoud Darwish presses home the parallel between her dispossession (a refugee) and the plight of the Palestinian people" (Holderness, 2008: 69).

during Stalin's reign. Since then the play has been more popular, usually with Hamlet a 'humanist hero', a victim of conflicting ideologies sometimes with a daring existential angst" (1980: 104).

In the adaptations of *Hamlet*, historical and political circumstances decide which facet of Shakespeare's *Hamlet* gain prominence over the others, at a certain time and place. Litvin, then, rightfully argues that, "foreign relations, domestic preoccupations and local cultural predilections make certain versions more readily available or more relevant" (Litvin, 2007: 80). In the process of any distinctive adaptation or appropriation of *Hamlet,* there is a complex tripartite dialogue between a well-known work, a talented adaptor, and the surrounding culture. After that the adaptor forms an idea of the received work and then chooses "whether and how to 'sample' or 'orchestrate' that text [work] for an artistic and/or polemical purpose" (Litvin, 2007: 81).

In the adaptations, because of the active role of the adaptor, the host culture remains dominant, depending on its flexibility, its capacity for change and adaptation and its eclecticism: "it does not invent hierarchies, it uses them, just as it did not invent the market or consumption" (Bayart, 2007: 8). Because a coherent culture, which possesses its domestic spaces, architecture, musical idiom, national mythologies and poetic traditions, yields an integrated cultural form that is, to some extent, idiosyncratic. The idea of 'local Shakespeare' is fleshed out by illustrating, "some actual mechanisms by which local priorities and options intersect with Shakespeare's texts" (Litvin, 2007: 78). The adaptors address the most pressing existential question(s) in their own local cultural context by adapting a work known all over the world: Shakespeare's *Hamlet*. It is not only interest in Shakespeare, but also it is a suitably weighty means through which they can negotiate their own future, shake off their own cramps, revise their own traditions, and expand their own performative styles (See Ania Loomba 1998: 163).

Shakespeare's *Hamlet* has been a 'Trojan Horse' for the adaptors, "a cultural monument that has enabled them to smuggle critical views on their own societies past the authorities and to the greedy ... [readers/]audience" (Holderness, 2008: 62). The adaptors of *Hamlet* encoded their new meanings within Shakespeare's work, in ways that would allow these new meanings to penetrate the various cultural, linguistic and political barriers in the target societies. These naturally include, "echoes of Shakespearean verse and the modern colloquial language of a contemporary-oriented political theatre, but also new layers of poetic language derived from classical Arabic, including the Holy Quran ["HAMLET: From Allah we emerge and to Allah we return" (74)], from contemporary Arabic poetry, and from a 'cross-cultural' poetic sensibility capable of interweaving all these strands and producing from them a new theatrical discourse" (Holderness, 2007: 113).

The adaptations of *Hamlet* link globalisation with enduring, or even increased, cultural diversity. They are multiple and diverse, that is, these voices are actually saying different things from each other.[87] These adapted texts emphasise that Shakespeare's *Hamlet* is often adapted to fit diverse local contexts. The adaptations demonstrate that globalisation does not mean the erasure or removal of local cultures; rather, these local cultures become as important as global culture itself, under the conditions of globality. In fact, these are local cultures which eventually constitute the global culture. They show that their local cultures do not surrender themselves unproblematically to forces of the West; rather they absorb as they valorise their own distinctiveness. However, the reconstitution of locality takes place in due recognition of the fact that local culture also, is not "a timeless structure; it changes, gathering strength by incorporating and indigenizing traditions from far and near in the truest

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[87] "By making distinction between 'multiplicity' – the sheer number of voices – and 'diversity' – whether or not these voices are actually saying anything different from each other (Mosco, 1995: 258)" (qtd. in Hesmondhalgh, 2008: 76).

spirit of cosmopolitanism" (Turner, 2010: 33). Adaptation is an obvious way of achieving this goal.

To sum up, globalisation, clearly, brings changes. Although we should acknowledge the existence of prevailing homogenising tendencies in the globalised world, especially from the West towards the East,[88] the existing cultural diversity on our planet will not fade away. The widespread resistance to globalisation can be built upon, "to help fashion a viable localist alternative" (Michie, 2003: 400).[89] In fact, globalisation gives way to the invention of new forms of cultural expression between the global and the local, in the form of two processes: the globalisation of the local and the localisation of the global. Robertson for example, believes that global cultural flows often redefine and rejuvenate local cultural functions. Thus, local particularities and differences play an important role in creating the unique cultural patterns and resist the Western consumerist forces of sameness, in order not to be completely obliterated.

Globalisation might have been an intended and planned process and phenomenon by the West, through controlling the Media Empires, the World Bank, the IMF, but in the last decades it has apparently gone out of control and transformed into something dynamic, a decentred process whose impact is unpredictable. For instance, in the 'Iraq War' in 2003, the photos of the prisoners being humiliated and harassed by smiling American soldiers were broadcast globally. Richard Schechner suggests that the photos which the Americans made and sent "as postcards to friends, the Abu Ghraib shots say more about the photographers and guards than about the prisoners. Once these photos hit the internet, the American

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[88] There is a belief that the forces of globalisation are centred in the West and global culture is "a continuation of a dynamic influence, control, dissemination and hegemony that operates according to an already initiated structure of power that emerged in the sixteenth century in the great confluence of imperialism, capitalism and modernity" (Childs and Fowler, 2006: 98). This view is quite challengeable.

[89] In other words, the worldwide intensification of cultural, political, and economic interaction makes "the possibility of resistance and opposition just as real as the benign vision of mutual accommodation and tolerance of differences" (Steger, 2009: 70).

'mission'[bringing freedom and democracy] in Iraq took on a whole new, disturbing, and sadistic aspect" (Schechner, 2006: 278-9). This incident further degraded the public opinion regarding the American 'mission' in Iraq. Now, globalisation processes have a blind, unplanned dimension and a relative autonomy from the intentions of specific groups of people or powers. Interestingly, Alan Kirby in his book, *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture*, makes the point that the Abu Ghraib photos were in many ways comparable with the use of Facebook to post Jihadi videos; that is each is using the same kind of global technology for shocking and sadistic purposes (2009: 121-123). Ophelia's video in *The Al-Hamlet Summit* seems to make a similar point.

To conclude, globalisation is not simply the production of a homogenised West, which washes the particular/local away, but is a two-way flow. The process is much more contradictory and complex, involving the flows of both homogenising and heterogenising forces; that is, the meeting and mingling of the 'local' and 'global' in new forms of hybrid cultures, called glocal. Global and local in the glocal culture have obviously mutual impacts upon each other. The creative adaptations of *Hamlet* always find themselves in the context of the host culture, in what already exists; they are incorporated into an indigenous culture. So cultural globalisation always takes place in local contexts.

Lastly, theorists claim that, because "identity and cultural attachment rely on emotional and traditional resonances," (Schirato, 2003: 154-5) there can be no such thing as 'truly global culture'.[90] Held and McGrew write in this respect that, "there is no common global pool of memories; no common global way of thinking; and no 'universal history' in and through which people can unite" (2000: 6). Regarding the difference between humanity and society, Michael Walzer (1994: 8) writes:

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[90] See Tony Schirato and Jen Webb's *Understanding Globalisation*, published in 2003. .

Societies are necessarily particular because they have members and memories, members with memories not only of their own but also of their common life. Humanity, by contrast, has members but no memory, and so it has no history and no culture, no customary practices, no familiar life-ways, no festivals, no shared understanding of social goods. It is human to have such things, but there is no singular human way of having them. At the same time, the members of all the different societies, because they are human, can acknowledge each other's different ways, respond to each other's cries for help, learn from each other, and march (sometimes) in each other's parades. (qtd. in Turner, 2010: 30)

This means that global culture is limited in its capacity "to mobilize identity and affect" (Schirato, 2003**:** 155). However, globalisation brings the people from different cultures and puts them together in a new world.

Globalisation opens up societies and they recognise the potential benefits of global integration and dialogue, which can resolve conflicts, especially between 'the West and the Rest'. Through intercultural interaction, we can build a world culture that as Storey suggests:

[the world culture] is not a monoculture marked only by hierarchical distinctions, rather ... this world culture is a world culture which values plurality, in which diversity and difference exist in horizontal relations, equally valued as legitimate ways of living our relations to nature (including our own human nature) and, perhaps more important, ways of living our relations to each other. We would all become cosmopolitans, citizens of the world. (Storey, 2003:120)

John Tomlinson observes that the first characteristic of cosmopolitanism is, "a keen grasp of a globalised world as one in which 'there are no others' " (1999: 194). The global culture

presents a picture of multiple cultures and ways of life, in which no hierarchies and no culture

is considered as Other.

Adaptations of *Hamlet* in Different Cultural Contexts: Interculturalism

> *We shall not cease from exploration*
> *And the end of all our exploring*
> *Will be to arrive where we started*
> *And know the place for the first time*
>
> T.S. Eliot

Every engagement with a Shakespearian text always entails, in part, a cultural encounter and therefore it is necessarily intercultural, even if it happens in the same culture. Antony Tatlow suggests that, "the past really is another culture, its remoteness disguised by language that can occasionally appear as familiar as we seem to ourselves, whom we understand so imperfectly" (2001: 5). The process of globalisation has encouraged numerous new combinations, which in turn, has led to the intensifications of intercultural relations. It is necessary to understand that in a globalised world, it is through conscious interculturalism (adaptation) that we could properly nurture cultural security. Adopting this stance, Jan A. Scholte suggests that:

> Different communities would encounter each other in global relations with mutual recognition, respect, responsibility and (when tensions rise) restraint. Intercultural reciprocity contrasts fundamentally with the 'us-them' framework of communitarianism, an approach that has tended to denigrate, exclude and suppress 'otherness'. In intercultural cosmopolitanism no civilization would aspire to become the universal model. (2000: 297)

Seen in these terms, the adaptations of *Hamlet* are wonderful gathering places for positive intercultural dialogues.

Interculturalism is a phenomenon which occurs between, or amongst two or more cultures and it seeks an "opening up [of the] new possibility of relationships between cultures that seem to transcend the specificities of history, race, language and time" (Bharucha, 1993: 1). However, people fear the subjugation or even the brutal crushing of one tradition by another, but there is an alternative to exploitation: "the necessary and fruitful exchange among cultures and traditions. For in learning about the other we also deepen our grasp of who we ourselves are: the other is another and a mirror at the same time" (Schechner, 1984: 252). The intercultural adaptations of *Hamlet* exemplify a positive intercultural interaction, which leads to a fruitful cultural exchange amongst the different nations and a better understanding of the other, as each adaptation involves embedding "difference in similarity, to be at once both self and Other" (Hutcheon, 2006: 174).

Cultures are always changing and becoming more hybrid; that is, the mutual influences of the cultures in intercultural borrowings and adaptations from each other always make every culture a conglomerate. Hence, attempting "to fix cultures or stop them from changing, is like trying to end or annihilate history" (Schechner, 1989: 152), which is impossible. In the globalised world, the well-organised communication and information networks make "cultures increasingly less a matter of birth and more a matter of choice" (*ibid*). Intercultural adaptations may emphasise what connects, or is shared, or what separates, or is unique to each culture. Deploying an element from 'the symbol system of another culture' is a very subtle venture, as the borrowing from other cultures is not necessarily an 'enriching' experience.[91] Intercultural adaptation can be emancipating, but "it can also be a continuation of colonialism, a further exploitation of other cultures," (Schechner, 1982: 19)[92]

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[91] See Daryl Chin (1991) on 'The Duplicity of Interculturalism' in *Interculturalism, Postmodernism, Pluralism*.
[92] All cultures are theoretically equal, but since the local cultures once appeared to their own members "as supreme and universal when [they] came into contact with others, the illusion persisted that the others were inferior or superior, dominable or worthy of obedience. This illusion results in wars of conquest, conversion, exploitation, and extermination" (Schechner, 1989: 160).

because some cultures legitimate borrowing or appropriating, by asserting their cultural superiority. As Rustom Bharucha highlights:

> In the best of all possible worlds, interculturalism could be viewed as a "two-way street", based on a mutual reciprocity of needs. But in actuality, where it is the West that extends its dominations to cultural matters, this 'two-way street' could be more accurately described as a 'dead-end.' (1993: 2)

Thus the new phenomenon of adaptation turns the negative aspects of the intercultural exchange into positive ones. In the process of adaptation, the adaptors play a crucial and active role. They consciously choose what to receive and how to reproduce it. There is an abundance of diversity in adapting a work. The adaptations of *Hamlet* demonstrate how the adaptors interpret and transform Shakespeare's *Hamlet* to fit their new cultural contexts. Here an important point is that these works are deeply enmeshed in the given politics of the moment and, pointedly, this provides the possibility of vocalising the previously marginalised agents. For example, Celenk in his adaptation brings the Turkish and Shakespearean characters together. These representatives of Turkish and Anglophone cultures constructively co-operate to achieve their common goal in the play and society:

> POLONIUS: Ophelia... You now walk around here... You [Claudius], your Highness, please come here... Ophelia, take this prayer book too and read it.... So that your loneliness and delving into praying seems more convincing... You know that, don't you?... A few evil deeds always in the cloth of religion can be done/sold easily...
>
> BEKCI: Now I will do you a favour... In the rehearsal they said I should say this 'phrase' as well... It's supposed to convey a message... Some said, audiences won't get it, some said, there is nothing difficult to understand... I

dark satire of Arab political rhetoric' and portrays a country where 'something is rotten'. Although Al-Bassam's work is quite different from classical Arabic theatre, it is undoubtedly part of the powerful, traditional Arabic narratives. In this rewriting, 'the dream of pan-Arab unity' pales. In The *Al-Hamlet Summit* the key line is still Shakespeare's celebrated: 'The time is out of joint', but this time Hamlet is unable 'to set it right', as he is politically impotent and personally lecherous. In this adaptation, the ghost of Hamlet's father is transformed into 'a shadowy network of propaganda'[93] led by Fortinbras, who stands for Israel, as he declares his biblical demand on 'this land' at the end of the play. His jet-fighters leafleting the city, reminding us of the NATO's bombers dropping of leaflets over Basra in Iraq, in 2003. The Arms Dealer hands Hamlet a green leaflet:

> HAMLET: I can't see, give me a light.
>
> *He [Arms Dealer] holds out a lighter.*
>
> HAMLET: *(Reading.)* "Forensic evidence leaked from the postmortem indicates that our great leader was murdered. His cardiac arrest was induced by sodium nitrate injected into his ear via a syringe, an assassination technique commonly used by the secret police under the leadership of his brother and assassin Claudius." ... "Whilst Hamlet, the late King's son, continues to lead the life of the *Murtad*[94] dissolute, gambling and whoring the nation's millions in the playgrounds of Europe." Oh God! "The People's - The people's" ... "Liberation Brigade will avenge this sickening murder and will show no mercy to those who weep and mourn, weep and gnash their teeth *(the Arms Dealer lights the leaflet)* the evil forces of imperialism have found a willing

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[93] See Shirley Dent at: http://www.culturewars.org.uk/2003-01/albassam.htm [Accessed: 08.11.2012].
[94] According to the Islamic Dictionary.Com, a *murtad* is a person who leaves the religion (apostasy) and conspires against it. Available at: http://www.islamic-dictionary.com/index.php?word=murtad [Accessed: 18.03.2012]

agent in the figure of Claudius..."

Arms Dealer withdraws

Jets pass screaming overhead, as hundreds of leaflets fall from the sky.

HAMLET: "Raise your might and God's holy wrath against the horned Satan that soils our earth and the Greater Satan that enslaves our people and the world. We will not rest until God's labours are done. We will not rest until His labours are done." (42-3)

Here the most important point is the emphasis on the evil role of imperialism, which is called 'Greater Satan'. 'Greater Satan' or 'Great Satan', in the Middle East, usually refers to the imperial powers in general and America and England in particular, the very culture that produced *Hamlet* as the zenith of its literature. It challenges the hegemony of the West. People make efforts to save their indigenous cultures; however, they also already become more adjusted to the idea that their local places of living are part of a single social place, called, 'the globe'.

We are naturally fascinated with novelty and curious about the way 'other' people live. In regard to this, the globalisation process has intensified, "the confrontation with and created the potential to understand the 'other' " (Leimgruber, 2004: 193). Peter Brook draws our attention to this fact when he suggests that:

Each human being carries within him/her all the continents, but each only knows one of them. So when a person with one known continent and a mass of dark continents meets someone else whose condition is the same, and they communicate, there is an illumination for each. (qtd. in Schechner *et al,* 1986: 54)

In a similar vein, Carl Jung also implied this intercultural awareness when he states that:

[S]ince there is only one earth and one mankind, East and West cannot rend humanity

into two different halves. Psychic reality still exists in its original oneness, and awaits

man's advance to a level of consciousness where he no longer believes in the one part

and denies the other, but recognises both as constituent elements of one psyche.

(1960: 354)

Thus it would be suggested that intercultural adaptations may serve as, "a catalyst for the

transcendent function," (Harbeck, 2001: np) facilitating individuation; in other words,

"through use of the Other's symbols one can become more fully one's self" (*ibid*). The

adaptations of *Hamlet* move us toward recognising our 'other' which is a possibility of 'self'

that is suppressed because of contextual reasons. Here Shakespeare's *Hamlet* is an external

'Other', which becomes a substitute for, "an unacknowledged internal Other" (*ibid*). In order

to represent the 'Other', "the symbol also must be 'Other'; to be transcendent, it cannot be

merely part and parcel of the user's own world" (*ibid*), therefore, *Hamlet* is not part of the

user's own culture. The adaptors deal with delocation/deterritorialisation of *Hamlet,* in order

to make *Hamlet* serve as, "a reasonable vehicle for the transcendent function, it must be as

free as possible of associations that would tend to divert it into the realm of the merely

already known" (*ibid*) and then, relocation/ reterritorialisation of *Hamlet* to localise it. As

Beck points out, local cultures can, "no longer be justified, shaped and renewed in seclusion

from the rest of the world" (Beck, 2000: 46). Therefore, in order to be renewed and evolve,

cultures need be open to intercultural interactions.

However, in the globalised world, many cultures still resist the encounter with the

'Other', as they fear that the 'Other' may eliminate them. In *AC/TC: Currents of Theatrical*

Exchange, Carl Weber draws attention to the cultural reflection of this fear:

One surprising phenomenon, which may have been effected by the growing
communication network and the 'global village' it fosters, is a proliferation of plays
and performance projects which are grounded in native traditions, deliberately ethnic,
often even stubbornly parochial in content and form. (1991: 35)

The adaptations of *Hamlet* overtly show that we are learning about ourselves, by adapting
other's cultural symbol(s). Thus, having understood this fact, we respect each other because
we see that we are the same in our differences, regardless of belonging to East or West.

Conclusion

Globalisation is an inevitable and desirable process which has the potential to pave a route to stability and mutual understanding in the world. Holderness argues that in the contemporary globalised world, where everything is linked, "The problem is how we should develop those links without conflict and violence; without the supremacy of the West; and without the suppression of alternative cultures and consequent global homogenisation" (2008). We should bear in mind that globalisation *per se* is not "good or bad; its outcomes are largely the result of human decisions that can be debated and changed" (Scholte, 2000: 9). In this process of decision making, adaptation plays a crucial role. This distinctive approach questions Tony Blair's vision of globalisation as, "an universalisation of enlightenment values" (Holderness, 2008: 75). As discussed, the adaptations of *Hamlet* have formed a ground for constructive dialogue between West and East (self and other). In *The Al-Hamlet Summit,* Ophelia avowed that "silence bleeds" (78) and ostensibly, the only way to stop the bleeding is an intercultural dialogue. In the contemporary globalised world, everything is closely linked, either through violence, or through peace. The adaptations of *Hamlet* as new hybrid/glocal cultural forms, demonstrate peaceful interactions between the cultures.

Hamlet travels around the globe at the instantaneous speed of modern telecommunication. The play lives and copes with new situations and helps people to enhance their understanding of themselves and their situation in the new globalised world. Hamlet becomes a strange and 'unfamiliar' narrator, who narrates the issues in the adapted cultural contexts, such as Iran, Turkey and an unknown Arabian country, in his own unique language. These are good example of 'defamiliarisation'. Contemporary culture, unlike traditional indigenous culture, cannot be understood as a continuous historical process; rather, it is conceived "as a phenomenon of transnational formation resulting from the forces of global

stratification" (Harindranath, 2006: 24). Today the local and the global are not two distinct, separate and opposing realities, but they should be perceived "as complexly articulated, mutually constitutive" (Ang, 1996: 153). As Edward Said observes, "all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic" (1993: xxix). The global is always part of the local; the local is what resists the global. This resistance yields creativity to adapt the elements of other cultures into its own indigenous culture.

Thus, the idea that the world is becoming a monoculture is misguided. Cultures are constantly evolving and hybridisation/glocalisation is only a natural process of this evolution in a globalised world. The adaptations of *Hamlet* depict the co-operation of the cultures for the best. Also they portray the role of technological advances in the integration of national cultures into global culture, but without becoming Western. They reconcile the gaps between cultural self and cultural other; between local and global and between modernity and their traditional values. This is an insistence on seeing difference within the global context; that is, to see both the local and the global in a 'glocalised' culture.

Differences of cultures are the source of their beauty. These differences should not be considered conflictual, rather they should be respected. The particularism of societies and cultures distinguishes them from each other. V. S. Naipaul has argued that Western civilisation is not the "universal civilisation" that "fits all men" (qtd. in Lechner and Boli, 2008: 45). Huntington argues that the very notion that "there could be a 'universal civilisation' is a Western idea" (*ibid*), which is directly in contrast with the 'particularism' of the other cultures, as "the values that are most important in the West, are least important worldwide" (*ibid*).[95] Hence, shifting to localisation in globalisation can save the particularities

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[95] It is necessary to mention that a similar idea underpins all the religions and ideologies of the world which claim to be universal. I believe they also threaten the heterogeneity of the globe, as much as the Western idea of

of the cultures while, at same time, it saves their connection to the global world. The adaptations of *Hamlet* in different cultures are good examples of localisation, through which, without restricting the global flow of information, we monitor and adapt it. These adaptations/glocalisations are the alternatives that Jonathan Perraton calls upon the localists to: "Localists of the World Unite – There is an Alternative" (qtd. in Michie, 2003: 401). As cultural synchronisation, they increase variety in cultural experiences and national literature in globalisation. Shakespeare's *Hamlet* has been used both as an emancipatory voice from the so-called neo-colonisation and also to mark the advent of an 'alter-modernity' in the world, to which the combination of globalisation /postmodernism has given birth.

'universal civilisation' does. The only way out of conflict is accepting and respecting the heterogeneity of the globe.

CHAPTER TWO: Adaptations of *Hamlet* in Different Cultural Contexts: Postmodernism and Beyond

Introduction

> *Civilization begins with order, grows with liberty, and dies with chaos.*
>
> Will Durant
>
> | *To be or not to be!* | Shakespeare |
> | *To be is to do!* | Socrates |
> | *To do is to be!* | Sartre |
> | *Do be do be do!* | Sinatra |

As discussed in the previous chapter, globalisation taken by itself and on its own terms does not lend an adequate framework to the study of the phenomenon of *Hamlet* adaptations. In the last decades of the twentith century, the arguments against the 'grand narratives' of globalisation have encouraged an anti-rationalist reaction in the form of postmodernism. Studying the intercultural adaptations and appropriations of *Hamlet* in different cultural contexts therefore intersects with the critical and cultural movement of postmodernism. Postmodern literature, and indeed the postmodern world, is dominated by 'the absence of centre'.[96] Consequently contemporary literature is not homogeneous in its nature. Transforming the elements of one text into another text results in breaking the consistency of the source text, as in Kafka's *Trial* in comparison to Peter Handke's *Trial,* or the Brothers Grimm's *Snow White* in comparison to Donald Barthelme's *Snow White*.[97] This

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[96] "Human shock in the face of the unimaginable, such as pollution, holocaust and the death of the subject, results in a loss of fixed points of reference. Neither the world nor the self any longer possesses unity, coherence and meaning" (Selden *et al,* 2005: 178). They are radically 'decentred'.

[97] Before the postmodern era, most narratives tended to use plots that were consistent and predictable. We could definitely say that at the end of Tolstoy's novel, *Anna Karenina*, Anna would commit suicide, or Sherlock Holmes would never get married, or the wolf would eat Little Red Riding Hood's grandmother. In postmodernism we cannot see that consistency/stability. Also "the postmodern experience is widely held to stem from a profound sense of *ontological uncertainty*, a conception especially explored by Brian McHale in his *Postmodernist Fiction* (1987)" (Selden *et al.*, 2005: 199).

repetition, or to be more exact, adaptation, aims to create new 'revised' meanings. There is

variation in repetition, as different types of repetition allow for what Umberto Eco[98] calls,

"organised differentiations, polycentrism, regulated irregularity" (2005: 204-205). Adaptation

has become the leading genre of contemporary world literature. It repetitively reconstructs

itself and therefore plenty of 'new' adapted texts are created. This multiplicity and diversity

of literary works inevitably not only implies that meaning is variable and polyphonic, but also

indicates the propensity of postmodern culture in pastiching existing cultural works.

Postmodern culture often evokes 'the old' in radically surprising new contexts, which

Charles Jencks refers to as 'the shock of the old'.[99] Thus parody/pastiche,[100] 'two' main forms

of intertextual relations, are the key attributes of postmodern culture, out of which

postmodern works are often generated. We understand the postmodern works' social and

cultural meanings only in the network of the intertextual relations in which they intervene:

postmodernism portrays, 'a decentred universe in which individual literary works are not

isolated creations'.[101] Therefore, intertextuality has become the main focus in the study of

postmodern literature. For theorists such as Umberto Eco and Linda Hutcheon,

postmodernism is defined by its relationship to the past and its intertextuality. Raman Selden

explains that this intertextuality is, "a productive intertextuality which neither simply

repudiates the past nor reproduces it as nostalgia" (2005: 199-200). However, critics

sometimes refer to this as a sign of a lack of originality in postmodernism. Richard Dyer

suggests that, "influenced by the embrace of originality" (2007: 82), parody and pastiche tend

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[98] See also Gilles Deleuze and Paul Patton (2005) *Difference and Repetition.*
[99] Charles Jencks has coined the salutary phrase 'the shock of the old' and explains it in terms of a typically postmodern paradox, namely, that between continuity and discontinuity: "the tradition of the new made such a fetish of discontinuity that now a radical work of quality is likely to have the shock of the old" (Jencks, *What is Post-Modernism*? 1996: 43).
[100] So far, in postmodern literature, parody and pastiche have been mostly used interchangeably as 'parody/pastiche' to describe a literary work, due to the difficulty of making a distinction between them. There are some subtle distinctions between parody and pastiche, which later I discuss in detail.
[101] See http://spacelordsrants.wordpress.com/2010/02/25/postmodernism-and-intertextuality/ [Accessed: 11.11.2012].

to have a negative overtone and for all the acceptance of literary parody/pastiche as a valid and valued practice, they are still seen as "minor and secondary" (Dyer, 2007: 82). Very commonly, they have been seen so far as, at best, 'fun or charming', at worst 'trivial', but as Dyer states; "the assumption in the majority of usages that pastiche is intrinsically trivial or worse is wrong" (2007: 8), and as a matter of fact, they are 'dialogical' and 'suggestive' and have 'originality'. The most significant aspect of them is their 'historicity'. In parody/pastiche the author connects the two worlds; he initiates a dialogue between a work and a world from the past with the present world and, at the same time, revives the two worlds in the mind of the reader. Parody/pastiche breaks down the meaning of 'space and time' and the distinctions between 'reality and fiction', in order to enable us, "to know ourselves affectively as historical beings" (Dyer, 2007: 180); that is, to feel our connection both to the present and the past at the same time. They are rather a knowing form of the practice of imitation, which always holds us inevitably within a cultural perception of the present. It thereby enables us to make sense of the present and experience historical feelings at the same time. Parody and pastiche therefore share the condition of adaptation.

Shakespeare's works, mostly his tragedies, for example *King Lear* and *Hamlet*, have constantly evolved and mutated to fit new times and different places. They achieved universal validity, by focusing on universal themes, such as the absence of will and hesitation in *Hamlet*. Shakespeare's works, at best, exemplify the concept of 'open' text which allows multiple interpretations, in contrast to 'closed' text which shows, 'a strong tendency to encourage a particular interpretation' (qtd. in Chandler, 2002: 255). *Hamlet*'s 'enigmatic' nature reinforces the openness of the text to multiple interpretations. [102] Lev Vygotsky explains that:

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[102] Lev Vygotsky in his book *The Psychology of Art* considers the tragedy of Hamlet as 'an enigma' (1971: 166).

>After his first encounter with the ghost, Hamlet is expected to kill the king – why is he unable to do this? And why does the play reflect nothing but his failure to act? Shakespeare does not explain the reasons for Hamlet's inertia … [some critics] regard *Hamlet* as a tragedy of weakness and the absence of will. (1971: 166-7)

Thus it results in a riddle that critics approach from different angles and readers understand in different ways. *Hamlet* has been the subject of scrutiny and mythologising and it has frequently been adapted and appropriated into and by various cultural contexts, such as: Persian, Turkish, Arabic and Russian.

This chapter examines the same four adaptations, as in the previous chapter: *Hamlet in Colour in Turkish* (Turkish, 2004), *Hamlet, Act Null* (Russian, 2002), *The Al-Hamlet Summit* (Arabic, 2002) and *Hamlet with Season Salad* (Persian, 1988). This chapter exclusively focuses on these four adaptations, because they have the potential to comprehensively answer the research questions of this thesis, which are relevant to the global family of *Hamlets* in a postmodern context. These adaptations are a response to the postmodern condition, and indeed, as drama, they have great potential to expand and deepen our understanding of postmodern culture and art.

It is essential to mention that 'theatre'[103] in general and 'drama' in particular, is marginalised in postmodern literature and not enough critical attention is given to it. This is precisely the drama that lends itself so well to a postmodern frame of analysis and postmodernism's "indeterminacy and playfulness promotes the development of a decidedly political agenda on postmodern drama" (Schmdit, 2005: 23). Therefore, the political aspects of the theatrical adaptations of *Hamlet* are touched on and scrutinised here.

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[103] As Baudrillard points out, "theatre has gone from a dominant art form in early modern Europe to a relatively minor one in a postmodern world where everything is theatricalised" (Fortier, 2002: 179). (cf. Clement Greenberg, Michael Fried or Stanley Cavell).

In this chapter, I examine the global family of *Hamlets* in the light of postmodernism. Having explored postmodernist themes, tendencies and attitudes within the adaptations of *Hamlet* in Turkish, Arabic, Russian and Persian cultural contexts, I align this project to 'altermodernism', one of the rising successors to postmodernism. Therefore, after a brief orientation in postmodernism and its relevance for the study of *Hamlet* adaptations in their different cultural contexts, this chapter presents discussions of Politics, Irony, Metatheatre, Minimalism and Fragmentation; Adaptations of *Hamlet*: Double Coding and Binary Oppositions (such as past/present, surface/depth, high art/popular art, and Parody and Pastiche) and finally Altermodernity. It is important to point out that in the section of 'Double Coding and Binary Oppositions', I devote a subsection to parody/pastiche, in order first to make their controversial definitions and distinctions clear, then to determine whether the adaptations of *Hamlet* in different cultural contexts are parody or pastiche.

Postmodernism

> *I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows that he cannot say to her "I love you madly", because he knows that she knows (and that she knows he knows) that these words have already been written by Barbara Cartland. Still there is a solution. He can say "As Barbara Cartland would put it, I love you madly". At this point, having avoided false innocence, having said clearly it is no longer possible to talk innocently, he will nevertheless say what he wanted to say to the woman: that he loves her in an age of lost innocence.*

Umberto Eco

Postmodernism is still used to refer to contemporary art and literature in which certain modernist characteristics are taken to 'an extreme stage', or which rejects some modernist principles (see Barry, 2009). There would be no postmodernism without modernism; as David Harvey has suggested, there is more continuity than difference in the movement from modernism to postmodernism (1990: 116). The word 'postmodern' paradoxically suggests, 'what is after the contemporary'. At first glance, the term seems to indicate a new periodisation, but in reality, this paradox of the time of the postmodern points to the fact that we should not think of the postmodern as 'a term of periodisation' (Bennett and Royle, 2009: 279-88). Rather, as the prefix 'post' indicates, it means that one thing is succeeding another, under the former's effects or influence. Hutcheon in *A Poetics of Postmodernism* explains that postmodernism is "typically contradictory" (1998: 18), that is, simultaneously both 'dependent and independent' from modernism. This reveals the natural propensity of postmodernism, because it is "perceived in terms of both continuity and discontinuity" (1998: 149) to the previous tendency. Postmodernism involves; "not only a continuation, sometimes

carried to an extreme, of the countertraditional experiments of modernism, but also diverse attempts to break away from modernist forms which had, inevitably, become in their turn conventional" (Abrams and Harpham, 2009: 203). This break is to, "overthrow the elitism of modernist 'high art' by recourse to the models of 'mass culture' in film, television, newspaper cartoons, and popular music" (*ibid*). Therefore, before proceeding, I should begin by briefly exploring/understanding postmodernism's relationship to modernism.

Postmodernism in many accounts, has a celebratory attitude towards the modern world. Mark Fortier suggests that modernism was "the pattern of social and cultural responses to life in the modern world, to modernity" (2002: 174).[104] In literature, there was; 'a rejection of traditional realism, such as chronological plots, continuous narratives relayed by omniscient narrators and 'closed endings', in favour of experimental forms of various kinds' (Barry, 2009: 81-2). Some of the important features of literary modernism are:

> '[A] new emphasis on impressionism and subjectivity', that is on 'how' we see rather
> than 'what' we see, a movement away from the apparent objectivity provided by such
> features as omniscient external narration, fixed narrative points of view and clear-cut
> moral positions, a blurring of the distinctions between genres, a new liking for
> fragmented forms, discontinuous narrative, a random-seeming collage of disparate
> materials and finally a tendency towards 'reflexivity'. (Barry, 2002: 82)[105]

These shifts result in producing a literature which is devoted to innovation and experimentation, where we can trace its continuation into postmodern literature.

The history of postmodernism's advent is subject to dispute. Some theorists such as Ihab Hassan believe that postmodernism is not associated with any specific era. He argues

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[104] Films, photography, jazz and modern dance emerge in art in modernism.
[105] Jan Nederveen Pieterse suggests that " 'reflexivity' and 'play' offer a useful means by which to approach the complexities of global culture in practical terms. He defines 'reflexivity' as a means of 'questioning one's own position" (1995: 11).

that, "sometimes even the older authors are more postmodernist than [the] younger authors" (1988: 150). However, Hassan has traced the term postmodernism back to Pedrico de Onis's use of the term postmodernism in his *Antologia de la Poesia Espanola e Hispanoamerica*, but the term only enters Anglo – American critical discourse in the 1950s and only in a significant way in the 1960s.[106] Peter Barry claims that postmodernism in "its current sense and vogue can be said to have begun with Lyotard's The *Postmodern Condition: A Report on Knowledge* (1979)" (2002: 86). Peter Brooker identifies that:

> Arnold Toynbee detected its beginnings in the 1870s, Charles Olson and Irvin Howe, though they mean different things by it, saw it as emerging in the 1950s; Fredric Jameson, in one account, 'in the late 1940s and early 1950s', in other, around 'the end of the 1950s or the early1960s'; Charles Jencks's as beginning on 15 July 1972 at 3.32 p.m. For others, post modernism is a phenomenon of the eighties. (1992: 4-5)

Postmodernism, like its history, and since its inception, has been one of the most controversial and challenged of cultural theories, as Nick Kaye remarks on the difficulties with; "any categorical definition of what the 'postmodern' actually is" (qtd in Fortier, 2002: 173). Postmodernism's natural attributes do not let it be defined as stable and fixed, as Andreas Huyssen claims that: "The amorphous and politically volatile nature of postmodernism makes the phenomenon remarkably elusive and the definition of its boundaries exceedingly difficult, if *per se* impossible. Furthermore, one critic's postmodernism is another critic's modernism" (1988: 58). In the same vein, Hassan also points out this same indeterminacy:

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[106] Wolfgang Welsch even traces uses of the term post-modern back to the 1870s in his *Unsere Postmoderne Moderne*, to John Watkins Chapman's post-1870 use of the term post-modernism, as described by Dick Higgins in his essay *The Post-Cognitive Era: Looking for the Sense in it All* (1976).

Postmodernism suffers from certain semantic instability. There is no clear consensus about its meaning [that] exists among scholars… Thus some critics mean by postmodernism what others call avant-gardism or even neo avant-gardism, while still others would call the same phenomenon simply modernism. (1988: 149)

Considering the undefinablity of postmodernism, theorists, rather than trying to explain it in terms of, "a fixed philosophical position or as a kind of knowledge, [they] instead present a 'postmodern vocabulary' in order to suggest its mobile, fragmented and paradoxical nature" (Bennett and Royle, 2009: 279). As Hassan suggests, the postmodern may be summarised by: "a list of words prefixed by 'de-' and 'di-': Deconstruction, decentring, dissemination, dispersal, displacement, difference, discontinuity, demystification, delegitimation, disappearance" (qtd. in Bennett and Royle, 2009: 287). Theorists such as Hutcheon and Brian McHale suggested a 'poetics' for postmodernism. Hutcheon states that: "I see it as an on-going cultural process or activity, and I think that what we need, more than a fixed and fixing definition, is a poetics, an open, ever-changing theoretical structure by which to order both our cultural knowledge and our critical procedures" (1991: 14). Indeed, postmodernism resists the totalising gesture of a metalanguage and welcomes a thinking of itself in terms of multiplicity. [107]

Attempts to define postmodernism have largely been fruitless; though the most commonly-held and widely-taught versions of it foreground Jean-Francois Lyotard's remarks about its discrediting of 'metanarratives'. Thus it is quite logical that postmodernism resists definition and refuses to become a new 'metanarrative' which, in the vein of Marxism and Christianity, declares itself universally valid. Indeed, the inability to fix a definition of postmodernism highlights its vantage point over other cultural theories, namely, that there are

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[107] This refers to the failure of the attempt to describe it as, "a set of coherent explanatory theories" (Bennett and Royle, 2009: 279).

as many postmodernisms as there are theorists. In this sense, the adaptations of *Hamlet* that I have analysed here can be read as postmodern texts: they are a series of 'mini-narratives' which are always aware of their provisional nature and their local rather than universal validity. Thus various adaptations of *Hamlet,* thanks to the 'local' alternatives they offer to Shakespeare's celebrated work, put its apparent 'universality' to the test. These 'little narratives' are not only non-totalising, but fragmentary as well. They are plural, local and contingent. The adapted *Hamlets* challenge the concept of 'logo-centric'; that is, "the authority of the word, the possibility of final meanings or of being in the presence of pure 'sense'" (Bennett and Royle, 2009: 287) and therefore they show that no-one can say the last word. They also challenge the idea of 'ethnocentric'; that is, the authority of one ethnic identity or culture, Islamic, Western or European and highlight the ideas of diversity, alterity, otherness and a multiplicity and dispersal of centres, origins, presences.

Adaptations of *Hamlet* in Different Cultural Contexts: Politics, Irony, Metatheatre, Minimalism and Fragmentation

This section groups together the discussion of politics, irony, metatheatre, minimalism and fragmentation. Putting these ideas together will help me tackle the question of the relationship between politics and irony more clearly. Shakespeare's *Hamlet* has always encouraged adaptors to make 'political analogies' with the current situations in their own countries; therefore, the adaptations of *Hamlet* in different cultural contexts have coded 'political' meanings. These political adaptations echo Heiner Muller's idea that, "it is impossible to keep politics out of postmodernism" (1979: 58). The authors of adaptations of *Hamlet* in different cultures seem to diagnose political problems in their own societies, and to address these problems through adapting Shakespeare's *Hamlet,* as a fitting story for these situations. The adaptations empty the (political) values of the source work and replace them with new concepts fitting the current traumas in their own society.

Therefore, these adaptations strongly challenge one of the main views in postmodernism, that is, that postmodern works cannot be 'political'. Roland Barthes claims that; "it is impossible to represent the political, for it resists all mimetic copying. Rather, he said, where politics begins is where imitation ceases" (1977: 154). According to Jameson and Terry Eagleton, "postmodernism is [also] characterised precisely by its disinterest in politics, by its blank pastiche, and ultimately by its complicity with doxa and stereotype" (Kantaris, 1997: np). For Eagleton as well, postmodernism does not even "in any way transcend the politico-aesthetic debates of modernism and the avant-garde, but is seen rather as a collapse into an endless miming of the earlier debates now emptied of any political content" (*ibid*). However, the postmodern adaptations of *Hamlet* indicate that postmodern works are overtly 'political' and they are not a series of an endless miming of Shakespeare's *Hamlet*, nor are they emptied of any political content.

The 'theatrical' adaptations of *Hamlet* in different cultural contexts are produced by authors who live in the political and social world of their time. Thus, one can gain a deeper understanding of their works by taking these contexts into account. Here I provide a quick review of the four *Hamlet* adapted dramas which I study in this chapter with exceptional emphasis on the 'locality' and 'politicality' of these texts, which belong to Turkish, Arabic, Russian, and Persian cultures respectively.

The Turkish adaptations of *Hamlet,* in general, exhibit the so called 'ideology of opposition;' that is, modernisation/ secularism against conservative/ religious movements. Arslan argues that the adaptations of *Hamlet* in Turkey are, "strongly influenced by changing contemporary socio-political and cultural environments" (2008: 158). Meanwhile Semih Celenk's *Hamlet in Colour in Turkish* (2004), adapts *Hamlet* into a picture of modern Turkey's 'politics'. Celenk indigenises a Western element in to the 'Turkish current political context', is a good example. Arslan suggests that:

> Claudius is presented as a bureaucrat, with a green cardigan and an almond-shaped moustache, while Gertrude wears a headscarf. The identification of the Danish court with the AKP[108] government is strengthened in the use of the AKP leader Erdogan's slogan 'this song will never end' as a password by the soldiers, and by Claudius's emphasis on Allah's might and forgiveness. He also offers traditional, non-alcoholic beverages, which clearly has religious connotations. Later on in the play, when Hamlet criticizes the situation in Denmark, his speech is reminiscent of Turkey's opposition party leader, Deniz Baykal; the guard [Bekci] even identifies Elsinore as similar to 'Angara'; and to complete the parallel Laertes is identified as a Turkish ultranationalist. (2008: 163-4)

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[108] Justice and Development Party (Turkish: *Adalet ve Kalkınma Partisi*).

In other words, the Islamic traditions are deliberately embedded in this adaptation to put East and West next to each other.

Interestingly, *Hamlet* also occupies an important place in the recent Arab political discourse. Regarding the adaptations of *Hamlet* in Egypt, Syria, Jordan, Iraq and other Arabic countries, Margaret Litvin argues that in the Arab world *Hamlet* is primarily a play about; "power, justice, and what to do when you're in the middle of a political conspiracy" (2009: np),[109] whereas in the West it is not usually understood that way, rather the focus is on Hamlet's 'inwardness and doubt'.[110] Litvin argues that in recent years, the adaptations of *Hamlet* are "about his [Hamlet's] inefficacy, his absorption in words that no one will hear or heed. It becomes a kind of lament for the death of Arab nationalism and the days when the Arab world at least had ideals to aspire to" (2009: np). It is quite noticeable that drama is considered highly capable of conveying 'the political' complexities of the Arab countries.The Syrian philosopher, Professor Sadiq Jalal al-Azm, states that:

> Modern Arabs are truly the Hamlet of the 20th century . . . The tragedy consists of
> unending hesitations, procrastinations, oscillations and waverings between the old and
> the new, between authenticity and contemporaneity, between heritage and renewal,
> between identity and modernity, between religions and secularity. In this way, the
> 21st century can only belong to the conquering Fortinbrases of this world and never to
> the Hamlets hung up on interminably rehearsing that classic — but now totally
> depassé — European *pièce* called *La Querelle des Ancients et des Modernes*. No
> wonder, then, to quote Shakespeare's most famous drama, that 'the times seem out of

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[109] Litvin explains that imagine "your uncle has stolen the election and defrauded you of the crown, you're surrounded by villains and spies, there's a reign of terror, and the king cuts off the heads of everyone he dislikes" (2009:)

[110] However, in the early Arabic adaptations of *Hamlet,* Hamlet courted Ophelia in the language of Arab love poetry, he did not take revenge. Later Hamlet is identified with the Arab intellectual who is commonly portrayed as impotent when it comes to responding positively to the miserable conditions of his country and afterwards Hamlet is a nationalist revolutionary fighter for justice who is brutally martyred by the oppressive Claudius regime. See Margaret Litvin 2011.

joint' for the Arabs and 'something looks rotten in their state.' No wonder as well if they keep wondering, like the fabled Prince of Denmark himself and with as much tragic intensity, 'whether they are the authors of their woes or there is a divinity that shapes their ends'. (2000: 11)

The latest Arabic adaptation, Al-Bassam's *The Al-Hamlet Summit* (2002) is a postmodern work in its fragmentation, complex irony, overlapping of cultural quotations and mixing of traditional and current cultural images. It sheds light on 'the current political situations' within the Arab cultural context. Hamlet becomes a freedom fighter and Ophelia, a suicidal martyr. Claudius is a dictator, who exploits so-called 'democratic' slogans to suppress the rising tide of Islamic extremism. He pathetically prays to the petro-dollars. Fortinbras challenges this unknown state from without. Al-Bassam's adaptation modernises Shakespeare's *Hamlet*, in order to address the urgent issues of the present in the Middle East. This drama connects 'the past' to 'the present' and sensibly depicts 'the political situation' in the present Arab countries.

In Al-Bassam's 'politically' loaded rewriting, "Hamlet's problem mirrors a problem facing the Arab world: to exist or dissolve, to awaken politically or to slumber while history passes by" (Litvin, 2009: np). It is written to break down Shakespeare's broader themes to a local one, in order to illuminate the current disputes between the West and Arab countries. In other words, this local mini-narrative provides a deeper understanding of the Arab world, and how the West's fate and the fate of the Arabs are inextricably connected to each other in the contemporary globalised world. The play brings together the problem of 'westernised secularism' and 'Islamic fundamentalism', also the commercial and political manipulation of the Arab states by the external force, the West. This point is quite obvious in the various encounters and disputes between Laertes and Hamlet, who, during his stay in England, becomes an Islamic fundamentalist and returns proclaiming that, "The time for pen has

passed and we enter the era of [the] sword" (82). Laertes and Hamlet have very different approaches to the crisis in the country. At one point, Hamlet and Laertes exchange their views on the source of the problems in the country:

> HAMLET: The enemy on the border is the illusion they feed you, the illusion they want you to believe.
>
> LAERTES: People are dying every day, I see them, I see the bombs that kill them, I see the soldiers that fire them, I hear the politicians that direct them, it's not an illusion.
>
> HAMLET: The real enemy is here, in the palace, amongst us.
>
> LAERTES: There will be no nation to fight over unless we defeat Fortinbras.
>
> HAMLET: We'll have no nation to lose unless we destroy the rot that devours it from within.
>
> LAERTES: Hamlet, May God go with you. I'm leaving you this. (Places gun on the table). (58)

Here we see that again Laertes sees the external conflict or enemy, Fortinbras, as the main issue, whereas Hamlet focuses on the internal problem, Claudius. However, though here seemingly they are talking about two different options, in reality both of these arguments are the same, because both Fortinbras, who claims the land as his biblical birthright (cf. Israel) and the King, who is the puppet of the West, are on the same side of this history. Also in the play, Hamlet and Laertes have a different view on Claudius, which represent the two main views of the people in the region towards the problems and their poverty:

> HAMLET: Who is Claudius?
>
> LAERTES: You don't get it, do you?
>
> HAMLET: Who is he?

LAERTES: Our supreme and sovereign leader.

HAMLET: Fine. I know where you stand.

LAERTES: Forcing internal division is political suicide, it's the strategy of an angry child.

HAMLET: He is a murderer.

LAERTES: So are all leaders.

HAMLET: He killed my father.

LAERTES: Fortinbras wrote that line, it's enemy propaganda and you know it.

HAMLET: I'll prove it!

LAERTES: Well, let me know. (56)

The author brings these two main views together in this postmodern work without giving the upper hand to either of them. Here we see how one view considers the king as the problem in that society, whereas the other view ascribes the problem to the outside powers. The latter one even considers the brutality of the king as a natural fact that should be accepted without questioning it. There is undecidability between these two views. However, both Hamlet and Laertes rather prefer a practical solution to the problem: to fight. For instance, when Laertes bids Ophelia farewell to leave to the mountains, she asks him to opt instead for a diplomatic solution, but he says:

LAERTES: I cannot do diplomacy; we sit and talk like drunkards, waiting for others to solve our problems.

OPHELIA: Wait just a few days, things will settle.

LAERTES: Nothing will settle Fortinbras but a bullet in his head... (40)

In this extract we see that Laertes does not accept diplomacy and dialogue to solve the problem, rather he chooses to kill. He believes they should rely on their own 'local' power and people, rather than outsiders. He tries to give a 'voice' to unvoiced people, however it is a voice that speaks through violence. This work, entailing the political rhetoric of modern Arab states, presents concerns that affect peoples throughout the region, from the Atlantic to the Persian Gulf.

Likewise, in the Russian adaptations of *Hamlet,* the adaptors are in search of different forms to escape from the horrors of 'the political reality' of the present. In this regard, Litvin points out that:

> *Hamlet* in the Russia of the late 1960s and 70s, where the individual's struggle for autonomy was understood in relation to the political demands of a totalitarian state. In this context Nietzsche's quarrel with Coleridge (does Hamlet think "too much" or "too well"?) hardly mattered. The emphasis was not on "thinking too precisely" but on "th' oppressor's wrong ... the law's delay, the insolence of office, and the scorn/that patient merit of th' unworthy takes." Hamlet's dilemma was not individual but social and political: how to preserve dignity and human decency in his relationships against a background of surveillance, humiliation, and lies. (Litvin, 2011: xi-xii)

One of the most striking adaptations of *Hamlet* in the Russian cultural context is Lyudmila S. Petrushevskaya's *Hamlet, Act Null* (2002) which is a postmodern political tragicomedy. The hypothetical events, which had taken place before the exposition of Shakespeare's tragedy, form the basis of the play and also motivated the following events in the play. The leading characters in Petrushevskaya's play are 'shrimps', soldiers, Zorge, Pelshe and Kusinen – they are the executors of Prince Fortinbras's plan. The plot of the Shakespearean tragedy is

modernised through the use of allusive references to the contemporary key names. The characters of the play change their positions, as the marginalised characters come to the front and become the lead characters. The chief motive behind the behaviour of these characters is acquisitiveness (seeking profit), and the idealistic aspect is totally lacking in their characters. There are no heroic or positive characters in the play as a tragicomedy. The image of Hamlet is put on the back burner and is substantially reinvented.

The events in the play evolve because Prince Fortinbras sends his soldiers, under the guise of strolling actors, to spy in Elsinore. A high drama of revenge is turned by the author into 'a miserable political tragicomedy': Prince Fortinbras, a manipulator and a villain, wary of a 'showdown' fight, and Prince Hamlet, a drunkard. The playwright also changes the cause of King Hamlet's death, who is not treacherously killed by Claudius, but dies of indigestion instead. Petrushevskaya's characters speak a vernacular language. A stream of invectives diminishes the high tragic rhetoric of the original text. Heroes have become petty; the bygone grandeur of the high and mighty is lost for good; daily problems have become more important than eternal, philosophic ones and this is where the tragedy of contemporary society lies. The narrative of the play is simple like everyday speech, yet at the same time there is a presence of 'irony' and wisdom, in which everybody can notice some meaning. In Petrushevskaya's stories, one can see two discourses: high, hinting at the existence of some higher powers which decide the destinies of men, and the low, ordinary, mundane one. This is, of course, a classically postmodern juxtaposition. In this adaptation, Fortinbras apparently stands for the higher power, who decides the destiny of the people, especially in the 'political' sphere.

The last local mini-narrative of *Hamlet* adapted dramas, which I discuss in this chapter, is Akbar Radi's *Hamlet with Season Salad* (1988). The Persian adaptations of *Hamlet* are mostly addressing internal political issues, the cultural traumas and the

complexities of modern Iranian society. Radi's work implicates the role of tradition and political complexities in the killing of intellectuals in Iran. Although at first glance, Radi's *Hamlet with Season Salad* is distinct from Radi's other works, in that it exploits black comedy and the devices of absurd theatre, at the same time it shares the character of a failed, doleful, intellectual with his other works. Radi identifies the forties'[111] intellectuals with Hamlet and admits that he was inspired by them in creating the protagonist in *Hamlet with Season Salad*, Professor Damagh Chokh Bakhtiyar. Professor Damagh is a repressed intellectual, trapped in the hands of an authoritarian family (society). The author illustrates the fear and frustration of the intellectual, and the attitudes of the people who seek to dominate him. Interestingly in this work, sometimes even seriousness stimulates laughter.[112] For example, the scene where Damagh and Dr Mush seriously argue about the 'window' is quite comic:

> Dr Mush: Now answer me [abuse]! What is a window!
>
> Damagh: A window?
>
> Dr Mush: Yea, a window! What is a window for?
>
> Damagh: For, for opening, Sire.
>
> Dr Mush: No, [abuse], for closing.
>
> Damagh: Sire, a window… people open the window.
>
> Dr Mush: No [abuse], people close the window.
>
> Damagh: But, if the window is open, the smell disappears.
>
> Dr Mush: No [abuse], if the window is open, the mice come in.
>
> Damagh: mmm… it is the advantage of a window to be open [the point of a window is to open it]. (131)

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[111] According to the Iranian calendar 1340's is equal to the 1960's in the European calendar.

[112] As Gotthold Lessing defines tragicomedy as a fusion of emotions in which, "seriousness stimulates laughter, and pain-pleasure": available at: http://www.uncg.edu/aas/itc/thr100/unit9/part3.html [Accessed: 07.03.2012].

This extract is a prime example of playfulness, which is a meaningless wordplay within this serious situation. Here the postmodernist playfulness has become central, which leads to the unlikely achievement of meaning and order. Damagh, trapped in an inescapable situation, helplessly tries to communicate, but he fails. Radi uses black comedy or black humour to break down the seriousness. The author of *Hamlet with Season Salad* uses the devices of 'Absurdist Theatre' to achieve these dark comic ends. In this work, Damagh is an inept character in a nightmarish modern world and plays out his role in what Eugene Ionesco called; "a 'tragic farce', in which the events are often simultaneously comic, horrifying, and even sometimes absurd" (qtd. in Abrams, 2009: 2). *Hamlet with Season Salad* is a broad comedy, mixed with tragic images (tragicomedy); the main character is caught in a hopeless situation and forced to repeat some meaningless actions; in most of the cases his dialogue is full of nonsense; it has a plot that is a parody of realism (Iranian society).

Also, Damagh's identity as an impotent intellectual fades into 'nothingness' in the course of the story. His identity is highly problematical because he begins to feel that it is bound up with language, and language is beginning to be a major problem:

> DAMAGH: in the eastern corner of the garden, a day in autumn, I was going to the Café Shakespeare. The decayed dossiers, stairs, rainy nights… (136)

There are some occasions that Damagh's words do not make sense; sometimes he himself just keeps silent, and sometimes the authoritarian family force him to keep quiet. These strains of silence in this play, "convey complexities of [modern] language, culture, and consciousness" (Lewis, 2001: 146). The protagonist probably feels overwhelmed by the forces in the society which are beyond his understanding and control and which reduce him to confusion and powerlessness. The above mentioned excerpts can be also explained under the concept of 'language game'. The adapted *Hamlets* involve the collapse of grand

narratives into, "local incommensurable 'language games'[113]and loosen the security provided by a 'grand narrative' of guarantee and absolute validation" (Rice, 2001: 325). *Hamlets* are mainly political and politics is basically conducted through language in the postmodern world.

In postmodernism, the focus is on language and power and postmodernism sees knowledge as the product of power. The postmodern world is centred around power. Power dominates the atmosphere of the plays. For example, in the Persian adaptation, Damagh as an intellectual is constantly "forbidden to think" (35) and cannot see the issues "right" (49). Alijenab Ghonbol wants Damagh in order to "entertain him" (61) in the ceremonies. They always order him that he has no right, rather "power is right" (89), i.e., the aristocratic family. There is no space for the intellectual to put his knowledge into practice. Similarly, in the Arabic adaptation, when Hamlet wants to go back to his studies, Claudius does not let him and Gertrude reasons that, "The University has long been the source of regressive trends amongst us" (35) and describes it as "throbbing beds of lunacy" (*ibid*). In this play there is an evident fear of knowledge and the authorities try to portray it as a source of evil.

These adaptations of *Hamlet* in different cultural contexts are deeply ironic. These Turkish, Arabic, Russian and Persian adaptations can thus be read as postmodern self-reflexive adaptations of *Hamlet*.Their ironic representations underpinned by postmodern literary culture. Hutcheon argues that although "the postmodern has no effective theory of agency that enables a move into political action, it does work to turn its inevitable ideological grounding into a site of de-naturalizing critique" (1989: 3). They are ideologically grounded and cannot avoid involvement with social and political issues and relations. They are inextricably bound up with 'a critique of power' in their societies.

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[113] *Just Gaming* is the title of one of Lyotard's books. 'Language games' is an idea that Lyotard takes from Wittgenstein. In *Philosophical Investigations* - §7 he talks about 'language-games', and in §67 and §179, Wittgenstein compares 'games' to a 'family'.

These plays are ironic re-readings and re-writings of the art of the past; however, at the same time, they have an indisputable connection to the present. They destroy seriousness, unsettle certainties and suspend all final truths, which are necessary in order to transform society. For example in *The Al-Hamlet Summit* , Claudius deconstructs religion as the final truth through addressing a briefcase full of dollars as, 'Oh God: Petro dollars' and asking it to teach him the meaning of life and petro dollars:

> I have no other God than you, I am created in your image, I seek guidance from you the All-Seeing, the All-Knowing Master of Worlds, Prosperity and Order. This for the nation's new satellite TV station, this for God's satellite; this for the epic about my valiant life, this for God's film industry; this for surveillance networks across the capital, this for God's installation people; this for primary, secondary and higher; this for God's curriculums; this for me. This for the leader of the opposition party; this for the Austrian torturer; this for the editor of the national press - or is he dead? This for the MD of Crude Futures: all of Heaven's gifts down to the cracks of their arses and I, the poor, sluttish Arab, forgoing billions to worship you: I am transparent, so transparent my flesh emerges like calves milk- I beg you, Lord, give me the recognition I need and help me calculate what is good.
>
> Is it not charm, is it not consummate charm to slouch on silk cushions and fuck and be fucked by all the flesh dollars can buy? I am a fine apprentice, do I not learn well what you taught me? This for you, oh God.
>
> Help me, Lord, help me - your angelic ministers defame me, they portray me as a murderer, a trafficker of toxins, a strangler of children. Why is this, God? I lie naked before you while they deafen you with abuse. Let me not be disagreeable to you, God, I do not compete with you. How could these packets

of human flesh compete with your infinity? I am your agent, nor am I an ill partner for your gluttony and endless filth.

I do not try to be pure: I have learnt so much filth, I eat filth, I am an artist of filth, I make mounds of human bodies, sacrifices to your glory, I adore the stench of rotting peasants gassed with your technology, I am a descendant of the Prophet, Peace be Upon Him, and you, you are God. Your angelic ministers want to eliminate me, throw me like Lucifer from the lap of your mercy, but who brought me here. Oh God let us not forget, who put me here? In front of your benificence, I am a naked mortal, full of awe: my ugliness is not unbearable, surely it is not? My nose is still as hooked, my eyes as diabolical as when you offered me your Washington virgins and CIA opium. Oh, God, my ugliness does not offend you now, does it?

Your plutonium, your loans, your democratic filth that drips off your ecstatic crowds - I want them all. Oh God; I want your vaseline smiles and I want your pimp-ridden plutocracies; I want your world shafting bank; I want it shafting me now - offer me the shafting hand of redemption - Oh God let us be dirty together, won't you? (70-1)

In this extract, Claudius deconstructs his own religion Islam by addressing the petro dollars as, 'I have no other God than you' and he agrees to serve it sincerely. He confesses that he is guilty, that he eats filth and that he is an artist of filth. He reveals that he is a puppet in the hands of imperialism. He asks for help from his 'god'. He forgot his roots, culture and God, thus, is praying to a 'wrong' god – petro dollars – which is the cause of all the problems in his country. Maybe if he returns to his own identity as a Muslim and prays to his own Allah and seeks guidance in His light, rather than the capitalistic god (the dollar), this might solve all the problems.

Therefore, the adaptations of *Hamlet* break down the normal processes of conveying the meaning, by offering more than one message to be decoded by the reader. In other words, these ironic works can be generally described as ambiguous, "containing at least two messages, one of which is the concealed message of the ironist to an 'initiated' audience, and the other, the more readily perceived but 'ironically meant' message of the code" (Rose, 1993: 87). The adaptors of *Hamlet* used the sourcetext as a 'word-mask', in order to conceal their own intentions for a time. Meantime readers detect the presence of two text-worlds and this conceals the author's 'intended meaning' from immediate reception. The adaptors disfigure the work's pre-text(s) in various ways, so as to guide the readers' re-evaluation or refiguration of it. The readers however, enjoy the recognition of the hidden irony between 'text-world' one and 'text-world' two. In other words, the adaptations are placed between the domination of two worlds: a world of the past and a world of the present. However, the presence of the 'present' time and world is felt stronger than the 'past' time and world.

Adaptations of *Hamlet* deliberately draw attention to the metadramatic,[114] or self-referential quality of postmodern art and overtly expose the frames of both production and interpretation. This subversion, which is referred to as metadrama, frequently involves writers writing about the process of writing: "Many, accepting the inescapability of the system, revel in self-conscious flirtation with prior texts through parodic reframing and rewriting, drawing the reader's eye not to the 'reality' of the world created, but to its artificial constructedness" (Childs and Fowler, 2006: 122). In order to create a metadramatic self-conscious atmosphere, the play simply steps back from reality. The work exists only in the reader's mind, as what he/she interprets it to be.

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[114] Metafiction or metadrama is essentially revealing the fictionality of a fiction or drama, by making it evident to the reader.

Postmodern drama in general and the adaptations of *Hamlet* in particular, fulfil, as Kerstin Schmidt suggests, "a dual function" (2005: 33). They deconstruct Shakespeare's drama in the process of adaptation and produce new dramas which, in turn, create their own meta-discourse. As postmodern dramas, they increasingly reflect upon themselves, their constituents and their particular functions, as Schmidt states: "self-consciousness and self-reflexivity, deconstruction and critical analysis of the dramatic elements, are constitutive for the development of postmodern drama and theatre" (Schmidt, 2005: 35). The self-reflexivity of the adaptations of *Hamlet* also refers to the narcissistic aspect of postmodern drama. Richard Schechner observed that narcissism does mean:

> To see 'I' at the center of the world is a modern feeling. For the self to see itself and become involved with that reflection, or doubling as if it were another, is a postmodern experience. To become conscious of this doubling - to posit a third self aware of the mutuality of the other two selves, this intense 'reflexivity is postmodern'. (1979: 13)

According to Hutcheon, metafiction/metadrama is today recognised as, "a manifestation of postmodernism" (1984: xiii). In this sense, Shakespeare's *Hamlet* has always been postmodern. What metafiction sets out to do: "is simultaneously to create a fiction and to make a statement about the creation of that fiction" (Waugh, 1984/2003: 6). Metadrama is self-reflexive because "it calls our attention to the way it has come into existence and to its own constructed nature. As a consequence, it makes us reflect on writing in general" (Bertens, 2001: 141). It is often employed for several purposes, such as 'to undermine the authority of the author, for unexpected narrative shifts, to advance a story in a unique way, for emotional distance, or to comment on the act of storytelling'.[115]

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[115] See http://www.ministrytopostmoderns.com/explained/literature/243-literature-and-postmodernism.html [Accessed: 20.03.2012]

Shakespeare's *Hamlet*, as Hutcheon puts into words, is a 'historiographic metadrama' in which an actual historical event and figure is fictionalised.[116] The adaptations step back from reality and utter fictionality, to create their own self-conscious atmosphere. The adaptations of *Hamlet* engage with reality in a contradictory way, to overthrow its illusion with their self-conscious narration. Somewhere between reality and fictionality, adaptations are 'double-sided' or 'double-coded', for instance, in the Turkish adaptation, at the end of scene 5, Hamlet meets the ghost. When the ghost leaves the scene, Hamlet speaks about his love for his country and his friends. Bekci compares these sayings with the CHP[117] Party's leader in Turkey:

BEKCI: ...you spoke similar to Deniz Baykal... (12)

In the following part of the play, one of the characters, Bekci, protests to the playwright because of his wrong choice of character to say this sentence:

POLONIUS: A few evil deeds always in the cloth of religion can be done/sold easily...

BEKCI: Now I will do you a favour... In the rehearsal they said I should say this 'phrase' as well... It's supposed to convey a message... Some said, audiences won't get it, some said, there is nothing difficult to understand... I tell you what, if you don't want to understand, that's your choice... Hey you [Polonius], say that [phrase] once more so that people understand it...

BEKCI: If it were up to me, I would have got someone else to say this [phrase], anyway.. (21)

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[116] See *Narrative and Dramatic Sources of Shakespeare* ed. Geoffrey Bullough: Shakespeare could have borrowed the story of *Hamlet* from several possible sources, including *Historiae Danicae* by Saxo Grammaticus and *The Hystorie of Hamblet* by Titus Livius " (1973: 3-193). See also Andrew Murphy's *A Concise Companion to Shakespeare and the Text* (2010).

[117] *Cumhuriyet Halk Partisi* (The Republican People's Party).

This is another metadramatic moment of the play. Also the play comes to the end with the words of Bekci: "so it's me who should say the last words, as usual ... If you ask for help, a lot of people come to help … in order to not ask for help you must wait up to the time of need to ask for help. Good night ... [Literally: Allah bestows you comfort...]" (52).

Also in *Hamlet with Season Salad* , a metadramatic incident takes place; that is, in that they refer to the play itself and acknowledge the theatrical situation:

> Dr MUSH: This incident was not foreseen in the play.
>
> OSTAD: We should negotiate with the author.
>
> SARVNAZ: Mr. Radi is trapped in a traffic jam; I do not think he will show up very soon.
>
> Dr MUSH: I think that until the author arrives, we shall set a mousetrap. (128-9)

Here the characters accept their own fictionality and confess that their fate is in the hand of the author. However, at the same time they try to control the situation and suggest 'mousetrap' as a solution to the problem.

Another postmodern aspect of these adaptations of *Hamlet* is their minimalist approach, as they represent only the most basic and necessary aspects using minimum words, and avoiding meaningless and minute details. These works follow a postmodern aesthetic which disdains: "the modernist asceticism as elitist and cheerfully mixes, in the same building, bits and pieces from different architectural periods" (Barry, 2002: 85). A general context of present/past is provided and then the story is shaped by the readers' imaginations. In other words, "what signifies is not the 'facts' but how the 'facts' are interpreted, how they are articulated to make meaning in the present" (Storey, 2003: 83). The meaning of the

adaptations is not fixed in the past; rather, it is always articulated, rehearsed, and elaborated in the context of the present.

The adaptations of *Hamlet* are also good examples of fragmentation/ dissemination, which is another feature of postmodern works. Postmodern fragmentation is, "without origins, it is dissemination without any assurance of a centre or destination" (Bennett and Royle, 2009: 282). Dissemination involves, "a sense of scattering (as in a scattering of seeds or 'semes'), a scattering of origins and ends, of identity, centre and presence" (*ibid*). Shakespeare's *Hamlet* has been disseminated into different cultural contexts and, at the same time, they are fragmented in different ways. For instance, *The Al-Hamlet Summit,* which is divided into five sections and the names used for each of them are one of the five daily prayer times in Islam: *Alfajr* (the morning), *Alzohr* (the noon), *Alasr* (the evening), *Almaghreb* (the sunset) and *Alesha* (the night). These names are not precise indicators of time, rather they are descriptions of the mood. In this play, time is deconstructed and fragmented. In the Turkish adaptation, the narration is interrupted and fragmented; there is no classic unity: [118]

> BEKCI: Stop, stop.., now you will perform the act and the
>
> audience would not understand what happened,
>
> before anything else I must give an explanation...
>
> Our mad guy, Hamlet, he fell in love with Ophelia ... (8)

The reader's/spectator's mind makes meaning out of the available information and fragments, and forms his/her own story. The work, therefore, in a sense exists only in the reader's/spectator's mind, depending on what and how he/she interprets. Thus participation of the reader/spectator is absolutely essential, as it is the process of the deconstruction and reconstruction of the available bits of information.

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[118] Events (plots) normally take place in a coherent sequence in classic literature.

The adaptations of *Hamlet* are strongly fragmentary, since short monologues have been given to the different voices and none of them is allowed to dominate. This refers to the fact that no one unifying voice has the potential to speak for a postmodern society. In this way, the adaptations escape the master-narratives discussed by Lyotard (decentred), and at the same time, make attempts to reflect the complexity of society. In such a society, collage and montage are two 'non-hierarchical way[s] of incorporating diverse fragments within the work of art, without subsuming them to any totalizing aesthetic order'.[119] In addition, I should point out that the powerlessness of human beings in contact with a blind technology, and dominated by commercial pressures, increases fragmentation in a postmodern society.

The notions of totality and fragment are criticised in postmodernism. This fundamentally questions the notion of 'originality' and correspondingly brings a new emphasis on intertextuality: parody and pastiche. The traditional aesthetics of 'beauty' and 'originality/uniqueness' are rejected in postmodernism. In the contemporary world, art has very little to do with aesthetic responses, rather it involves intellectual responses. Ingeborg Hoesterey suggests that: "something qualifies today as a work of art when it can make a meaningful contribution to social and artistic conversations" (2001: X). However, Eagleton points out that, postmodernism's aesthetics is: "a dark parody [or pastiche] of anti-representationalism", that is:

> If art no longer reflects, it is not because it seeks to change the world rather than mimic it, but because there is in truth nothing there to be reflected, no reality which is not itself already image, spectacle, simulacrum, gratuitous fiction. To say that social reality is pervasively commodified, is to say that it is already always 'aesthetic'—textured, packaged, fetishized, libidinalized; and for art to reflect reality is then for it

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[119] See Geoffrey Kantaris *Avant-garde / Modernism / Postmodernism* (1997) at: http://people.ds.cam.ac.uk/egk10/notes/postmodernism.htm [Accessed: 12.11.2012].

to do no more than mirror itself, in a cryptic self-referentiality, which is indeed one of the inmost structures of the commodity fetish. (1985: 133)

Although originality is seen as "a kind of ideological fetish, rather than the overriding criterion in aesthetic judgements" (Bennett and Royle, 2009: 282), the adaptations of *Hamlet* are original in their own way. They are not simply and totally some aesthetic reflections of already aestheticized images and they are not entirely complicit with the thrust of commodification. These dramas are the intellectual responses to different real situations in different societies.

Postmodern drama does not defy its heritage, but rather treats heritage as an "immediately available and reusable memory bank" (Schmidt, 2005: 9). Drama, *per se*, is a text which was created to be a self-contained unit, organic in structure and meaning. Transformation, a key aspect of postmodern drama, is postmodern drama's answer to "the questions of postmodernism and a major technique in the development of a postmodern language for the stage" (*ibid*). In terms of criticism, transformation also expresses the main concern of postmodern drama, in that it defies closure.

The postmodern adaptations of *Hamlet* are rooted in a classic text. By no means do they entail a simple mimetic representation of Shakespeare's *Hamlet*, but rather transform it by subverting its authoritative status through parody/pastiche and other strategies of differentiation and fragmentation. As Kerstin Schmidt points out:

The postmodern drama is inherently intertextual. It does not simply deny its predecessors, nor does it try to eliminate the tradition, but it stores and foregrounds cultural references and draws attention to them by means of decontextualization, separation, and repetition. Postmodern intertextuality incorporates and quotes from a wide range of other texts. (2005: 36)

Such intertextuality requires a considerable knowledge of canonical and non-canonical works of art and literature, as well as historical and social contexts, and, due to the changes made in the process of adaptation and the influence of the cultural contexts, it can be difficult to recognise them in postmodern dramas. For example, in the Arabic adaptation, religious language is closely interwoven with profane language. To understand the actions and reactions of the characters, it is essential to have some knowledge of these languages. The dialogue between Hamlet and Gertrude, when Hamlet decides to kill her, provides a good example of the mixture of the profane and religious speeches in this work:

> HAMLET: God's Sharia allows you to be married to your husband's brother only when there are no other men available to you. Will you learn, woman?
>
> GERTRUDE: I will have you stripped in the streets for this, I will open your stomach with a breadknife.
>
> HAMLET: Rude Gertrude!
>
> GERTRUDE: I will hang your balls from my balcony!
>
> HAMLET: In the time of the Prophet it happened thus, a whore passed from King to pauper, from murderer to thief, until she found the path. Will you learn? Lewd Gertrude! In the tractions of your loins, do you not think on death, woman? Has lust made you mad?
>
> *Covers her eyes and raises his weapon to her womb.*
>
> Remember Allah!
>
> Remember Allah!
>
> Remember Allah!
>
> *Over the loudspeaker: Verse 28, Surra 5 of the Holy Koran:* **"And never say to your father or mother tut, nor hold their names in vain".** *Hamlet, upon*

> *hearing this divine voice, is cowed and amazed. He returns sheepishly to his*
>
> *desk.* (74-5)

The vulgar language of Gertrude is a contrast to Hamlet's religious references. Hamlet does not kill his mother because of his returning to Islamic belief. This extract is a good example of the concept of 'moral scepticism' in postmodern culture. Hamlet was a lecher while he was in the West, and now in his own country again returns to his own traditions and rediscovers himself anew.

In the postmodern era, the annihilation of humane values and the dominance of inconsistency and rapid changes in all of the spheres of man's existence, develops to the point that even morality loses its sense. This is a deep scepticism that binds the desire for certainty and tradition within the tensions of the postmodern condition. In this play there are a few interesting dialogues, which are good examples of the postmodern deconstruction of social morality. The first one is when Gertrude, Claudius and Polonius want to persuade Ophelia to spy on Hamlet:

> OPHELIA: I don't think I can do that.
>
> GERTRUDE: You'll make an excellent liar.
>
> OPHELIA: I'm a really bad liar.
>
> CLAUDIUS: We were all born bad liars, you'll learn. Ask him, "Do you go to
>
> the mosques"
>
> POLONIUS: "Who are your friends, what are they called?"
>
> CLAUDIUS: "What are you reading?"
>
> GERTRUDE: Someone should be with her, she could lie. (49)

Or at another point, when Gertrude wants to know the reason for Hamlet's insanity, an interesting dialogue takes place between them:

GERTRUDE: Hamlet, you are a threat to state security.

HAMLET: Mother, you are a threat to state morality.

GERTRUDE: Is it drugs?

HAMLET: Is it sex?

GERTRUDE: Talk to me, child, are you collaborating with the *mullahs*? [120]

...

GERTRUDE: You are the murderer!

HAMLET: He [Claudius] murdered my father!

GERTRUDE: Your father died of his own failures!

HAMLET: You are with the devil! The power of the *djinn* [121] has eaten your mind.

GERTRUDE: Look at you, panting! Do you find me attractive Hamlet? Is that it, do you find me irresistible? You are sick! (73-74)

Here in these dialogues one cannot see the modesty that most often dominates the dialogues amongst the family members, such as mother and son. In Islam, as in many cultures, the figure of the 'mother' is considered holy and esteemed. These extracts show how morality is rapidly losing its sense and human values are annihilated.

In this adaptation, there is no moral closure to the play. At the end, when Fortinbras enters to restore moral order, the audience discovers from his monologue that Fortinbras has a ravenous appetite for slaughtering innocent people, proving the fact that he cannot be a moral agent: "FORTINBRAS: Faeces, intestines and sweat..." (85-6). Fortinbras is a coloniser, who has 'a biblical claim' on this land. This extract probably implies the fact that, as long as Arab countries are colonised, either directly by Fortinbras, or indirectly by the

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[120] It mainly refers to Iranian, or in general, to Shias' leaders.
[121] It means 'jinn' or 'demon'.

Western puppet kings or governments, in that country, instead of justice, cruelty will rule and the people will suffer from injustice and poverty. The only solution is a people's uprising and taking their own fates in their own hands; that is, giving voice to the unvoiced local people to decide about their own future. This absence of a moral closure can also refer to the fact that all the 'political' leaders are corrupt in a way. Power brings corruption and absolute power brings absolute corruption. It does not matter who is in power.

Adaptations of *Hamlet*: Double Coding and Binary Oppositions

In postmodernism, a general collapse of distinctions occurs between high culture/popular culture, past/present, history/nostalgia, fiction/reality. Susan Sontag suggests that, "the distinction between 'high' and 'low' culture seems less and less meaningful (1966)" (qtd. in Storey, 2003: 130). In this section, I look at the 'double coding' and 'binary oppositions' taken on in the adaptations of *Hamlet*.[122]

Hutcheon in her book *The Politics of Postmodernism,* suggests that, "postmodernism is characterised, rather, by a double-coding, being undecidably both complicitous with and contesting of the cultural dominants within which it operates" (2002: 142). Undecidability entails the impossibility of deciding between two or more challenging readings, such as real/fiction, Islam/secularism and East/West. [123] Postmodernism does not simply repudiate "the possibility of making a decision. Rather, it gives new attention to the value of the undecidable" (Bennett and Royle, 2009: 280). Undecidability in a literary work is rejecting the principle of having only one single final meaning. It haunts; that is as Derrida puts it, there is neither decision, nor any kind of moral or political responsibility that is not haunted by "the experience and experiment of the undecidable" (qtd. in Royle, 2003: 5). For postmodern critics, by contrast, undecidability radically undermines the very principle of unity: these critics celebrate multiplicity, heterogeneity, difference. Undecidability splits the text, disorders it. Therefore, searching for order in the postmodern adaptations of *Hamlet* is absurd and fruitless. Rather, the adaptations' distinctive characteristic lies in their 'nudging' commitment to doubleness, as they manage to undermine and subvert, as much as to install

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[122] "According to Ferdinand de Saussure, the binary opposition is "the means by which the units of language have value or meaning; each unit is defined against what it is not". Essentially, the concept of the binary opposition is engendered by the Western propensity to organise everything into a hierarchical structure" (Fogarty, 2005: np).

[123] "In the postmodern, all absolute values – such as the traditional values of God, Truth, Reason, the Law and so on – becomes site[s] of questioning, of rethinking, of new kinds of affirmation" (Bennett and Royle, 2009: 280).

and reinforce the presuppositions and conventions it seems to challenge. They de-naturalise the central features of our life style to indicate that, "those entities that we unthinkingly experience as 'natural', are in fact 'cultural'" (Hutcheon, 2002: 1-2).

The titles of the adaptations of *Hamlet* overtly signal their connection to Shakespeare's *Hamlet* in a '*a la maniere de'*. These titles indicate the postmodern concern with both 'authenticity and simulation', which in these adaptations are realised structurally as an opposition between copy and real. Peter Barry suggests that within postmodernism, "the distinction between what is real and what is simulated collapses: everything is a model or an image, all is surface without depth; this is the hyperreal, as Baudrillard calls it" (2002: 89). However, the paradox of the *Hamlet* adapted texts is that they are not essentially depthless; on the contrary, they are deep and meaningful in their own cultural context for their readers/audiences. These adaptations shake up the entire 'surface – depth' models in postmodernism. Therefore, attempts to associate them with what is known as 'the loss/death of the real', are wrong. There is the death of the real in a sense, but at the same time, there is a revival of the real in a different way and level. They are 'simulations', as Baudrillard the author of *Simulations* (1981), would say: 'a copy of a copy', but nevertheless they revive the idea of the importance of the real once again.

Postmodernism's main interest is in its own relations to the art of the past. The adaptations of *Hamlet* demonstrate the postmodernists' willingness to play with the cultural images of the past; therefore, instead of making things, artists rather exchange images. The adaptations exemplify the exchange/recycling of Shakespeare's *Hamlet.* In the 1980s, theorists made efforts to centralise postmodernism's stylistic characteristic, with definite emphasis on the recycling of existing images, forms and cultural codes. In postmodernism, the 'post-' suggests that there is: "a pervasive consciousness of a 'past', which is still strongly present" (Dentith, 2000: 29). Thus, postmodernism encircles both past and present

simultaneously. In other words, postmodernism challenges "our thinking about time, challenges us to see the present in the past, the future in the present, the present in a kind of no-time" (Bennett and Royle, 2009: 279). The intercultural adaptations of *Hamlet* in different countries are the new forms in which a contemporary culture manages its relationship to the self, or even other cultural predecessors. In the contemporary world, a more polemical/critical relationship to the cultural past/present often expresses itself in, "the practice of 'writing back': the canonic texts of the past are scrutinised, challenged and parodied/pastiched in the name of the subject positions which they are seen to exclude" (Dentith, 2000: 29). The postmodernists revisit any historical moment 'with irony', "whereas the modernist tries to destroy the past" (Brooker, 1992: 227).[124] Postmodernism, in its relations to the practices of the cultural past, is recognisable by its heavy reliance on irony.

According to Raman Selden, another prime characteristic of postmodernism is "its self-conscious problematisation of the making (fusing of) history and fiction" (2005: 199-200). In other words, the conventional boundaries of discourse between history/reality and fiction are broken down by the postmodernist writers in a *bricolage* of forms and genres. In a similar vein, the adaptors of *Hamlet* blur the distinction between the fictional world and the real, in such a way that foregrounds the degree by which a new world of reality is constructed (a third world which neither of them owns, and at the same time has something from both of them). For example, Celenk's adaptation portrays a true vision of destroying the boundary between reality and fiction, through putting the real and fictitious characters together, which is a 'double-focus' approach that is employed in this text. It discloses the illusion and artifice of reality, that is; "it represents the contemporary experience of the world as a construction, an artifice, a web of interdependent semiotic systems" (Waugh, 1984/2003: 9). They

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[124] "One of the markers that set aesthetic postmodernism apart from modernism, is that its artistic practices borrow ostentatiously from the archive of Western culture, that modernism, in its search for the 'upper-formed', dismissed. Artists have been re-examining traditions that modernism eclipsed in its pursuit of the 'Shock of the New' (Robert Hughes)" (Hoesterey, 2001: xi).

encapsulated Baudrillard's concept of 'virtual reality', a reality which is created through imitation.

One of the main concerns of postmodern work is the notion that truth and reality are a construct, rather than an essence, or an entity. In nineteenth-century literature, works purveyed reality as a commonly shared experience between the author and the reader. Modernism challenged this very view, that it is, 'an objective representation of reality' and moved towards individual perspectives of reality. However, postmodernism goes further, arguing for, "representing a world where reality is provisional: no longer a world of eternal verities, but a series of constructions, artifices, impermanent structures" (Waugh, 1984/2003: 7). The adaptations of *Hamlet* can be seen in this very frame. They are constructing some provisional, subjective realities, in order to enlighten people. The adaptations, in the first step, destroy the hegemony of the metanarratives, as the only voices in societies and then provide the variety of voices, so that each one has the possibility to choose and form his/her own story and voice.

Through erasing the border between reality and fictionality, they provoke the reader's/spectator's mind and draw their attention to the other possible interpretations of the various situations in society. In *Hamlet in Colour in Turkish,* Celenk introduces some new characters, such as Bekci and Hacivet. The roles are allocated to fictional characters from both cultures, Turkish and Anglo-American; however, some of the speeches of Bekci and Hacivet belong to real characters, such as Erdogan and Deniz Baykal. The author creates some undecidable moments, where the reader/spectator cannot decide whether they are real or fictional, for a few seconds. The author not only breaks down the border between the real world and fiction, but also evokes a critical attitude and distance in the readers/audiences, in order to encourage them to act against, rather than simply accepting the social conditions.

At one point, after King Claudius's speech, Bekci talks about his role in the play and complains about the new responsibility that has been given to him: he has to report the events that take place in the scene, as well as his role of being Bekci,[125] the guard. He thinks it is beyond his understanding and intellect:

> BEKCI: They asked me to play the role of Bekci, at first. I accepted it. Now, they ask me to come to the stage from time to time and report what is taking place in the scene...I shall be a reporter (Grumbling)... to be truthful, I myself don't understand exactly...What shall I say.... (5)

Or in another case:

> BEKCI: Hey man, wait a minute ...I was about to forget,
>
> There are odd and strange things in this play...
>
> Everyone comes and goes, and then the other one comes,
>
> Like this one, speaking by himself, like a mad person... (6)

It is interesting that this role of enlightening allocated to Bekci. He ensures that there is no distance between the audiences and the actors.[126] He dislodges the readers'/audiences' sensibilities, in order to sharpen their awareness and deepen their understanding.

In the *The Al-Hamlet Summit*, Al-Bassam introduces an Arms Dealer, a new non-Shakespearean character, who plays with both sides to save his/her interests. The fictional characters repeat the words of real people, for instance, in an implied reference to the 'War on Terror', the adaptor replaces some of Claudius's lines with speeches by Ariel Sharon, Osama bin Laden, and George W. Bush. Al-Bassam's Claudius as we have already seen, is

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[125] The literal meaning of *Bekci* in the Turkish language is 'Watchman' or 'Guard.'
[126] He employs the 'Brechtian Techniques'.

pitifully enslaved by the West and its 'petro dollars'.[127] However, he is disarmingly honest

with himself in the scene in which he struggles to pray. He kneels and addresses 'a suitcase of

petro dollars' (his own idea of God). Obviously, here Claudius has lost his 'identity' and

become a submissive agent for the West and 'petro dollars'. At this moment he is not an

Arab, Muslim or even Christian, as well as far from being a human being. He has lost his

humanity, as he is enslaved by 'a suitcase of petro dollars. Seemingly, the adaptor has

deconstructed the religions and religious borders between Christianity and Islam in his

rewritings. In Al-Bassam's adaptation, Hamlet, also like his uncle Claudius, has an identity

crisis. For instance at one point he says:

> HAMLET: ... I am the ghost bell that swings on churches
>
> I am the minaret with its tongue in the sand
>
> I am the child with a bullet in its arm weeping amongst the rocks; ... (50)

Here, it is undecidable whether Hamlet talks as a Christian- 'churches', or as a Muslim- 'the

minaret'. This extract shows how Hamlet's identity is fragmented, which finally leads Hamlet

to become an Islamist terrorist.

In the modern era, the theory of evolution by Charles Darwin (the evolving self), the

concept of history by Karl Marx (the situated self), the theory of psychoanalysis by Sigmund

Freud (the unconscious self) and the theory of language by Ferdinand de Saussure (the self-

constrained and enabled, in and through language), in different ways, led to 'decentring' the

traditional concept of the fixed and stable self (Storey, 2003: 79). The postmodern theorists

take this loss of identity further, and identify postmodernity as: "a global world of

'informationalized', 'mediatized', 'hyperreal', 'virtual' and 'simulated' social experiences, in

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[127] "The English version won top prizes at the Cairo International Festival for Experimental Theatre (2002), but the Arabic-language version was never able to tour to any Arab city" (Shirley Dent): http://www.culturewars.org.uk/2003-01/albassam.htm [Accessed: 08.03.2012].

which people lose their stable sense of identity" (Scholte, 2000: 25).[128] Stuart Hall suggests that this view posits: "identity, not as something fixed and coherent, but as something constructed and always in a process of becoming, but never complete – as much about the future as the past" (qtd. in Storey, 2003: 79). Accordingly, in the postmodern world, Hamlet uses different sources of history, language and culture in the process of becoming.

Hamlet's fragmented identity might also prove Jameson's claim that one of the most destructive effects of postmodernism is schizophrenia; "the loss of the mind's ability to perceive time as something ordered, an incapacity to organise experience as a collection of coherent and meaningful sequences, leading to the abandonment of the attempt in favour of a fascination with a kaleidoscopic present" (Bourriaud, 2009: 19). During the play, one can notice the instability of his character as he changes his mind and words from time-to-time. Once he is a lecherous prince, then he wants to save his people and later he confesses that he is impotent and with no goal in his life:

> HAMLET: ...
>
> No martyr's passion blazing in this body,
>
> No vision of heaven,
>
> no yearning for justice, no aching for change,
>
> my intestine is like a pig's:
>
> It baulks at nothing;
>
> my hatred as imperfect as my love;
>
> nothing heroic, nothing repulsive,
>
> just a futile mediocrity, made bearable by my disease,
>
> that drowns with a torturer's patience and criminal ease
>
> the fires that made my soul

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[128] See Axford, 1995; Luke, 1995; O' Tuathail, 1996: ch 7.

> from here to the day I die.
>
> (reading the number on the pistol) 552497.
>
> The disease I carry is stronger than me,
>
> This disease I call Myself.
>
> The self is a bitch that won't let go. (59-60)

This excerpt illustrates Hamlet's schizophrenic character. Here he confesses and blames himself for not having a strong and stable character. He regards himself as an impotent leader and intellectual in society, who cannot respond to the needs of his people. The solution he finds is a 'holy Jihad', rising up and fighting, and sacrificing his own life in a final attempt to save his own people.

The postmodern adaptations of *Hamlet* are immersed in popular art and culture. In a postmodern chaotic world, the adaptors of *Hamlet* often playfully eschew the possibility of meaning; therefore, these postmodern texts question the distinction between 'high' and 'popular' art. Still, they can be considered a call to close the gap between high and popular culture, as postmodernists mix styles from both realms. Antonin Artaud in his book, *The Theatre and Its Double*, suggests that: "We must have done with this idea of masterpieces reserved for a self-styled elite and not understood by the general public; […]. Masterpieces are good for the past; they are not good for us" (1958: 74). The adaptations are inter-stylistic works, which allow us to speak positively of popular art and culture. This hybridisation of high and popular culture is, "a radical intertextuality, mixing forms, genres, conventions, media, dissolves boundaries between high and low art, between the serious and the ludic[rous]" (Rose, 1993: 245). However, the adaptor should be careful that the degeneration of such mixtures does not fall into a crude, simple compromise. To achieve this goal, the adaptors employ different techniques such as metadrama and pastiche. These are used to create irony. This irony, along with black humour, self-reflexivity, minimalism,

undecidability, fragmentation and the concept of 'play', are considered some of the most recognisable features of postmodernism and essential aspects in many postmodern works.

Parody and Pastiche

The critic J. A. Cuddon's entry in his *Dictionary of Literary Terms and Literary Theory,* describes postmodernism as characterised by; "an eclectic approach, [by a liking for] aleatory writing, [and for] parody and pastiche" (Barry, 2002: 83). Postmodern works most often take the form of parody, or pastiche, which have "a highly divided and ambivalent relation to [their] object of imitation" (Fortier, 2002: 176). Therefore, parody and pastiche are two main subsections of postmodern intertextuality and it is the dialogical mode of parody and pastiche that becomes a major focus of cultural production: simultaneous dialogue with past and present. Despite the fact that, so far, both parody and pastiche have been the victim of several different misunderstandings of their background, functions and structure, which led them to be used loosely and mostly negatively, they have experienced something[129] "of a revival and positive redefinition" (Rose, 1995: 1), with the rise of postmodernism. In postmodernism parody/pastiche generally becomes a productive creative approach to the past (tradition). However, it can be hard to determine whether a work is pastiche, rather than parody, or parody, rather than pastiche. There is then the problem of how they are distinguishable. Hence, before proceeding with the discussion of whether the adaptations of *Hamlet* are parody or pastiche, it is of primary importance to briefly elaborate the history and definitions of parody and pastiche, in order to highlight their distinctions.

The *Oxford English Dictionary* defines 'parody' as, 'an imitation of the style of a particular writer, artist, or genre, with deliberate exaggeration for comic effect'. Parody is often used in comedy; that is, the main intent of the vast majority of parodies is; "simply to amuse; but to amuse intelligently and cleverly" (Wells, 1967: xxiii). Most theorists of parody

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[129] "Hostility to the pervasiveness of parody/pastiche in the postmodern world, in the related form of travesty, can also emerge from the perception that its proliferation is caused by media capitalism (see Karrer, 1997). Pastiche for Jameson "is blank parody", and thus contributes to the inherent depthlessness of postmodern aesthetics" (Schmidt, 2005: 38).

go back to the etymological root of the term in the Greek noun *parodia*, meaning 'counter; against'. However, the prefix *para* can mean both 'counter; against' and 'beside; parallel to'; yet as Hutcheon remarks, the second meaning has been ignored (1988: 26). Therefore, this emphasis on the oppositional or contrastive aspect of parody, as the reason for making a distinction between parody as contrastive and pastiche as comparative, is baseless. [130]

Parody has been defined by many theorists but the point of emphasis in each differs. Gerard Genette's most frequently quoted definition of parody is in general a, "minimal transformation of a text" (1982: 3). He highlights the transformational aspect of parody, while Hutcheon points to the critical aspect. She defines parody as, "imitation with a critical difference, not always at the expense of the parodied text" (2000: 7). The most modern and comprehensive definition is Dentith's, who defines parody as: "any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" (2000: 9). The key word in this definition is the 'polemical'. However, parody's course of 'attack' cannot be determined "in abstraction from the particular social and historical circumstances in which the parodic act is performed.... Parody can subvert the accents of authority and police the boundaries of the sayable" (Dentith, 2000: 27). [131] It is, in general, mostly "towards the imitated text" (2009: 17), rather than the 'world'. For Mikhail Bakhtin, the literary theorist, 'parody is a natural development in the life cycle of any genre'.[132] In the

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[130] Hutcheon argues that parody is "a bitextual synthesis (Golopentia-Eretescu 1969, 171), unlike more monotextual forms like pastiche, that stress similarity rather than difference" (qtd. in Dentith, 2000: 33), which is challengeable.

[131] "In this respect, the question of the cultural politics of parody is comparable to that of the cultural politics of laughter, which has likewise been claimed both for anti-authoritarian irreverence and as a means of ridiculing and stigmatising the socially marginal and the oppressed" (Dentith, 2000: 27-8).

[132] "A genre will always reach a stage where it begins to be parodied, for example, in the 1930s, Hollywood made a series of classical horror films like Dracula and Frankenstein. For a while, audiences took these films seriously; they believed in them and they were scared by them. However, once you've seen enough horror films, you start to recognise all the tricks and they start to look like clichés. Eventually audiences couldn't take these films seriously anymore and at that point film-makers started making parodies of them": available at: http://fashion-trends.factoidz.com/postmodern-parody-and-pastiche/ [Accessed: 19.03.2012].

twentieth century, as scholars such as Hutcheon argue, the 'polemic and critical' sense of parody has again become prevalent, but this time under the name of pastiche.

According to the *Oxford English Dictionary,* the word 'pastiche' is described as deriving from the Italian *pasticcio* or *pastitsio*, meaning a 'pasty; pie' dish containing 'a medley of various ingredients; a hotchpotch, farrago, jumble'. Similarly, a literary 'pastiche' is a mixture of or from multiple works; it makes connections to multiple sources. Pastiche means to combine or paste multiple elements together. A pastiche work applies motifs from several works, in order to achieve one truth, just as Sontag has elaborated on the notion of pastiche, which describes "the mixing and adapting of given forms, in order to suit the requirements of particular forms of collective discourses" (qtd. in Schmidt, 2005: 38). Pastiche combines multiple genres to form a unique narrative and comment on specific situations in the postmodern world. Indeed, pastiche has great potential to represent not only the information-drenched and pluralistic aspects of postmodern society, but the chaotic aspect as well. Parody, on the contrary, *per se*, is a simple apparatus and not able to convey and reflect all the subtle and intricate aspects of postmodernism.

For the first occurrence of the word 'pastiche', the well-known dictionaries such as *Le Grand Robert* (1985) refer to the art theorist Roger de Piles (1635 – 1707/1709), as one who first described it in a treatise published in 1677. Hoesterey in his book, *Pastiche: Cultural Memory in Art, Film, Literature*, provides a succinct history of pastiche:

It is generally assumed that the Italian concept travelled to France in the seventeenth century, where it became known as 'pastiche'. A cognate of 'pasticcio' meaning 'pate', the word 'pastiche' derives from [the] old Provencal 'pastis' and medieval Latin 'pasticium' ("*Le Grand Robert*" 1985: 164). Pastiche [was] considered and named as a practice of writing in France in the nineteenth century, although it may be

said to have existed before and elsewhere. Both Octave Delepierre in 1872 and Leon

Deffoux in 1932, suggested a fitful lineage back to ancient times, with, for example,

Aristophanes pastiching Euripides (Deffoux 1932: 11) and early Christians adapting

Pindar and Virgil (Delepierre 1872: 23ff.). Gerard Genette (1982: 106) nominates

Plato as the first extant instance of pastiche, in the way the various speakers in *The*

Symposium speak in the style of well-known philosophers; all trace the practice

through the Renaissance and after. (2001: 52)

The adapted plays challenge the double coding and binary opposition between parody

and pastiche. In spite of its more recent history and differences from parody, theorists such as

Hutcheon and Margaret A. Rose have used pastiche 'as a synonym for parody'. Rose points

out that, especially in French literature, "pastiche has been used to describe both conscious

and unconscious parody" (1993: 72). Baudrillard describes postmodern pastiche "as a non-

intentional modern parody" (qtd. in Rose, 1993: 220). Jameson asserts that in the postmodern

world, pastiche has replaced parody. He argues that:

That is the moment at which pastiche appears and parody has become impossible.

Pastiche is like parody, the imitation of a peculiar or unique style, the wearing of a

stylistic mask, speech in a dead language: but it is a neutral practice of such mimicry,

without parody's ulterior motive, without the satirical impulse, without laughter,

without that still latent feeling that there exists something normal, compared to which,

what is being imitated is rather comic. (1988: 16)

The basic common point of pastiche and parody is their signalled imitation of another

art through the procedure of "likeness, deformation and discrepancy" (Dyer, 2007: 54). They

usually imitate other work(s) in such a way as to; "make consciousness of this fact central to

their meaning and effect" (Dyer, 2007: 6). Theorists mainly place pastiche between direct

imitation and parody. Thus pastiche does something: "beyond replication, but not taken to the point that it becomes parody, ridicule or burlesque" (Dyer, 2007: 53-4). Hutcheon also argues that: "pastiche usually has to remain within the same genre as its model, whereas parody allows for adaptation" (2000: 38). Parody is an imitation of a single text, whereas pastiche often imitates several possible texts. Pastiche is more intricate, interstylistic and intertextual.

For the most part, the distinctions that have been made so far have focused on the relations of the source-text and its parody or pastiche and, therefore, failed to pay attention to their relations to the context within which they happen. Parody mostly looks back to the past and the past work, in order to create a comic effect. In parody, the author polemically rewrites a model to triumph over it. Pastiche, on the other hand, "differs from the latter in describing a more neutral practice of compilation, which is neither necessarily critical of its sources, nor necessarily comic" (Rose, 1993: 72). Although pastiche mainly has nothing to do with the past, except for the fact that it finds the past a useful reservoir to benefit the current situation, which it is closely bound up with, it is more polemical and critical towards the 'present'. The adaptations of *Hamlet* exemplify the postmodern pastiche.

The rebirth of parody in the form of pastiche, in the spirit of postmodernism, has taken place across the spectrum of the arts and it has become one of the main features of postmodernism. [133] For centuries, pastiche has been described as a type of literary forgery[134] which is on the fringe of aesthetic canons, elusive and marginalised; however, in postmodernism, through the redefinition of pastiche, artists are involved in the processes of heterogeneous combination. Leif Ludwig Albertsen suggests "not only that pastiche should

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[133] "And the occasional lament about the triviality and parasitism of contemporary culture, while increasingly infrequent, can still be heard as one response to the dominance of popular over high culture in the postmodern world" (Dentith, 2000: 159).

[134] "Peter and Linda Murray's *A Dictionary of Art and Artists* is one work which defines pastiche as forgery" (qtd in Rose, 1993: 72). "The quasi-anonymous definition of pastiche as, 'neither original nor copy', that travelled from treatise to article and dictionary to encyclopaedia established the genre as we now know it. Some music historians point out that, with the rise in the nineteenth century of the notion of originality, the pasticcio experienced a devaluation on artistic grounds (MGG)" (Hoestery, 2001: 6,8).

now be dissociated from such negative terms as 'counterfeit', but that it is a way of reviving things from the past for the pasticheur's age" (qtd. in Rose, 1993: 75).Thus, Hoesterey proposes that:

> At the end of the twentieth century and the dawn of the twenty-first, pastiche structuration in the arts both high and low is a ubiquitous presence. The idea of a newly established 'fin de siecle' that feeds on a desire for commemorative repetition exerts a certain pressure to tie the pastiche phenomenon into the spirit of this time. (2001: 118)

Yet Jameson has severely criticised pastiche in the context of postmodernism, describing it as "blank parody" (Jameson, 1991). He argues that in the postmodern age, 'pastiche' has become "a dead language"[135] and: "devoid of laughter without any political or historical content, and, therefore, has also become unable to satirize in any effective way" (*ibid*). He continues that only the conventions of the earlier texts can be recycled, which he calls "the cannibalisation of the past" (*ibid*). Consequently, since Jameson's discussion of pastiche, the 'critical' aspect of it has been questioned as, "its very closeness to what it imitates prevents it from having the necessary distance to critique" (Dyer, 2007: 157).

However, although pastiche is not, like parody, by definition critical, it is nevertheless subversive in nature. Ludovica Koch explains that, "beneath its apparent elegance, pastiche is always bringing to light the arbitrariness, generic basis and influence ... of the forms it imitates" (qtd. in Dyer, 2007: 157). This very critical function of pastiche makes it cherishable, intelligent and instructive in postmodern society. Pastiche is, "the ideal form of creative critical activity" (Hoesterey, 2001: 9). Interestingly, the postmodern pastiches of

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[135] In addition, Jameson states, "the death of the subject' is another example of the pastiche: all that is left is to imitate dead styles, because the unique self does not exist and cannot create unique innovations. It is a blank reproduction": available at: http://blog.uta.edu/~timothyr/2011/01/17/jameson/ [Accessed: 28.11.2012].

Hamlet demonstrate that they are not blank parody, rather they are original works, full of meaningful laughter. The adaptations of *Hamlet* are a series of creative and critical literary pastiches. These pastiches, appealing to the past, criticise the present situations. For example, the Arabic pastiche of *Hamlet* questions the status of the king and indicates the problems of society. Upon Hamlet's arrival, Gertrude notices that Hamlet's face is blackened:

> GERTRUDE: Why is your face so black, Hamlet?
>
> HAMLET: It must be syphillis. I've been with one too many whores, mama.
>
> (33)

The author allocates the role of *Siyah*[136] (the Black) to Hamlet and sets the stage for him to criticise the political and social deficits in that Arabic country. Interestingly, the significance of the blackened face also refers to the fact that the leaders are corrupted and spending the people's money on debauchery in the West.

The play is strongly influenced by local Islamic traditions, especially the Quran, the holy book of Muslims. Here the local rituals have been given voice and space to be fulfilled. Probably the adaptor sees people's salvation in their return to their own culture and traditions. In the first act of the play, for example, Claudius gives a speech which contains many Arabic and Islamic traditions:

> CLAUDIUS: In the Name of Allah, The Bounteous, The Merciful. (All sit)
>
> By my decree, 10,000 palms have been planted and 2 public gardens opened
>
> in my brother's memory. (All clap)
>
> The time for mourning is over. Today the dawn bursts forth fertility and- like
>
> the Phoenix that comes shimmering up in flames from its cold bed of dust- my

---

[136] 'The actor playing him blackens his face and hands and spoke with the accent of former black slaves. His rude manner and indecent speech make it possible for him to express criticism of the state, high dignitaries, people of wealth, social defects, and so forth, without provoking official disapproval' (Hochman, Vol. 3, 1984: 60).

wife from my brother's ashen hand has leapt, her cheek all moist with tears

and wet with the dew of renewal, to partner me in this crowning enterprise: the

dawn has risen upon the people of our nation; the New Democracy begins

today! (Assembly claps) The nation claps : I clap for the nation.

We ride on the crest of a great wave, born of the will of the people and the

needs of History. I am not its leader, I am its lamb. (clapping) Hamlet, you do

not clap? Hamlet?

HAMLET: I am dazed by the stench of rot!

CLAUDIUS: You are morbid. When the world celebrates around you, you

grieve while others rejoice. This fetish-sadness sits like a stain on the New

Democracy. What is past is past, what is dead is dead, what rots will rot. (34)

The situation in these Arabic countries is that some murderers usurped their power and

lecture about 'democracy'. There are a lot of Arabic cultural elements in this extract; it shows

how the rulers are hypocritical. Their language is religious language and they talk about

justice and democracy, but in reality, there is no justice or democracy (the words have lost

their sense). They kill innocent people and keep the truth from them. The press and media are

strictly censored by the government. At one point, Gertrude proposes Hamlet's and Ophelia's

marriage and describes it as one of the New Democracy's symbols. The dialogue between

Claudius and Polonius shows how the corrupted leaders are using every chance and any

trivial issues to distract the press and people from the real problems of society, as well as the

emphasis on the 'blood' as an important element of connection:

CLAUDIUS: What has this to do with the New Democracy?

POLONIUS: It would be one of its symbols.

CLAUDIUS: It would entertain the press?

POLONIUS: A sense of shared responsibility, my Lord, may help the Prince overcome this negativity towards the New Order.

CLAUDIUS: Marriage would geld him.

POLONIUS: Madame, our house is no stranger to royalty. Honour and blood have tied us together over centuries; my daughter will be delighted. (39)

The tyrants cannot stand any criticism of themselves. They commit any crime in order to stay in power. In this play, they also suppress Hamlet's views and try to eliminate him. So there is an attempt to attest that Hamlet is insane and he is being dragged towards extremist circles of thought and action. Polonius uses Hamlet's lyrics to Ophelia as evidence. The first one is: "The refugee who stands at the wire fence of your heart/no numbers to his name, no credit, no guns;/all sewage and exile,/lays siege to your soul, with the pain of his songs" (48). And the second one is: "When the worlds fall apart/And the skies cave in/When hell fires consume the light/And paradise is brought nearer this earth:/On that day, know that I am looking for you" (48). Polonius regards these imageries as apocalyptic ones and sees in them a strong yearning for violence and for changing of the world order. He links these sort of fantasies with the terrorist activities:

CLAUDIUS: Terrorist, terrorist, terrorist! Hamlet, we will not let an insidious terrorist coward push our nation to the brink of collapse

HAMLET: Look around you: embargoes closing in from all sides, world leaders refuse your calls, my country's assets are frozen,

CLAUDIUS: Your terror will not dictate our policy- you are exiled! (76)

The excerpt indicates how Hamlet points out the worsening political situation in the country. After finding out that the presence of Hamlet will jeopardise their benefits, Gertrude, Claudius and Polonius decide to send him away. Exiling is the old trick of tyrants and

dictators to get rid of their opponents. They decide to send him to London. The dialogue among these three characters reveals the typical characteristics of the countries in the region. This refers to the fact that the propaganda of the Western media demonises these countries and spreads stereotypical enmities amongst the nations:

> GERTRUDE: Beirut?
>
> POLONIUS: Too many militias.
>
> GERTRUDE: Damascus?
>
> CLAUDIUS: Too many intellectuals
>
> POLONIUS: Cairo?
>
> GERTRUDE: Too many liars. Sana'a?
>
> POLONIUS: Too many rebels.
>
> CLAUDIUS: Rabat?
>
> GERTRUDE: Too many homosexuals.
>
> CLAUDIUS: Khartoum?
>
> POLONIUS: Too many rebels.
>
> GERTRUDE: Jeddah?
>
> CLAUDIUS: Too many mullahs.
>
> GERTRUDE: Tehran?
>
> CLAUDIUS: Too many Shias.
>
> POLONIUS: Paris?
>
> CLAUDIUS: Too many radicals.
>
> GERTRUDE: Washington?
>
> POLONIUS: He'd never get in.
>
> CLAUDIUS: London?
>
> POLONIUS & GERTRUDE: London!! (62-3)

Thus they decide to exile him to London.

Pastiche flourishes in the postmodern world due to the social situation and the social moment and becomes the medium of important cultural accounts. Postmodern pastiche, shedding the genre's vague image, will be portrayed as aspiring: "to attain the status of a critical art that could legitimately claim to represent an emancipatory aesthetics, that is, art that fosters critical thinking" (Hoesterey, 2001: xii). Dyer argues that pastiche articulates: "this sense of living permanently, ruefully, but without distress and within the limits and potentialities of the cultural construction of thought and feeling" (Dyer, 2007: 180). The adaptations of *Hamlet* establish our relationship to the past; at the same time, they suggest ways in which our feelings are shaped by contemporary culture. These adaptations occur because the cultural frameworks of understanding and feeling are evidently available in circumstances of geographic, ideological or cultural dislocation. Thus the reader's expectations are disrupted in reading the adaptations of *Hamlet* which involve the imitation and transformation of Shakespeare's words. They perfectly touch both style and content, in order to express a certain point of view, as different periods and cultures hear and understand different things in Shakespeare's *Hamlet.* The pastiches are, "not so much writing(s) but reading(s)" (Hollier, 1975 qtd in Hoesterey, 2001: 9). These are registered in its imitations, and therefore pastiches, of it. The self-consciousness of these artistic imitations is the key element in the crucial re-evaluation and conceptualisation of them as postmodern pastiches. The artistic imitation in the adaptations involved, is of 'other art' and not 'of life', or 'reality' itself: pastiche is always "an imitation of an imitation" (Dyer, 2007: 2). They are also stories about literary hermeneutics and reading older literature with a contemporary horizon of understanding.

Postmodern pastiche involves, "cultural memory and the merging of horizons past and present" (Hoesterey, 2001: xi). Hutcheon argues that, "[this] ability of our human systems to

refer to themselves in an unending mirroring process" (Hutcheon, 1985: 1), has ostensibly

fascinated the postmodern world. The adaptations of *Hamlet,* or *Hamlet*'s pastiches, by their

very ironic and doubled structure, are very much an inscription of the past in the present.

However, they are not superficial and disconnected from the real, they are closely connected

to the real and in fact, the subversive and critical aspect of the adaptations rests in this point.

Therefore, these works are worth taking seriously, as they are inevitably meaningful and

progressive in their own cultural context.

The contemporary adaptations of *Hamlet* would certainly be recognisably

Shakespearean, but they would also be recognisably twenty and twenty-first century

pastiches, though of course differing in emphasis and tone, as all pastiche implies formal

difference between the pastiching work and the pastiched. Shakespeare's *Hamlet* is written

differently from the adaptations. As Dyer suggests, the most valuable point of pastiche:

"resides in its ability to move us, even while allowing us to be conscious of where the means

of our being moved comes from, its historicity" (2007: 138). Indeed, what the adaptors

choose to focus on tells us about cultural and political issues prevalent at the time of adapting

and also their own interest in the story. Hutcheon argues that language is a social contract

and this significant aspect of the Saussurian model has been neglected: "everything that is

presented and thus received through language is already loaded with meaning inherent in the

conceptual patterns of the speaker's culture" (2002: 25). What is interesting is that the

modern forms do not permit one of the texts to fare any better or worse than the other. Form

and matter are so closely connected in literature that, "it is often difficult and unwise to

dissociate them," (Highet, 1962: 80), as there is a presumed connection between forms and

the people who have historically produced them. The form and the content of the adaptations

of *Hamlet* are influenced by the host culture, society and people. Here I elaborate the cultural

particularities of the adaptations and some of their social and political aspects.

In the Turkish adaptation, the dominance of the Turkish and Islamic traditions is quite overt. The characters, especially Bekci, act strangely during the play, by using words, names, and expressions, such as *İnşallah*, Deniz Baykal, etc, which is not common in the place (country) that the events takes place. They wear costumes such as the *Turban,* a long piece of cloth that covers the head, which are mostly popular in Turkey. Gertrude wears a long piece of cloth which covers her hair and confirms Guildenstern's words by using an Islamic expression: "*İnşallah*, *İnşallah…*" (13). When Hamlet encounters Guildenstern, Guildenstern greets him with an Islamic tradition, saying *Esselamunaleykum.* Hamlet's response is quite useful to our discussion on the prevalence of the cultural particularities in the adaptations:

> HAMLET: ... and aleykom selam…your greeting word was Bonjour
>
> In the past, what happened to your speaking, Gentlemen…
>
> Now, you have *takke*[137] (skullcap) on [your] head, and *tasbih*[138] (beads) in
>
> [your] hands,
>
> It seems that this kind of speaking is useful… (15)

In the same vein, in the Arabic adaptation, the characters wear long balck *taqam* or *abats*. In the Russian adaptation, Hamlet is called *Hamlet Hamletovich,* which is a Russian tradition.

In Celenk's adaptation, outside the castle Elsinor, two guards, Marcellus and Bekci, see the ghost of the dead King. They reveal it to Horatio. They go over to the castle and the ghost of Hamlet's deceased father appears in armour. Horatio recognises the armour and recalls that the late King wore it in 'The War of the *Bağımsızlık*' (The War of Independence). Or at another point, Hamlet asks the first player, Çelebi, to perform a play in front of the royal audience. The play's name is *The Murder of Hacivat*. The play is about a courtier, Beberuhi, who poisons the King, Hacivat, and allures the Queen. Hamlet adds dialogue to

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[137] A skullcap which Muslims usually wear when they pray.
[138] An Islamic symbol that stands for *zekr* or praying.

this play to see the King's reaction to it. Lastly, at the end of Scene 5, Hamlet meets the ghost. When the ghost leaves the scene, Hamlet speaks about his love of his country and his friends. Bekci compares these sayings with the CHP's leader in Turkey and appreciates them:

BEKCI: ...you spoke similar to Deniz Baykal... (12)

In the Russian adaptation, there is also the interaction of multiple discourses and the realisation of a game between them plays a crucial role. Since the individual art system of Petrushevskaya is a product of transition, a crisis era and with its inherent eclecticism, none of the discourses is able to preserve its 'purity' and 'integrity'. The discourses manifest themselves primarily in two ways: usually serious/frivolous and non-game/game variants. Petrushevskaya's artistic talent helps her to see purity/dirt, joy/despair, pain/pleasure and life/death, at the same time.

The play shows a typical Soviet Union society, where plot and espionage are widespread. On his way to Poland, Prince Fortinbras, a Norwegian, meets his attendants: Pelshe (a stage manager: Pelshe is the Secretary of the Central Committee, which deals with ideology, is able to speak well and fluidly, but his words are prescriptive from time-to-time, and have little in common with real life. That is, as befits the Secretary of the Communist Party, he is constantly engaged in verbiage), Sorge (a rope-walker: Sorge - the scout, who needs clear guidance, so he constantly tries to clarify the meaning of the words of Pelshe. Sorge is working undercover, in the play he is a 'tightrope walker', that is, a man who must always keep his balance, rely on himself and find an opportunity to preserve his 'alibi' in order to stay alive) and Kuusinen (a junior sergeant). They are staying as spies in Denmark. Pelshe tells the Prince that Hamlet Senior is dead. The Prince rejoices at hearing the news. It appears that the girls, Juliet and Desdemona, the Italians, who serve as cooks, are also the agents of the Norwegian Prince.

After the death of the Danish king, his wife Gertrude remarries his brother Claudius. Hamlet Hamletovich drinks heavily and keeps talking to himself. Most probably this points to the heavy drinking tradition amongst Russian youths. The agents of the Norwegian king spread a gossip that Claudius and the 'hero of social labour'[139] had murdered Hamlet Senior together. However, people don't believe in it. Here also we can see an explicit allusion to the famous 'political' motto 'divide and rule'. By spreading rumour, Fortinbras most probably wants to divide the Danish nation over the death of the late King.

After the death of the King, Pelshe, Sorge and Kuusinen make an effort to convince people that Hamlet Junior is insane. The latter claims that he had seen the ghost of his father. Fortinbras comes up with a new plan – to stretch a rope under the castle and to let Sorge appear every midnight disguised as King Hamlet, with a beard and a candle in his hand. They discuss for a quite a while the way Sorge should behave, in order to achieve the greatest resemblance to Hamlet Senior. For example, to imitate a stutter. They mention a play called 'mouse-trap', which they had performed in London. They expect Hamlet to avenge his father's death and this will undermine the kingdom and the Prince of Norway will come to power easily.

The postmodern world is chaotically polyphonic and irrational. [140] It is an ideal world for pastiche to flourish. Pastiche often mocks the predominant discourse (metanarrative) in society, which is conveyed to the people through the mass media, by those who are in power, in order to impose a monological way of life. Pastiche essentially, has high subversive potential. It can: "attack the official word, mock the pretensions of authoritative discourse, and undermine the seriousness" (Dentith, 2000: 20). The authors (humourists) of pastiche,

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[139] It is a rank which used to be awarded in the USSR between 1928 to 1938. The term 'hero of social labour' was in active use since 1921, when diplomas with this title started to be awarded to advanced workers with remarkable job seniority.

[140] cf. Derrida in *Limited Inc* published in 1988.

reiterate the rulers' words in a way that they lose their seriousness and make people laugh and this can be considered as 'a temporary triumph' of a little narrative over the ambiguous truth of government. In the adaptations of *Hamlet,* a refusal and undercutting of seriousness is achieved through such things as carnivalesque (reversal of hierarchies) use of pastiche, wit and black comedy (humour); this refusal and undercutting of seriousness is also closely related to fragmentation. In these works, the traditional notions of formal plot, narrative coherence, steady time sequence, and psychologically sound characters, are challenged.

Lastly, postmodern societies exemplify the 'open societies' at their best, in which through pastiche, alternative points of view can be freely expressed. Pastiche is an effective tool to enhance the tolerance and create an 'open society'. Karl Popper in *The Open Society and Its Enemies* argues that, 'knowledge is provisional and fallible, thus society should be open to alternative points of view' (2006: chapters 5-10). The adaptations or pastiches of *Hamlet* exemplify the alternative point of views at their best. Popper continues that an open society is: "known for its cultural and religious pluralism; it is always open to improvement because of the ever growing nature of knowledge" (*ibid*).[141] The freedom of thought and expression help people to be engaged in critical thinking in open societies. The adaptations of *Hamlet* as pastiches are mainly criticising the social defects in their own societies, such as lack of freedom, and injustice.

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[141] In contrast, a 'closed society' is closed to freedom of thought and claims; "certain knowledge and ultimate truth which lead to imposing one version of reality" (Popper, 2006: chapters 5-10).

Altermodernism

In the world through which I travel, I am

endlessly creating myself

Frantz Fanon

As discussed at the begining of this chapter, postmodernism is a movement which has

been greatly discussed, but not always understood and consequently there are many different

interpretations of it. In 2006, Alan Kirby and Josh Toth placed the final nail in the coffin of

postmodernism and declared its death.[142] Later, in 2009, Nicolas Bourriaud reiterates

postmodernism's death and discusses the emergence of a global 'altermodernity'. [143]

Altermodernism intends to redefine 'a new form of modernity' in the age of globalisation, for

the twenty-first century. It is mainly based on "the necessary post-colonial re-examination of

our cultural frames" (Ryan, 2009: np). The use of the prefix 'alter', means that the historical

period defined by postmodernism is coming to an end, and "alludes to the local struggles

against standardisation. The core of this new modernity is, according to me [Bourriaud], the

experience of wandering — in time, space and mediums" (qtd. in Ryan, 2009: np).[144] The

term 'altermodern' has its roots: "in the idea of 'otherness' (Latin *alter* = 'other', with the

added English connotation of 'different') and suggests a multitude of possibilities, of

alternatives to a single route" (*ibid*). It is a struggle for diversity, a constellation of ideas.

Hence, Bourriaud summarises the notion of the 'altermodern' as 'an archipelago of different

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[142] The book revolves around two main questions: 'Has postmodernism...finally "passed?"'; and, if so, then what is or can be *after* postmodernism?' (2010: 4). Toth points out that: "Certainly, postmodernism has 'given up the ghost.' And, *certainly*, it would seem that this ghost has *passed on* to a much more welcoming home, a home of the gamble, a home of the perhaps" (Toth, 2010: 144).

[143] "Already in the 1960's, Gustav Metzger developed the notion of sustainable development, and his work dealt in a very powerful way with the notion of destruction. Metzger is the father figure in Altermodern – his work is actually located in the exact center of the space -- because very early, he moved away from modernism, whose central patterns were the explosion, the energy spill and the fragmentation of representations" (Ryan, 2009: np).

[144] "In a world, every inch of which is under satellite surveillance, territory takes the form of a construction, or a journey" (Bourriaud, 2009: 23).

answers', 'a cluster or constellations', consisting of, 'points which are connected, one to the other', rather than 'a continental, or totalizing form'.[145] In other words, altermodernism has no propensity to replace postmodern relativism with, "a new universalism, rather a networked 'archipelago' form of modernity" (Bourriaud, 2009: np). Shakespeare's *Hamlet* resonates with a sense of the 'freedom to explore' (Bourriaud, 2009: np) and the 'multiple formats of expression and communication' (*ibid*), moving between time, space, history and culture, without being bound or fixed to any particular position. Altermodernism is definitely postcolonial, transitional and provisional.

Modernism as a cultural movement gave rise to wide-scale and far-reaching changes to Western society in the late 19th and early 20th century. Technological developments gave birth to postmodernism and globalisation. Altermodernism is a vision of a new modernity, which is strongly influenced by postmodernism and globalisation. In other words, altermodernism is a fusion of postmodernism and globalisation, which challenges colonisation in all its forms, through spreading awareness. The idea of 'postcolonialism' has emerged since the 1980s, but in reality it has not occurred so far, as the colonizers carried on their colonisation by replacing the physical occupation of the weak countries with the new international systems, such as The World Bank, and the IMF. Altermodernism is a de-familiarised concept of 'postcolonialism'. In the altermodern era, even if there might be: "oppression (oppression can be traced back to the way we think, and hope of liberation rests on escaping this binary thinking), or injustice, but no colonisation [will happen] because people are conscious and aware of their situation" (Jenkins, 2012: np).[146] Marshal McLuhan defined this cultural condition as the 'Global Village', in which, 'our senses would be short-

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[145] Nicolas Bourriaud. Interview by Kirstie Beaven
[146] "I am reminded of one of the most striking episodes in Thucydides *History of the Peloponnesian War*: the Athenian extinction of Melos - the men massacred, the women and children sold into slavery - because the people of Melos refused to submit to Athenian demands. (At one point the Athenian delegates say: 'You know as well as we do that justice is only at issue between equals in power; the strong do what they can and the weak suffer what they must')" (Jenkins, Peter, 2012: np). Available at: http://www.lobelog.com/will-iran-be-the-united-states-melos/ [Accessed: 07.10.2012].

circuited and closely related to a global consciousness. ... the distribution of computers allows vast numbers of people to communicate regardless of their specific cultural backgrounds' .[147] Bourriaud in *Altermodern Manifesto: Postmodernism is Dead,* argues that in a globalised world; the increased amount of communication, travel in our daily life, as well as migration, are affecting the way we live and this "globalised perception calls for new types of representation" (Bourriaud, 2009: np).[148] In this new modernity, a planetary movement of creolisation overtakes multiculturalism and the discourse of identity, and modernist universalism is replaced by deconstruction and cultural relativism. Thus, "altermodernity arises out of planetary negotiations, discussions between agents from different cultures and stripped of a centre, it can only be a polyglot" (Bourriaud, 2009: np).

According to Bourriaud, altermodernity is characterised by "translation, unlike the modernism of the twentieth century which spoke the abstract language of the colonial west, and postmodernism, which encloses artistic phenomena in origins and identities" (2009: np). In his keynote speech to the conference 'Art Association of Australia and New Zealand', Bourriaud explains that:[149]

> Artists are looking for a new modernity that would be based on translation. What matters today is to translate the cultural values of cultural groups and to connect them to the world network. This "reloading process" of modernism, according to the twenty-first century issues, could be called altermodernism, a movement connected to the creolisation of cultures and the fight for autonomy, but also the possibility of producing singularities in a more and more standardized world. (2005: np)

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[147] See Christoph Raetzsch, Cultural Hybridity (2003) at: http://www2.hu-berlin.de/amerika/asc/multiplecultures/mc_abstrax_raetzsch.html [Accessed: 14.11.2012].

[148] "Our daily lives are played out against a more enormous backdrop than ever before, and depend now on trans-national entities, short or long-distance journeys in a chaotic and teeming universe" (Bourriaud, 2009: np).

[149] See *The Art Association of Australia and New Zealand: Modern, Postmodern, Altermodern?* Available at: http://altermodernism.tumblr.com/ [Accessed: 14.11.2012].

However, translation is a pale kind of adaptation, the creativity of which is often comparatively restricted.[150] If artists in an altermodern world were just a new generation of translators, they would have no possibility to be creative, even if they wanted to be. However, as Bourriaud notes, "translation always implies adapting the meaning of a proposition, enabling it to pass from one code to another, which implies a mastery of both languages, but also implies that neither is self-evident ... every translation is inevitably incomplete" (2009: 30). That is why we need adaptation, because translation causes misunderstanding and tensions, which is against the altermodern tenets.

So artists turn into cultural nomads.[151] They travel different cultural landscapes saturated with signs, and they transform and transport ideas and signs from one point to another. The artist in the altermodern world is also a 'homo viator', that is:

> [A] prototype of the contemporary traveller whose passage through signs and formats
> refers to a contemporary experience of mobility, travel and transpassing. This
> evolution can be seen in the way works are made: a new type of form is appearing, the
> journey-form, made of lines drawn both in space and time, materialising trajectories

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[150] Notwithstanding that the idea of 'creativity in translation' has long been one of the main controversies in translation studies, 'translation' is nevertheless generally defined as: "The replacement of textual material in one language by equivalent textual material in another language" (Schjoldager, 2008: 17). However, most translators and translation scholars suggest that translation is much more intricate process than that, as it has many purposes and is targeted to different audiences. They argue that one text can have several different translations in which the level of creativity varies from slightly creative to very creative. The degree of creativity seems to depend partly on 'text types', the target culture (since all translations are targeted at a particular audience) and the *skopos* (the Greek word for the purpose or intent) of a translation. A good recent discussion of translation studies which explores 'creativity' and 'translation' in detail is Eugenia Loffredo and Manuela Perteghella's *Translation and Creativity: Perspectives on Creative Writing and Translation Studies,* published in 2006. Yet even considering these developments in 'creativity' in translation, it remains a controversial idea, partly because the concept of 'creativity' *per se* is a vague concept and defies precise definition, and partly because the extent of creativity permitted in a piece of translation is contentious.

[151] Bourriaud is here building on the work of Gilles Deleuze and Félix Guattari called *Nomadology: The War Machine* (1986). In altermodernism we see the evolution, or adaptation, of classic postmodern ideas. Bourriaud argues that; "We need to be clear that nomadism, as a way of learning about the world, here amounts to much more than a simplistic generalisation: the term enshrines specific forms, processes of visualisation peculiar to our own epoch. In a word, trajectories have become forms: contemporary art gives the impression of being uplifted by an immense wave of displacements, voyages, translations, migrations of objects and beings, to the point that we could state that the works presented in *Altermodern* unravel themselves along receding lines of perspective, the course they follow eclipsing the static forms through which they initially manifest themselves" (2009: np).

rather than destinations. The form of the work expresses a course, a wandering, rather than a fixed space-time. (Bourriaud, 2009: np)

However, as Madeleine Keep in her *Curator: Adult Programmes* notes, the position of the 'artist as wanderer' is problematic, because of, "the appropriation, the taking of aspects of another culture and then positioning it in their own culture in another country … ignores a history, a contentious history" (2008: np).[152] This contention brings up the question of whether the idea of a globe with no boundaries, which allows artists the 'freedom to explore' (Bourriaud, 2009: np), is realistic in a world where national ties are still highly relevant.

The altermodern artists create new paths between multiple formats of cultural exchanges. In the altermodern culture, the examination of history and cultural exchanges mark 'a profound evolution in people's vision of the world and the way of inhabiting it'.[153] Altermodernism is international art, 'that never quite touches down but keeps on moving through places and ideas, made by artists connected across the globe rather than grouped around any central hub such as New York or London. You might take the worldwide web as a model and think in terms of hyperlinks, continuous updates and cultural hybrids' (Cumming, 2009: np). The adaptors do not just translate, but transcode and adapt "information from one format to another, and wander in geography as well as in history. This gives rise to practices which might be referred to as 'time-specific', in response to the 'site-specific' work of the 1960s" (Bourriaud, 2009: np). Each adaptation of *Hamlet* is both 'time-specific', and, 'site-specific'. Thus altermodern art is considered as a 'hypertext'.

In the emerging altermodernity, the terms 'inter-cultural', 'trans-cultural' and 'cross-cultural' play a significant role. The 'altermodern' reflects the art created in the contemporary

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[152] Madeleine Keep (Curator: Adult Programmes, Tate Britain), interview by Silaja Suntharalingam, digital voice recording, 1st December 2008, London. See http://www2.tate.org.uk/tate-encounters/edition-5/Silaja-Suntharalingam-Tate-Triennial-2009.pdf [Accessed: 09.01.2013].

[153] See *The Altermodern Nomad* at: http://nevolution.typepad.com/theories/2011/12/the-altermodern-nomad.html [Accessed: 14.11.212].

global context, which is mainly characterised by artists' cross-border, cross-cultural negotiations.[154] In altermodern art, a space is being created for open dialogue, interaction and "complex on-going negotiation" (Bhabha, 1993: 22) between cultures. The adaptations of *Hamlet* in a globalised world are new 'cultural combinations and encounters' (Pieterse, 1997: 178). Pieterse suggests that this mode of encounter is made possible because the global world: "is more fluid, less rigid than the space of confrontation and re-conquest; boundaries, to those who have experience crossing them, become a matter of play rather than an obsession" (Pieterse, 1995: 11). The concepts of open dialogue, cultural negotiation, and fluid notions of meaning-making offer a means: "to explore cultural identity in a global world, in which people and ideas are no longer limited to essentialist notions of national identity or ethnicity" (Suntharalingam, 2009: np). This underlines the fact that the fixed notions of cultural identity are currently being called into question.

The adaptations of *Hamlet* are exactly involved with this altermodern idea of creolisation. Whilst translation is a poor model for adaptation, Bourriaud's emphasis on creolisation is nevertheless useful, especially politically, for this thesis. As I discussed in previous chapter, because of globalisation, intercultural relations have been intensified. Globalisation has also encouraged a myriad new intercultural combinations which blurred the distinctions between cultures and fashioned 'creolisation'.[155] Annabelle Mooney and Betsy Evans in *Globalisation: The Key Concepts* examine 'creolisation'. They write:

> In linguistics, this is a process of language formation that may occur where different
>
> languages are in contact (e.g. as a result of trade or colonisation). The need for
>
> communication results in a language compromise, a reduced sort of language called a

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[154] In Bourriaud's definition, "artists are no longer bound to cultural roots, singular artistic practices or linear histories, but rather free to roam across boundaries and practices, locating their work in fluid cross-cultural, cross-border negotiations" (2009: np).
Altermodern: Tate Triennial microsite (http://www.tate.org.uk/britain/exhibitions/tatetriennial/), 1 December 2008.
[155] See also Hannerz, 1987; Nederveen Pieterse, 1995 and Scholte, (2000: 24)

pidgin language. Over time, the pidgin develops into a fully developed native

language called a creole. (2007: 48)

However, they suggest that, "the term has been extended to nonlinguistic areas such as

cultural practices. In this sense, it means the appropriation of discourses or practices into a

new context where they become naturalized" (*ibid*).[156]

In the adaptations of *Hamlet,* obviously a major culture, Anglo-American culture,

does not merely impose itself onto other cultures – Turkish, Arabic, Russian or Persian.

Rather, in all of the cases, they exemplify the mutual intermingling (creolisation) of two

cultures in a decentred global condition. Shakespeare's *Hamlet* has been appropriated and

adapted by Turkish, Persian, Russian and Arab adaptors into a new context, where 'they

become naturalised' under the influence of globalisation. Each adaptation exemplifies the

fusion of postmodernism and globalisation in one work and thus they demonstrate clearly the

characteristics of altermodernism.

Celenk's adaptation *Hamlet in Turkish in Colour* is a good example of altermodernist

drama. It has an experimental form, in which the present, the past and the future are woven

together, that is 'heterochronic'. This adaptation clearly struggles against standardization and

suggests a new possibility, meaning and alternative to Shakespeare's *Hamlet*. It is a local

understanding of *Hamlet* in the global context, which defies exploitation, totalisation and

colonialisation. The adaptor in *Hamlet in Turkish in Colour* deconstructs pre-defined social

hierarchies (class, race etc.) and strips society of central agents, which are the real barriers

against open dialogue and 'democratic equality', as Jacques Ranciere would say.[157] This

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[156] "If it is used in contrast to embedding (creolization may be treated as a synonym), the emphasis is on the pragmatic and pared back use of the original practice, which only later becomes naturalized" (Mooney and Evans, 2007: 48). See also Appadurai (1990); Hannerz (1992) and Todd (1990).

[157] Interestingly, altermodernity and its features are closely related to Jacques Ranciere's unflinching defence of a radical version of 'democratic equality' which has made him one of the key references in contemporary political thought. 'Ranciere's philosophy of radical equality became an explicit defence of radical democracy. In

results in an altermodern society, in which a space is being created for open and meaningful dialogue and interaction between the agents regardless of their class, race etc. For example, one of the Turkish characters whom Celenk introduces into the Shakespearean play is Bekci. Throughout the play, Bekci, who is literally *bekci* (guard), has dialogues with Horatio, Hamlet, Polonius and even the King Claudius. In order to show the constancy of 'democratic equality' and meaningful dialogue among the characters from different classes and races throughout the play I present three different extracts from three different parts of the play:

1.

BEKCI: Wait *ulen*[158],who is there?

MARCELLUS: Friends to this ground...

BEKCI: Is there any friends left to this ground *gari*[159] ... Tell me, who are you? ... Let me see, you are Marcellus, aren't you? ... If in any [Turkish] play, [the author used] this many foreign names, this would happen ... From the beginning I'd start mixing up [the names] *gari..*

MARCELLUS: May the honours of the evening be upon you..

BEKCI: Upon you too, brother, you too ...Tell me who is that standing next to you ... Is it Horatio?

HORATIO: As thou art to thyself, such is me, Horatio...

BEKCI: Ha.. hey you are talking confusingly ha... Look, let's have a deal from the beginning, I barely remember the [foreign] names, and if you are going to talk confusingly like this, this play cannot be done... Tell me one more time what you wanted to say...

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his view, the political disagreement, emerging on the basis of 'a hierarchical wrong', is the very definition of democratic politics, to establish the commonality of experience and thinking between people, against the fact of social separation due to hierarchies': See Jacques Ranciere, *Disagreement: Politics and Philosophy* (1998) and See Jean-Philippe Deranty, *Jacques Rancière: Key Concepts* published in 2010.

[158] Here it means 'hey you', but in general it has not a specific meaning.

[159] It is just an expression and does not mean anything specific.

MARCELLUS: OK, OK... Look here, has that strange thing appeared again?

BEKCI: It hasn't appeared yet...

MARCELLUS: Sir *bekci* (guard), our Horatio is a faithless unbeliever... he calls what we have seen a fantasy. That's why I told him to come with us tonight to see whether it is a fantasy or reality... If the ghost does appear again, then he will see for himself (with his own eyes) and believe [the appearance of the ghost]..

BEKCI: I swear to *Allah* I don't know if it is real or not, but... I swear to *Allah* and His holy book [Quran] when I saw it, it scared the shit out of me...

HORATIO: Stop it dear [friends]... Isn't what's happing to this country all because of believing in fairies and djinns... Obviously exhaustion at night caused you to see an illusion... Sometimes at night light plays this kind of trick on man...

BEKCI: Let it appear to you as well, [then we] see... Light tricks or shit tricks...

HORATIO: So you are sure what you have seen [is a ghost]...

BEKCI: Of course, I am sure... Aha when yond *zohre* star had illuminated the surroundings, when the clock struck one... *(The clock strikes one. The apparition appears.)* Aha from here it appeared in such a way all covered in white... *(Horatio and Marcellus see the ghost, Bekci doesn't see.)* See even just by relating this to you [about the ghost] you are affected... *(He turns around and sees the apparition.)* ... *Destur bismellah*[160]..

MARCELLUS: See, you did not believe us... Come on, Horatio... You are an educated person, talk to him...

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[160] This is an expression showing that he is shocked and by saying 'in the name of *Allah*, he seeks refuge in *Allah.*

HORATIO: Th.. th.. this has nothing to do with education...

BEKCI: Swear to *Allah* and His holy book [Quran] that it looks just like the [late] king...

MARCELLUS: Did you see, sir Horatio [in a sarcastic sense]..

HORATIO: Wait dear [friends]... *(Smiles with difficulty; forcedly)* Obviously this is a trick of the eye... Maybe someone is playing (kidding) with us?...

BEKCI: If you corner him a little bit, he will speak...

MARCELLUS: Come on, Horatio, talk to him...

HORATIO: Wait a minute, dear... In my everyday life I do not speak to apparitions all the time... *(To himself)* Wondering how do we address a ghost?... Mr... No no... Should I say, Senior or Monsieur?... Apparitions do not have nationality...

BEKCI: If you are going to talk to him, talk already... If you want, address him as Mr. Deputy, because our deputies are mostly like ghosts, that's why I proposed [to call them ghosts, no one can see them]...

HORATIO: Hey... Who are you and in what right... At this late time... Wrapped in our king's armour strolling around... *(The apparition quickly moves toward the exit.)*

BEKCI: Aha he is leaving...

MARCELLUS: Eh you see, Horatio, you talked to him unfriendly and made him angry..

BEKCI: He might haunt us now... *Destur bismellah* [I seek refuge in *Allah*]...

MARCELLUS: Look, he is leaving...

HORATIO: Coward! Do not flee! Stop! I order you, speak, speak!..

BEKCI: Swear to *Allah*, he is leaving without wasting any time..

MARCELLUS: How come you are shaking so strongly? See... You were saying that it is a fantasy... (2-3)

2.

HAMLET: Relax O sleeping rebellious soul of my country... You too gentlemen [go take rest].. If there is[exist] a man called Hamlet, who exists for the time being... [He] cannot give you anything but his love... But put your index[pointing] finger on your lips like the nurses [do not tell anyone anything]... Here as you know the time is dirty [out of joint], there is mess and chaos... So tell me, am I the only one who wants to fix it [put everything right]...

BEKCI: You make/force me to talk again, anyway... I do not say anything... [But] you talked exactly like Deniz Baykel .... (12)

3.

BEKCI: From the beginning of the play, I do not understand..

HAMLET: ... This is the [utmost] I can do ... Once you [Polonius] told me that you performed on the stage when you were a student at the university, didn't you?

POLONIUS: Yes, my lord... I was even loudly applauded...

HAMLET: What role did you perform?

POLONIUS: Julius Caesar... I was assasinated in the Parliament. Brutus [also] shed my blood...

HAMLET: Ha, what a brutal guy... Those 'Parliament cattles'[abusive], how could they [do it]?...

BEKCI: Look, stop here for a minute. I told them to drop this phrase, I told them that must put you in a dangerous situation. [But] they did not listen... We

have friends and enemies... Should we say 'Parliament cattles', at all? They might understand it wrongly... Then you can forget about your job and wander around from court to court... (25).

These excerpts overtly show the possiblity of having an 'open dialogue' and moving towards establishing a (global) just society, in which people from two different cultures are not limited to essentialist notions of hierarchies and national identity, such as governor and governed, or oppressor and oppressed. Bekci is warmly accepted by the other sides and they see him and hear his voice, unlike some of the contemporary democratic societies, in which for the governments the people are capable of speech, but they are not capable of 'saying anything worth hearing'.[161] Here Bekci is not obviously reliant on the 'others' to emancipate him, rather without any fear he reveals his thoughts and he is capable of understanding his own situation and watching his own interests. Bekci explicitly questions the governing political order in Turkey and demands for 'democratic equality' and altermodern society.

Above all, Celenk's adaptation is a creolised work, in which Turkish culture and characters encounter Anglophone culture and agents. Bourriaud's emphasis on creolization as one of altermodernism's main features is nevertheless politically useful to encourage to disturb and deconstruct distinctions between the 'hierarchies'. The extracts indicate that all the parts and agents have their own parts and they are all equally fit to make decisions. Otherwise, there would be denial of real 'equality' and just society. This adaptation portrays

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[161] "Rancière's definition of a disagreement is based on a passage in Aristotle's Politics, where Aristotle argues that the capacity for speech makes man alone a political animal. Slaves, for Aristotle, do not engage in speech, properly understood; they are more like animals that can emit a series of brute noises and cries but do not engage in language, although they can recognize language in men enough to follow orders. The elites, or the oligarchs, cannot recognize these sounds as speech, because they cannot recognize their authors as speaking beings. This is a disagreement. It concerns who gets to speak, whose voice counts. And, more deeply, it concerns who actually has a voice, who is capable of speech. Workers' demands, women's demands, the demands of those who are marginalized by race, class, immigration status and so on, are not recognized as demands because they are not recognized as issuing from people capable of making real demands": See Deranty, Jean-Philippe (2010) *Jacques Rancière: Key Concepts*. Acumen: Durham.

altermodern planetary negotiations and discussions between agents from two different

cultures on the same level.

Conclusion

The adaptations of *Hamlet* demonstrate postmodern adaptors' propensity to adapt Shakespeare's drama to experiment with their new structure and narrative. They show how drama is capable of exhibiting the characteristics of postmodern art, such as irony, simulation, metadrama, fragmentation, dissemination, undecidability, minimalism and pastiche. These adaptations are also cited as postmodern works, in the terms that they exhibit playfulness, pastiche and also challenge not only the authority of the artist, but also the society within which they are adapted. They illustrate an attempt to integrate art and life in a chaotic and decentred world. These works encapsulate popular forms, popular culture and everyday reality. These postmodern adaptations of *Hamlet* are riotous and anti-authoritarian, and joyously celebrate liberation; they depict Bakhtin's concept of 'carnival', each in their own way. They provoke a sense of energy and freedom.

The intercultural adaptations of *Hamlet* emphasis that postmodernism recognises the status of the 'other' as an equal and the declaration of indifference to distinction does not undermine the 'other'. People are historically and psychologically afraid of the other's subsumptive power and this has negatively affected the process of adaptation and appropriation for a long time. Postmodern culture has provided the possibility to give voice to the unvoiced minor cultures. Consequently, it sets the stage for a positive interaction amongst different cultures on an equal level. In his book, *Orientalism*, Edward Said argues, the virtual source and origin of 'othering' angst, and that "[t]here is nothing especially controversial or reprehensible about such domestications of the exotic; they take place between all cultures, certainly, and between all men" (Said, 1979: 60).

It is also possible that the initiative and self-conscious exploration of cultural memory of the past, that is, postmodern pastiche, is an intuited or intentional response to a new type of

Enlightenment. Theodor Adorno and Max Horkheimer argue that, "Enlightenment is totalitarian" (2011: 4). Derrida, therefore, suggests that the postmodern could be seen "as 'a new enlightenment' " (Derrida 1988: 141), concerned to explore "the value and importance of ways of thinking that cannot be reduced to an opposition between the rational and the irrational" (Bennett and Royle, 2009: 281).

Postmodernism moves away from linearity, universalism and totalising ideology to multiplicity, anti-universalism and anti-totalising ideology. Postmodernism assaults the concept of universality and returns to pre-modern 'particularism', but without privilege, a 'difference without hierarchy'. However, the problem is: "how a difference without hierarchy is not to collapse into pure indifference, so becoming a kind of inverted mirror-image of the universalism it repudiates" (Rice, 2001: 343). It problematises and questions the 'grand narratives', but it does not offer any answers, as doing so is equal to making new 'grand narratives', which contradicts postmodernist values. Thus adaptations of *Hamlet* reject the idea of universal truths and show the possibility of playing with the multiple interpretations and perspectives, contradictions and uncertainties in Shakespeare's *Hamlet*. Operating in the wake of postmodernism's flattening of historical, artistic, and ethnic differentiations, the adaptors are sorters working in a totally interconnected global culture.The global age is touched by the fact that it connects all people and all cultures in one civilisation, which is a composition of all the cultures and civilisations in a global context. The 'global dialogue', which is based on mutual respect, is a steady and straight step towards this goal. Meanwhile, altermodernism is one of postmodernism's successors that has the potential to create a space for a meaningful planetary dialogue.

The adaptations of *Hamlet* in different cultural contexts are a sign that art today reinvents itself on a planetary scale. The tendency of *Hamlet*'s adaptations is to emphasise that displacement has become a method of representation in the rising age of altermodernism.

Hamlet moves toward a planetary identity with which we can easily communicate with others and live in peace with others. In this chapter altermodernism is a notion that enabled me to combine postmodernism and globalisation as theoretical approaches, in order to explore the new aspects of the adaptations of *Hamlet*, that is, their emancipatory voice from so-called 'neo-colonisation' in the globalised world. The adaptations of *Hamlet* in different cultural contexts are quite meaningful re-readings and rewritings, and not meaningless, as postmodernists claim. Thus, altermodernism is the possibility of producing a work that, 'made sense starting from an assumed heterochrony from a positive vision of chaos and complexity'.[162] Bourriaud suggests that, "It is neither a petrified kind of time advancing in loops (postmodernism), nor a linear vision of history (modernism), but a positive experience of disorientation through an art-form exploring all dimensions of the present, tracing lines in all directions of time and space" (2009: np). The adaptors displace Shakespeare's *Hamlet* to different places, to illuminate their situation; they could be said to 'viatorise' it. Displacement and cultural nomadism are methods of composition in altermodernism. For the adaptors, "historical memory, like the topography of the contemporary world, exists only in the form of a network" (Bourriaud, 2009: np). *Hamlet* is displaced, viatorised in circuits, and these works present themselves in the form of a dynamic system.

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[162] See Michael Larson, *Altermodernity and the Ethics of Translation* at:
http://journals.uvic.ca/index.php/peninsula/article/view/683/1923 [Accessed: 14.11.2012].

CHAPTER THREE: Adaptations of *Hamlet* in the Iranian Cultural Context: Local Family of *Hamlet*

Introduction

> *Iran's glory has always been its culture*
>
> Richard Nelson Frye

In the previous two chapters, through the theoretical lenses of postmodernism and globalisation, I have examined the adaptations of *Hamlet* in different cultural contexts (global family of *Hamlets*) from an 'external' point of view. In this chapter I explore the Persian adaptations of *Hamlet* (local family of *Hamlet*) from inside the culture; an 'internal' view.

In order to gain a clear understanding of the contemporary Persian cultural context, it is of primary importance to have a succinct knowledge of Iran and its history. Iran, as part of the Middle East, is situated in Western Asia. Iran for most of its long history was known as Persia and was ruled by Shahs. [163] A revolution in 1979 deposed the last Shah of Iran and transformed it into an Islamic Republic.

The prominent Iranologist Richard Nelson Frye, in his book *Greater Iran,* argues that "Iran's glory has always been its culture" (2005: xi). Although over its history, Iran has been invaded many times, [164] as Don Rubin argues:

> On each occasion, Iran, due to its strong cultural heritage, revived and re-established its national identity. Unlike other countries which lost all ties to its ancient past, Iran always retained the memory of its ancient civilization and continued its cultural

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[163] Until 1935 the official name of Iran was Persia, when it was changed to Iran in the reign of Reza Shah Pahlavi (1925-41). Nowadays both 'Persia' and 'Iran' are used interchangeably in cultural contexts.

[164] Alexander the Great in the fourth century BC, the Arabs in the seventh century AD and the Mongols in the thirteenth century.

influence and exchange with Turkey, the Caucasus and the peoples of central Asia

and India. (1998: 191)

Iranian people always welcome other cultures and freely adapted whatever they considered

useful and, therefore, "an eclectic cultural elasticity has been said to be one of the key

defining characteristics of the Persian spirit and a clue to its historic longevity" (Milani,

2004: 15).[165] Professor Peter Avery argues that, "without the genius of Iran, the culture of

mankind would have been exceedingly impoverished" (1971: 4).[166]

Interestingly, Persian culture and civilisation, since its emergence, was not only open

to adaptation, but also has "profoundly influenced Western civilisation" (Kelly, 2003). For

example, in modern times, Friedrich Nietzche adapted the Iranian ancient prophet

'Zoroaster', in order to express his own ideas in his masterpiece *Thus Spoke Zarathustra*

(1885). Or in another instance, Ramona Shashaani, in her paper *Culture of Iran: Borrowed*

Ideas; Persian Roots of Christian Traditions, claims that many of the hallmarks of Western

Christianity are derived from the religion of ancient Persia: Mithraism. She argues that:

Is it a mere coincidence that Christmas and *YALDAA* are so close in time and similar

in nature? [167] In Iran this night is called *SHAB-E YALDAA*, also known as *SHAB-E*

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[165] Professor Peter Avery claims that, "from Herodotus onwards, Iranian adaptability and quickness to borrow from others have frequently been commented on. But rarely has this been done with enough emphasis on the original genius and absolute and unchanging characteristics distinctly Iranian, to make 'borrowing' fresh, hitherto unthought-of development, mere imitation being out of the question" (1971: 7-8).

[166] "The Caucasus rises in the north and the Persian Gulf girdles the southern shores of what is a many-doored caravanserai, the middle realm between Europe and Asia, Africa and Siberia. Through Iran came the silk and paper of China, the Indies' gold and spices and the horses and hides of Central Asia, to reach the Roman sea. At this Iranian junction of history, cultures and indigenous aptitude, Europe can be explained to Asia and Asia can teach Europe. Iran's windows are like the faces of 'Janus'. Iran is a sharp-eyed, keenly observant Janus" (Avery, 1971: 8).

[167] Carl Jung in his book, *Symbols of Transformation* (1977), has extensively scrutinised Mithraism's influence on Christianity and has illustrated its symbols and images. He alludes to Franz Cumont's *The steries of Mithra*, p. 149, and writes that: "Perhaps no other religion has ever offered to its votaries, in so high a degree as Mithraism, opportunities for prayer and motives for veneration. When the initiate betook himself in the evening to the sacred grotto concealed in the solitude of the forest, at every step new sensations awakened in his heart some mystical emotion. The stars that shone in the sky, the wind that whispered in the foliage, the spring or brook that hastened murmuring to the valley, even the earth which he trod under his feet, were in his eyes divine, and all surrounding nature evoked in him a worshipful fear of the infinite forces that swayed the

CHELLEH, which refers to the birthday or rebirth of the sun, *Mithra* or *Mehr*, the

sun-god or god of love.[168] Yet *YALDAA* is chiefly related to *MEHR YAZAT*; it is the

night of the birth of the unconquerable sun, *Mehr* or *Mithra*, meaning love and sun,

and has been celebrated by the followers of Mithraism as early as 5000 B.C. (1999:

np)

Shashaani explains that, as the regional battles began between Romans and ancient Persians,

most of the Roman soldiers become fascinated with; "the Mithraic devotion to nature and

beauty" (*ibid*). From then on, Mithraism quickly expands "its wings from Persia to the

ancient-civilized world in Rome and many European countries. Consequently, in Europe as in

Persia, the 21st December was celebrated as *Mithra*'s birthday" (*ibid*). [169]

More importantly for our present study, however, is the rich history of theatre in Iran.

Drama has always been a prominent feature of Persian culture. As Willem Floor in his book,

The History of Theater in Iran, argues, "Some 2500 years ago, kings and commoners alike

were regaled by comic theatre in the form of dance and mime, accompanied by music. The

dancers often wore masks, a vestige of an earlier era when such dances were enacted as

religious rites" (2005: np). In ancient Persia, theatre not only had an entertaining aspect, but

also a social aspect: comic drama took a "slapstick form, in which social situations were

lampooned and people ridiculed by imitating their accents and behaviour" (2005: np). Hence,

the adaptations of *Hamlet* are an interesting case of study in the Iranian cultural context.

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universe" (para. 109). Available at:
http://www.iranchamber.com/culture/articles/persian_roots_christian_traditions.php [Accessed: 10.01.2013].
[168] "There are many similarities between the Mithraic and Christian traditions. Nowadays all Christians who celebrate the birth of Jesus; light fireplaces and candles, decorate trees with lights, stay up all night, sing and dance, eat special foods, pay visits, and celebrate this festive occasion with family and friends" (Shashaani, 1999: np).
[169] "Hence, in 274 CE, the Roman emperor Aurelia declared December 25th as the birthday of the unconquered sun, which at the winter solstice begins to show an increase of light; he declared this day as a day of festivities. Later, the Church of Rome established the commemoration of the birthday of Christ, the 'sun of righteousness', on this same date" (Shashaani, 1999: np).

In modern Iran, *Hamlet* is one of the popular sources for frequent adaptations, in order to convey the complexities of modernisations in Iranian society. The text has been modified in several theatrical adaptations (see Appendix), of which four, *Hamlet with Season Salad*, *Gajari Coffee*, *Hamlet* and *Hamlet Narrates Hamlet,* will be analysed in this chapter. This chapter exclusively focuses on these four adaptations, because they have potential not only to indicate the different aspects of their connections to the current political and social situation in Iranian society, but also to answer comprehensively the questions of this thesis relevant to the local family of *Hamlet*.

The first adaptation, Akbar Radi's *Hamlet with Season Salad* (1988), is an absurdist tragicomedy which depicts a failed, doleful intellectual in Iranian society. The second adaptation, Atila Pesyani's *Gajari Coffee*, written in 2001, is a modern and local rereading and rewriting of Shakespeare's *Hamlet*. In the Persian reading of *Hamlet*, *Hamlet* is adapted into a Persian play form called *Takht-e Hozi*. [170] Having chosen the form of *Takht-e Hozi* to adapt *Hamlet* into the Persian cultural context, Pesyani sets out a comic platform to mock and criticise some of the social *defects,* such as press, democracy, and some outdated traditions in Iran. The third adaptation, Mostafa Rahimi's *Hamlet* (1993) portrays Hamlet as a figure against cruelty and injustice. Hamlet's cosmopolitan hesitation is still in the adaptation, but this time much more palpable, because of time and place. In rewriting *Hamlet* the author appealed to Brechtian techniques to update the story and make it look more modern. The last and the most recent adaptation, Mahmud Sabahi's work, *Hamlet Narrates Hamlet* (2009)*, consists of twelve monologues. The author tries to create a platonic form for the story of *Hamlet*. To achieve his goal he removes all the proper names; so there are no Shakespearean characters, or any names of places.

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[170] *Takht-e Hozi* (wooden beds over the pool) *Ruhozi* (over the pool) are the generic names for "traditional Persian comedy. The system was mainly adopted for the small inner courtyards of houses, where wooden platforms without railings were placed over the center pool and covered with carpets to make a stage for a theatre-in-the-round" (Hochman, Vol. 3, 1984: 60).

Thus this chapter also focuses on how Persian *Hamlets* address today's cultural traumas in Iran; how Hamlet is depicted as an Iranian defeated, doleful intellectual; and how the history of modern Iran coincides with these diverse adaptations. To answer these questions, I scrutinise the various aspects of local adaptations of *Hamlet* in Iran which I have organised as the *Persian family of Hamlet.* In the light of 'intertextuality', I discuss these adaptations' relations to the cultural context of Iran, as well as Anglo-American culture. In this approach, however, considering delicate intertextual connections within Persian culture and at the same time with Anglophone culture as an 'other' for the Persian one, I coin two new terms: 'homointertextuality' and 'heterointertextuality', in order to be precise in referring to the different levels of connections of the adaptations with the 'host' culture and with the 'other' culture. Thus my aim in this chapter will be also to set out some methodological concepts that will help orient the study of the kinds of intertextuality involved in the *Hamlet* phenomenon and also demonstrate them at work in the Persian adaptations of *Hamlet*.

Before doing so, however, it is important firstly to give a brief sketch of Shakespeare's knowledge of Persia and Persians on the one hand; and of the history of Shakespeare in Iran on the other. Obviously, these will be little more than sketches, because a full study of Shakespeare's representations of Persia is a topic worthy of a PhD thesis in its own right, as is a full-scale study of the critical and cultural reception of Shakespeare in Iran. Nevertheless, because the key methodological terms I intend to coin and use in this chapter – 'homointertextuality' and 'heterointertextuality' – refer to cultural relations between texts from different cultures, it is important not to oversimplify this coinage by giving the (false) impression that Shakespeare's works and Iranian culture have always been strangers to one another.

William Shakespeare and Persia/Iran

> *You, sir, I entertain you for one of my hundred;*
> *only I do not like the fashion of your garment:*
> *you will say they are Persian attire, but let*
> *them be changed.*
>
> William Shakespeare, *King Lear*

Persia and Persians in Shakespeare's Works

Shakespeare probably became acquainted with Persia and Shah Abbas the Great much sooner than Iranians did with Shakespeare. In the late sixteenth and early seventeenth centuries, Persia's deep-rooted culture was flourishing under the Safavid dynasty (1502–1736). It reaches its apex during Shah Abbas I's reign (1587–1629), known as Abbas the Great. The Safavid dynasty, established by Shah Ismail, restored internal order to Iran and proclaimed Shiite Islam as the official religion. In 1597, Shah Abbas warmly welcomed Robert and Anthony Shirley, and their 26 English companions in Qazvin and later took them with him to Isfahan, his new capital, as his guests. Hopes for beneficial trading relations and a possible military alliance against the Ottoman threat (religious differences were the cause of frequent wars between Shia Persia and the Sunni Ottoman Turks), called for more contacts between England and Persia. In the following years, the British East India Company arrived in Persia and with England's aid the trade routes for silk were established in 1616 through the Strait of Hormuz and Jask harbour.

Scholars, such as John W. Draper, Ladan Niayesh and Cyrus Ghani have recently explored the allusions to Persia and Persians in Shakespeare's works such as; *A Comedy of Errors*, *The Merchant of Venice, Twelfth Night, Henry VI* and *King Henry IV*. For example,

Shakespeare in his *A Comedy of Errors* refers to Persia, when the Second Merchant demands from Angelo the repayment of his money, and says that: "I am bound/To Persia, and want guilders for my voyage" (IV. i.3-4). In another instance, in the *Merchant of Venice*, the Prince of Morocco, addressing Portia, says:

> Therefore I pray you lead me to the caskets
>
> To try my fortune. By this scimitar
>
> That slew the Sophy and the Persian prince
>
> That won three fields for Sultan Solyman,
>
> I would o'erstare the sternest eyes that look. (II.i.23-7)

According to the *Oxford Online Dictionaries*, 'Sophy' (*historical*) refers to: 'the 'former title for the ruler of Persia, associated especially with the Safavid from c. 1500-1736, derived from the Arabic epithet Safi-: ud- din 'purity of religion' given to an ancestor of Ismail Safi, the founder of the dynasty'. In this extract, Shakespeare probably alludes to "Anthony Jenkinson's[171] account of his travels to Persia, but has got 'the facts wrong' ", as Sami Gorgan Roodi argues and adds that, "no Sophy [or] Shah or a prince was slain in the wars between Persia and Turkey in the sixteenth century, only Shah Ismail was badly wounded and escaped capture in the battle of *Chaldiran* in 1514" (2002: np). [172]

Niyaesh suggests that here the Prince of Morocco draws our attention not "only to the obvious variety of oriental 'Others', but to a certain awareness of early modern playwrights and playgoers regarding their separate identities. One reason for the relative dearth of literary historical studies focusing on England and Persia in this period, may lie in the absence of

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[171] 'There are also echoes of the British merchant, Anthony Jenkinson's account of his visit to Kazvin (Qazvin) and to Shah Tahmasp's court, which might have attracted the attention of Shakespeare and made him write about the Persian outfit'. Sami Gorgan Roodi: Available at: http://www.iranian.com/SamiGorganRoodi/2002/October/Shakespeare/index.html [Accessed: 15.11.2012].
[172] See Sami Gorgan Roodi (2002) *Sophy and the Persian Prince* at: http://www.iranian.com/SamiGorganRoodi/2002/October/Shakespeare/index.html [Accessed: 26.08.2012].

major Persian protagonists in the plays of Marlowe and Shakespeare, that were the catalysts

for the dramatization of a number of Mediterranean 'Others' (the Jew, the Turk, the Moor)"

(Niayesh, 2008: 127-8). She continues that another likely reason might be: "the ambiguous

position held by Persia and the Persians among those 'Others'. Representing both a classical

(Greek and Roman) standard of cultural otherness, and a non-Mediterranean, non-Turkish,

non-Sunni cultural exception in the East, the Persians, I will argue, constitute an unstable

third term, which resists the binary 'Orientalist' model" (*ibid*).

Shakespeare, in his *Twelfth Night,* once more mentions Sophy. English theatregoers of

the period learned about the well-attested generosity of Sophy (Shah of Persia), through

Shakespeare's *Twelfth Night, or What You Will* (1601–2). In *Twelfth Night*, Fabian addresses

Sir Toby saying:

> I will not give my part of this sport for a pension of
>
> thousands to be paid from the Sophy. (II.v.165-6)

Here Shakespeare possibly alludes to the pension which Shah Abbas had given to Robert and

Anthony Shirley.[173]

At another point, whilst Sir Toby praises the bravery and skill of a knight, he says to

Viloa: "They say he has been fencer to the Sophy" (III.iv.251). Niayesh argues that these two

references are often used by editors: "to demonstrate that *Twelfth Night* postdates the reports

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[173] "Sir Anthony was in Persia from Dec 1, 1599 to May 1600. He was given 5,000 horses to train the Persian army according to the rules and customs of the English militia. He was also commanded to reform and retrain the artillery. When he left Persia, he left his brother, Robert Sherley, behind with 14 Englishmen who lived in Persia for years. In 1609 Robert Sherley was employed, as his brother had been, by the Persian monarch, as ambassador to several princes of Christendom, for the purpose of uniting them in a confederacy against the Turks. He first went into Poland, where he was honorably entertained by Sigismond the Third. In June of this same year he was in Germany, and received from the Emperor Rudolph II the title of Earl. From Germany, Sir Robert went to Florence and from there to Rome. He next visited Milan, and then proceeded to Genoa, from where he embarked to Spain, arriving in Barcelona in December 1609. He sent for his Persian wife and they remained in Spain, principally at Madrid, until the summer of 1611. With the aid of these British mercenaries Shah Abbas developed the use of artillery and successfully regained much of the Persian land that had been taken by the Ottomans" (Gorgan Roodi, 2002: np). Available at: http://www.iranian.com/SamiGorganRoodi/2002/October/Shakespeare/index.html [Accessed: 26.08.2012]

of the 1598-9 journey to Persia, undertaken by Anthony and Robert Shirley, English adventurers and would-be ambassadors of Elizabeth I, who found favour with the Sophy and became his sometime envoys at several European courts" (2008: 127).

Also in Shakespeare's *King Lear*, Lear says to Edgar:

> You, sir, I entertain you
>
> for one of my hundred. Only I do not like the fashion of
>
> your garment. You will say they are Persian attire, but
>
> let them be changed. (III.vi.77-80)

Most probably, as in this extract it is pointed out, Robert Shirley's and other travellers' accounts greatly fascinated European kings about Persian costumes.

In *King Henry VI*, Charles alludes to the coffer of Darius when he admiringly encourages Joan of Arc to save France:

> In memory of her, when she is dead,
>
> Her ashes, in an urn more precious
>
> Than the rich jewelled coffer of Darius,
>
> Transported shall be at high festivals
>
> Before the kings and queens of France. (I.vi.62-6)

In the same play, in another instance, the Countess of Auvergne says:

> The plot is laid; if all things fall out right,
>
> I shall as famous be by this exploit
>
> As Scythian Tomyris by Cyrus' death. (II.ii.4-6)

In this extract, Talbot as an icon of heroism is matched to Cyrus the Great, while the Countess, plotting his murder, dreams of becoming 'as famous [. . .] by this exploit/ As Scythian Tomyris by Cyrus' death'. However, Sami Gorgani Roodi argues that this originates from the belief that:

> Cyrus was killed in 529 B.C. in a war against Tomyris, the Queen of the Scythians. Herodotus believed that Cyrus had asked Tomyris to marry him but she rejected his offer which made him attack her country and defeat her forces as a result of which he was killed. This, we know, is not accurate, because Cyrus was actually killed in a battle with a tribe called Dahae. (2002)

In *King Henry IV*, Shakespeare alludes to King Cambyses, in order to indicate Falstaff's serious intentions in chasing his goals, and writes:

> Give me a cup of sack
>
> to make my eyes look red, that it may be thought I have
>
> wept; for I must speak in passion, and I will do it in
>
> King Cambyses' vein. (II.iv.374-7)

So, whilst there are no explicitly clear references to Persia or Persians in *Hamlet*, it can nevertheless be established and asserted that Shakespeare had a rudimentary familiarity with certain aspects of Persian culture, though the sources of his knowledge are far from authoritative.

Shakespeare in Iran

Iranians began to pay particular attention to Shakespeare's plays in the beginning of the twentieth century, although they had been familiar with Western theatre and playwrights from at least the late nineteenth century. Unlike countries of equally important literary traditions, however, as Abbas Horri points out:

> Iran has not explored Shakespeare to a degree commensurate with the richness of its cultural heritage. It is true that many of Shakespeare's plays and sonnets have been translated into Farsi, and some of them (*The Merchant of Venice*, *Hamlet*, and *Othello*) have been adapted for the stage and television entertainment. (2003: 68)

In spite of the currency of translation that started with the establishment of Dar al-Fonoon in 1851, there is no record of Shakespeare in Farsi translation, prior to 1900.

After Nasir al-Din Shah Qajar (reigned 1848 – 1896) began regularly to visit Europe, he established a theatre hall at the local polytechnic in Tehran in 1869. However, since Iranians were unfamiliar with Western style theatre and playwriting, and "there were no plays in Farsi similar to European plays" (Bozorgmehr, 2000: 32), Nasir al-Din Shah ordered the translation of Western plays for performance in this theatre. Thus, as M. J. Yahaghi points out, "in this way a wave of play translation began in Iran since [the] Qajar dynasty" (2006: 221). In the beginning, Iranians mostly adapted French plays, mainly by Moliere. The translators 'Persianised' the French characters and ambiance, as well as incorporating local proverbs and stories.

Through a translation of *The Taming of the Shrew* in 1900, by Hosseinqoli Saloor,[174] Iranians got their first glimpse of Shakespeare. The Constitutional Revolution between 1905-1907, which started from Tabriz, resulted in an increase in the number of newspapers and associations, and the intellectuals tried to improve public culture by translating the books of Western playwrights which had social and moral content, such as Alexander Dumas, Friedrich Schiller, Gogol, Labysh, Victor Hugo and Shakespeare. According to Shirin Bozorgmehr, then; "Abolghasem Gharaguzlu, nicknamed Nasir-ol-Molk II (1863-1927), translated *Othello* and *The Merchant of Venice* between the years of 1910 to 1914" (2000: 40).

Shakespeare's works were translated to be performed, but the only well documented performance is the staging of *Othello* in Tabriz in 1888.[175] Modern theatre in Iran mainly sprouted from Tabriz, because of its vicinity with the Caucasus and the Tabriz Opera Theatre, which was a unique architectural landmark built in the early 20th century.

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[174] 'Saloor was a Qajar educated in France, who made his translation from a French version of the play. In the publisher's 16 notes to the second edition (1985), there is no mention of the reason for Saloor's choice of the comedy, nor of how long it took him to accomplish the work' (Horri, 2003: 73).

[175] 'Tabriz earlier than other parts of Iran, due to its proximity to the Caucasus and Europe. A document of Akhtar newspaper, no. 16, vol.15, on 23 Rabi'ol Akhar 1306, equal to 26 December 1888, was mentioned in the Quarterly Journal of Theatre, in its first volume, that talked about the performance of the play *Othello* and a comedy in Turkish in Tabriz. Additionally, in the book, *Tabriz, the City of Firsts,* the foundation of the first theatre in the Western style is attributed to Tabriz' (Jalili Kohne Shahri and Pishgar, 2012: 89).

Figure: Tabriz Opera Theatre[176]

At the same time some theatres were established in other cities, like Mashhad and Rasht.

Tabriz theatre greatly contributed to the history of theatre in Iran. In his book *Theatre in*

Tabriz, Mahmood Ranjbar Fakhri argues that, 'the first plays in Iran were written in 1870 by

Mirza Agha Tabrizi known as Monshibashi. Mirza Agha Tabrizi had become familiar with

playwriting through the French language and literature'.[177] In other cities such as Tehran,

Shiraz and Rasht, along with Tabriz, different dramas were staged later, but the well-designed

posters of the Tabriz theatre were barely found in other cities.[178]

The first performances of Shakespeare's works in Tehran take place in the years

between 1903 – 1921:

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[176] See http://www.music-usa.org/tabriz/ [Accessed: 05.11.2012].

[177] See Elham Mahootchi, *Theatre Announcements in Tabriz* at:
http://www.neshanmagazine.com/articles.asp?id=195 [Accessed: 15.11.2012].

[178] See Elham Mahootchi, *Theatre Announcements in Tabriz:* "In Tabriz there were many groups that professionally pursued theatre, which created competition among them, with each aiming at drawing more audiences. The managers of each group utilized a variety of advertising texts and at times cliché, to attract audiences. Use of illustration and stills, with respect to the then available printing machines, while maintaining symmetrical compositions, were among the most important elements of designing theatre posters at that time." Available at: http://www.neshanmagazine.com/articles.asp?id=195) [Accessed: 22.09.2012].

1. "Tajer-e Venizi (The Merchant of Venice). Director: Reza Azarakhshi. Date of performance: between the years of 1903 and 1921" (Bozorgmehr, 2000: 76).
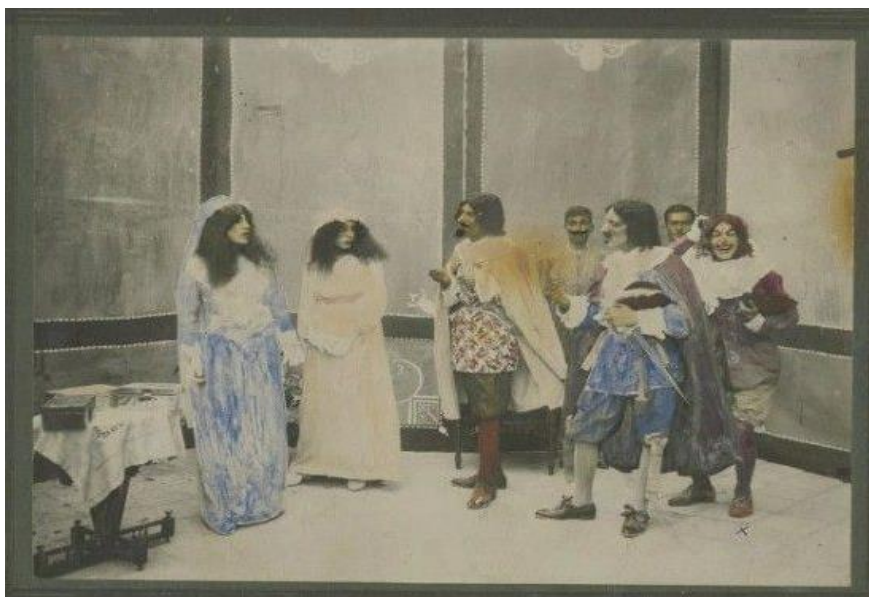

Figure: *The Merchant of Venice* in Tehran[179]

2. "Hayahuhe Besyar Baray-e Hich (Much Ado about Nothing). Director: Reza Azarakhshi. Date of performance: between the years of 1903 and 1921" (Bozorgmehr, 2000: 76)

The reign of Mohammad Reza Shah is considered as, "the peak of theatrical activities in the western form in Iran" (Bozorgmehr, 2000:334), because he had an inclination for Western culture. He paid particular attention to theatre as a Western product and: "helped considerably to make it popular by building more theatre halls, to the point that more than 500 foreign plays were translated and performed in this period" (Jalili Kohne Shahri and Pishgar, 2012: 91). Although this period was a fruitful period in respect of translation of Shakespeare's plays,,[180] they were not performed in the theatres because the "Pahlavi regime was opposed to the performance of those plays in which kings are murdered" (Malekpour, 1984: 62). Hence in this period, only two of Shakespeare's plays were permitted to be

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[179] See http://shahrefarang.com/en/shakespeare-tehran/ [Accessed: 05.11.2012].
[180] 'Translation of the plays of Shakespeare in this period [are] a collection in two volumes by Ala'edyn Pazargady, which includes 27 [out] of 36 plays, [by] Shakespeare' (Pazargady, 2002: 10)

performed on the stage. Nevertheless, amongst all of Shakespeare's translated works, *Hamlet* attracted the widest attention in modern Iranian theatre, as it turned out to perform as the best metaphor for the current situation in Iran. The following is a list of translations of Shakespeare's *Hamlet* and performances in Farsi, in chronological order:

Translations of *Hamlet*:

Farzad, Masoud 1957

Shahin, Daryush 1965

Pazargadi, Elaeddin 1978

Etemadzadeh, Mahmood (Beh-Azin) 1990

Fasih, Ismail 1997

Adib-Sultani, Mir-Shamseddin 2005

Performances:

"Hamlet. Place of Performance: unknown. 1933. Director: Papazian" (Bozorgmehr, 2000:464)

Hamlet. Director: Askar Gods, Place: Salon-e Chahar Su, Date: 1987.

Hamlet. Director: Shahrestani Mikayil, Place: Tehran, Date: 2000.

Hamlet. Director: Jafari Majid, Place: Tehran, Date: 2002.

Although Iraninan theatre companies and drama students often perform Shakespeare's works in English, or Farsi, they are very keen to see a production from Shakespeare's homeland. In the late twentieth and early twenty first centuries, it can finally be said that Iranians highly appreciate Shakespeare and rank him with the great Persian poets, who are highly esteemed in Iran. Children read and enjoy Shakespeare at school.

Adaptations of Shakespeare's *Hamlet* in the Iranian Cultural Context:

Homointertextuality and Heterointertextuality

> *The other question concerns this little corner of the earth [Iran], whose land, both above and below the surface, has strategic importance at a global level. For the people who inhabit this land, [that] is the point of searching, even at the cost of their own lives, for this thing whose possibility we have forgotten since the Renaissance and the great crisis of Christianity, a political spirituality. I can already hear the French laughing, but I know that they are wrong.*
>
> Michel Foucault, 1978

In examining the adaptations of *Hamlet,* the distance that is created between the acts of reading and rewriting (receiving and creating), situates intertextuality as a key feature. In order to demonstrate the intertextual relations of Persian *Hamlets,* it is necessary to explore Julia Kristeva's concept of intertextuality,[181] in which 'culture' and 'text' are two central notions. From the point of view of cultural semiotics, 'text' is understood as a structured sequence of signs, also at the same time, 'a text' (a work) itself is a sign in a broader system of signs, in a culture. Texts express the mentality of man and society, but they are also generators of prevalent developments of human spirit and social processes.[182] The Iranian

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[181]"The term intertextuality, popularized especially by Julia Kristeva, is used to signify the multiple ways in which any one literary text is made up of other texts, by means of its open or covert citations and *allusions*, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are 'always already' in place and constitute the discourses into which we are born. In Kristeva's formulation, accordingly, any text is in fact an 'intertext'—the site of an intersection of numberless other texts, and existing only through its relations to other texts" (Abrams, 2009: 364).

[182] This statement is based on the concept of the semiotic text generating mechanism created by L. Mäll. See: Mäll, L. *Studies in the Astasāhasrikā Prajñāpāramitā and Other Essays*. Delhi: Motilal Banarsidass, 2005,

adaptors generate 'new texts' and 'new meanings', by putting Shakespeare's play *Hamlet* as a well-known icon of the Anglophone culture ('cultural other') to new uses in a new context (Iran). This is precisely what a Wittgensteinian approach would say, that a sign simply becomes more meaningful as it finds new uses and meanings, rather than becoming meaningless, as perhaps Baudrillard might say. Wittgenstein in his *Philosophical Investigations* argues that, "the meaning of a word is its use in the language" (2009: 42). Thus, context plays a significant role in determining meaning. He believes that we should, "Let the use of words teach [us] their meaning" (p. 231e). And considering that language is conventional, and given that the use of a word in the language determines its meaning, its meaning constantly changes. That is why, Wittgenstein concludes that: "And this diversity is not something fixed, given once [and] for all; but new types of language, new language-games, as we may say, come into existence, and others become obsolete and get forgotten" (2009: 20). Hence, an infinite number of 'language games' can be potentially come into being. By adapting *Hamlet* into the Iranian cultural context, in fact, the Persian adaptors determine a new use and a new meaning for it, and Iranian audiences are themselves able to explore these new uses and new meanings.

The form and content of the Persian adaptations of *Hamlet* are influenced by contemporary historical and socio-cultural issues in Iran. The Persian adaptations of *Hamlet* demonstrate the adaptor's power to take 'the past' of Anglo-American culture ('cultural other') into 'the present', in response to their present in Iranian society and put it in 'order'. Therefore, it is essential to validate the significance of historical and socio-cultural factors in shaping an adaptation; that is, by relating adaptations to a single 'sourcetext' in the past, we should not ignore "shifting social and cultural concerns" (Cartmell, 2008: 2). Furthermore,

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especially chapters: 'Introductory Remarks' (pp. 8-12), "1, ∞ and 0 as Text Generators and States of Mind" (pp 168-169), "Semiotics as a Possibility for the Study of Religious Texts Under Communist Dictatorship" (pp 170-174).

although Hutcheon claims that excessive attention to intertextuality marginalises the author's role, in adaptation studies, as a sub-section of intertextuality, the role of the adaptor is nevertheless important, because in the process of adaptation, an adaptor actively 'encodes' the new rewriting with 'new meanings and critical differences'. Here also, in order to appreciate these Persian adaptations of *Hamlet* fully, we must recognise of the role of historical and socio-cultural aspects in shaping them and exploring their status within this particular cultural context. [183]

The Persian adaptations are not disconnected from reality and feeling; they are rather a knowing form of the practice of imitation, which itself always holds us inevitably within a cultural perception of reality. It thereby enables us to make sense of the real present and experience historical feelings, at the same time even if it is the history of another culture. In the contemporary globalised world, the adaptors are trying to attach our sense of self, not just to one specific 'root' in the past, rather to the pasts of different nations and cultures, in order to define a 'planetary identity' for us. This 'planetary identity' closly connects with the altermodern idea of the artist as 'homo viator', "a prototype of the contemporary traveller whose passage through signs and formats refers to a contemporary experience of mobility, travel and transpassing" (Bourriaud, 2009: np). Only this time, this is *Hamlet* which travels throughout the globe and creates: "a new type of form, the journey-form, made of lines drawn both in space and time, materialising trajectories rather than destinations" (*ibid*). *Hamlet*, in these adaptations, serves as a good example for the idea of having 'a planetary identity'.

However, considering the richness of adaptation's *heteroglossia*, Leitch reveals that, "no intertextual model, however careful, can be adequate to the study of adaptation, if it limits each intertext to a single precursor" (2003: 165). *Hamlet*'s decontextualisation and domestication are exemplars of a wider trend towards "the assimilation of significantly

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[183] See Whaley (1979) for a discussion of this.

culture-specific dramatic texts" (Franger, 2009: 14). The Persian adaptations of *Hamlet* show how the process of adaptation moves away, "from simple proximation towards something more culturally loaded" (Sanders, 2005: 21), by storing and foregrounding past and present cultural references in the global scale and drawing attention to them. Scrutinising the intertextual relations of a number of Persian adaptations of *Hamlet* has led me to distinguish between two different intertextual relations, mainly in terms of 'the cultural self' and 'cultural other'. Thus, I suggest coining two new terms, 'homointertextuality' (intraculturalism; cultural self) and 'heterointertextuality' (interculturalism; cultural other), in order to distinguish between the intertextual relations of Persian rewritings of *Hamlet* which adapated into the Iranian cultural context (homointertextuality) and the intertextual relations of them with Shakespeare's *Hamlet* as a well-known icon of Anglophone culture (heterointertextuality).[184] In heterointertextual connections, I focus on the unique Anglophonic story and verbal images and ideas, for example, 'To be or not to be', which have been newly introduced to the Persian culture and people through the adaptations of Shakespeare's celebrated work.

According to the *Oxford English Dictionary*, *Homo-* means "(in nouns, adjectives and adverbs) *the same* from the Greek *homos* same", while *Hetero-* denotes "(in nouns, adjectives and adverbs) *other; different*: heterogeneous; heterosexual from the Greek *heteros* other". Thus, homointertextuality refers to the intertextual relations of the Persian adaptations of *Hamlet* with the texts within Persian history and culture (intracultural; self), while heterointertextuality directs attentions to the links and connections between the adaptations and Shakespeare's *Hamlet,* which is from an 'other/different' culture (intercultural; other). In the same vein as Julia Kristeva, who notably based her term 'intertextuality' on Mikhail

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[184] As critic William Irwin says, the term: "has come to have almost as many meanings as users, from those faithful to Kristeva's original vision, to those who simply use it as a stylish way of talking about allusion and influence" (Irwin, 2004: 227–242).

Bakhtin's 'dialogic' account of language and literature, my use of these terms recalls Bakhtin's debates on 'micro-type' dialogue (internal dialogue) and 'macro-type' dialogue (external dialogue) used to enrich the concept of intertextuality, and used in order to encompass and enlighten these new types of 'micro-scale' and 'macro-scale' intertextual relations: homointertextuality and heterointertextuality. In other words, the development of intertextuality in an adaptation is made in two different directions, what I call 'vertical' (within a culture; homointertextuality) and a 'horizontal' one (with other cultures; heterointertextuality). It is necessary to mention that this 'otherness/difference' is neutral and never relates to 'inferiority'. In other words, not only is there no hierarchy between these two new terms, but homointertextuality and heterointertextuality complete each other, as 'self' does with 'other' and 'other' with 'self'. With these theoretical co-ordinates in mind, let us now proceed to a particular case study.

Homointertextuality

> *DAMAGH: Excuse me sir, it is dark here*
> *and I lost my way, would you please take*
> *a look at this address and show me the*
> *way?*
>
> Akbar Radi, *Hamlet with Season Salad*

As discussed in previous chapters, adaptation *per se* combines cultural self and cultural other in one work and it contains differences in similarities. The Persian adaptations of *Hamlet*, in turn, bring Shakespeare's *Hamlet,* as a world-known icon of Anglophone culture, together with Persian contemporary history and culture. The Persian adaptors, therefore, stage a dialogue both within their own contemporary history and culture, which are analysed in the light of homointertextuality, as well as with Shakespeare's work, to transfer new structural, (verbal and non-verbal) imagery and concepts, unknown to Persian culture and people. The Persian adaptations of *Hamlet* illustrate the simultaneous co-existence of cultural self and cultural other, in each adaptation. These other/different aspects of the adaptations are discussed with the help of heterointertextuality in the next section.

In the Persian adaptations, Hamlet, who can be identified with Persian heroes or intellectuals, also sees that 'something is rotten' in his country (Iran) and wants 'to set it right'. Yet he acts in a culturally accepted way to bring about changes, for instance, Hamlet becomes a justice seeker and fighter in Rahimi's *Hamlet*. In the adapted texts, Hamlet is usually the site of contradictory features: contrasting the noble, self-sacrificing Hamlet, committed to faith, with a selfish, sensual, socially useless Hamlet, and the young hero who presses his idealism on a corrupt society. Here, in this section, I highlight the adaptability of *Hamlet* to the Iranian cultural context and try to point out some main homointertextual aspects of the Persian *Hamlets*.

The first adaptation is Radi's *Hamlet with Season Salad* (1988), in which the main homointertextual point is to implicate the role of tradition in the killing of intellectuals in Iran. Ali Riza-Quli in his book, *The Sociology of Elite-Killing [in Iran],* points out that Iranians, and specifically their 'collective spirit', are to blame for systematically destroying their own would-be-saviours, intellectuals and elites, for instance, one of the recent instances is 'the Chain Murders of Iranian dissident intellectuals from 1988-1998'. [185]

Radi's works are noteworthy in modern Persian literature, because of their reflection of social problems and their literary merits. *Hamlet with Season Salad,* one of Radi's distinguished works, depicts a repressed Iranian intellectual, Professor Damagh Chokh Bakhtiyar; the fear of an authoritarian society forces him to lose his identity and transform into a big mouse. Radi himself admits that, in creating the protagonist of this work, he was inspired by the forties intellectuals in Iranian society. [186] He identifies these intellectuals with Hamlet. In *Hamlet with Season Salad,* the authoritarian society is represented by members of a wealthy, but highly traditional, aristocratic family. Damagh as an intellectual is trapped in the hands of this authoritarian family and as the story develops we see that he becomes so submissive and weak, that he has no power to defend himself against his in-laws' humiliations in this family. Finally, the pressure of the surroundings forces him to give up, not only his wisdom, the main asset of an intellectual, but his own human identity and be transformed into a large mouse.

The setting of the story is a building, which stands for the suffocating atmosphere of Iranian society, that is closely monitored by the aristocratic grandfather, the main authority. Although his descendants have a modern appearance, tradition is rooted deep in their

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[185] Read more at: http://www.pbs.org/wgbh/pages/frontline/tehranbureau/2011/01/the-chain-murders-killing-dissidents-and-intellectuals-1988-1998.html#ixzz1i8u3bFtK [Accessed: 01.01.2012].

[186] According to the Iranian calendar 1340's is equal to the 1960's in the European calendar.

existence, and they even have built their own modern skyscraper on the exact ground and building of the grandfather's 'old garden' (tradition):

> Dr MUSH: My relatives, gen..tle..men! Attention! I am addressing each one of you: our apartments are new, right! They are constructed according to the latest architectural model, very well! But what about their clay? Earth? The ground is not new. It is our *Abnus* garden which for over 70 years has been full of snakes, scorpions, spiders and these bad omen, mice…. (132)

The suffocating atmosphere of the building bothers the intellectual, but he is the only one who complains about the unpleasant smell of *'emshi'* (insect-repellent), due to his refined nose. In order to get rid of it, he opens the window. Apparently the rest of the people are used to this environment and do not feel disgusted by the smell. The windows of the building are always closed and Damagh (literally means 'nose'), as an intellectual, pays with his life for opening the window, a way out of the stuffy edifice of tradition. At the end of the play, as Professor Damagh is hanged, the grandfather appears in the window frame with a smile on his face, seemingly satisfied with the death of the intellectual.

Sigmund Freud maintains that the greatest works of world literature are concered with 'parricide' or 'patricide'. In his *Dostoevsky and Parricide*, he writes, "it can scarcely be owing to chance that three of the masterpieces of the literature of all time - the *Oedipus Rex* of Sophocles, Shakespeare's *Hamlet* and Dostoevsky's *The Brothers Kamarazov* - should all deal with the same subject, parricide" (1928: 13). Unlike Freud's claim, in Persian mythology and literature we never encounter the notion of 'patricide'. Rather, we always come across the notion of 'filicide', for example, the story of *Rostam and Sohrab* in Ferdowsi's masterpiece *Shahnameh*. According to the *Oxford English Dictionary,* 'parricide' is the killing of a father or other near relative. Its origin is: late-16th century: from French, from the

Latin parricidium 'murder of a parent', with the first element of unknown origin, but for long associated with the Latin pater 'father' and parens 'parent'; and 'filicide' means 'the killing of one's son or daughter' (Origin: mid-17th century, from the Latin filius 'son', filia 'daughter' + -cide). This is the exact opposite of 'parricide', or 'patricide', which is prevalent in Western mythology and culture.

Radi in his *Hamlet with Season Salad*, follows the Persian mentality and transforms the concept of 'parricide/patricide' in *Hamlet*, into 'filicide', and makes it compatible with Persian culture, that is, a homointertextual point. In Western mythology, they usually kill their past in order to save their own present and open new ways for the future, but seemingly in Persian mythology, by committing filicide, they kill their own present and future. In Radi's rewriting, Damagh (identified with Hamlet), the repressed intellectual, is hanged by the authoritarian family as the grandfather looks on. They literally destroy the 'future' of a nation, as happens in the story of *Rostam and Sohrab*.[187] According to Ferdowsi's *Shahnameh* (1010):

> Sohrab and Rostam meet on the battlefield and do not know each other. Rostam is amazed by Sohrab's strength. Sohrab senses that this might be his father, and tells Rostam not to fight. Rostam thinks Sohrab is trying to trick him. So Sohrab is about to kill Rostam. Rostam tells him that a true hero never kills at the first strike and Sohrab lets him go. They fight again, but Sohrab is nervous and uncertain. He does not want to fight and Rostam immediately mortally wounds Sohrab. As Sohrab dies he describes how he has been looking for his father and shows Rostam the bracelet. Rostam then realises this is his own son. It was believed at the time that the kings had a substance, called *nush daru*, an anti-poison that cured those afflicted with the most

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[187] See Connell Monette, *The Medieval Hero: Christian and Muslim Traditions* (2008: 91-121). The author compares the story of Rostam with the story of Cu Chulainn, an Irish mythological hero, who like Rostam, kills his own son.

powerful of the potions. Rostam sends a messenger to the King for the remedy. The King delays, mostly because, even though he is Rostam's son, he believes their alliance will be dangerous for him. Sohrab dies and Rostam is overwhelmed with grief: 'turn my shining days to darkest night'. Rostam holds a royal funeral for his son.[188]

Figure: Rostam and Sohrab, *Shahnameh*[189]

This is a famous story in Persian mythology, which attests to the existence of filicide in the Iranian psyche, instead of parricide or patricide.

In *Hamlet with Season Salad,* the language of the characters, both from a lexical and grammatical point of view, completely indicates their personality and their social status. Damagh's words show his helplessness and weakness against the opposing powers. Ostad Gompoz and Alijenab Gonbol as the grandfather, speak like 'Gajar kings', which of course, fully fits with their rich and authoritarian personalities. The speech of Alijenab, or Ostad, with which they address Damagh, reveals their dominance and tyranny.

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[188] See British Library at: http://www.bl.uk/learning/cult/inside/corner/shah/synopsis.html and http://www.angelfire.com/rnb/bashiri/Poets/Rustam.html [Accessed: 23.09.2012].
[189] See http://pedramrostami.com/6.html [Accessed: 05.11.2012].

The second adaptation, Mostafa Rahimi's *Hamlet* (1993), portrays Hamlet as 'a fighter against tyranny and injustice'. Rahimi's *Hamlet* depicts Hamlet as a revolutionary, whose primary intention is not revenge; rather he endeavours to raise people against injustice, which is the homointertextual point in this play. Also the author characterises his dramatic art as social criticism and centres his work on a major historical event: the Iranian Revolution in 1979 and the collapse of Mohammad Reza Shah Pahlavi, the last monarch of the House of Pahlavi, which is another homointertextual element.

In an Iranian cultural context, a character who fights against unjust kings and authoritarians is likely to call to mind certain key figures in Persian mythology and Shiaism (one of the two main branches of Islam, which was announced as the state religion in 1501 in Iran for the first time in its history). Rahimi's Hamlet can therefore be identified with Kaveh Ahangar and Imam Hossein (PBUH). Kaveh Ahangar, Kaveh the Blacksmith, is the most famous mythical figure in Persian mythology, who is symbolic of resistance and the uprising against despotic rule in Iran. He leads an uprising against an unjust and tyrant king, Zahhak, known as snake-shouldered, and rescues his people.[190] Hossein ibn Ali, third imam of the Shias, is exalted by all the Shia as a martyr, who fought tyranny and set the standards for all freedom fighters and social justice seekers. Imam Hossein rose against the oppressor and corrupt caliphate of his time, Yazeed.

Unlike Shakepeare's *Hamlet,* in Rahimi's adaptation, rather than 'armour', the ghost is wearing the 'justice attire' (robes of a judge), he used to wear when helping the poor. Claudius is a tyrant who is stirring up war, in order that the people will need him as a leader. On the night that Hamlet encounters the ghost, the first thing the ghost mentions is that:

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[190] "Zahak was the son of Mardas, an Arab ruler in Iran. It was believed that Zahak had a special relationship with the devil. The devil had kissed his shoulders and from each shoulder had grown a snake. This urges Zahak to seek treatment. This time the devil appears in front of Zahak as a doctor and advises him to drink the blood of young Iranians in order to satisfy the needs of the bloodthirsty snakes." Available at: http://dooroodiran.blogspot.com/2004/06/legend-of-kaveh-ahangar-kaveh.html [Accessed: 01.01.212].

> First I tell you about cruelty and injustice. Whether this infection that captured
>
> the beloved Denmark does not bother your nostrils? Don't you see what they
>
> do with people? Does not this darkness and depravity bother your mind and
>
> soul? And this vulture of humility whose shadow covers everything?
>
> Everywhere, Hamlet. (38-9)

Then the ghost tells him that Claudius was his murderer. Ordering Hamlet to follow justice, by seeking revenge on the man who took his throne and married his wife, the ghost vanishes with the dawn. Hamlet promises not to forget him and to deliver justice.

Another homointertextual point in this play is the reflection of the widespread hypocrisy in society, especially amongst religious people. This point is important because this play is closely related to the 1979 Islamic revolution in Iran, after which Iran became the first and only 'Islamic Republic' in the world and also because religious agents came into power. Ophelia in her turn advises her brother: 'do not be one of those priests who shows us the hard path to paradise and he himself enjoys his profane life' (hypocrisy). Polonius comes to say goodbye to his son. He delays him by giving him a great deal of advice, which interestingly approves the cruelty of the bourgeoisie class. Polonious says:

> Talk about the evil of the cruelty and injustice in tongue, but know that cruelty
>
> and injustice always was and now is and from now on will be…Anyway you
>
> should go to church, it is necessary. In England you will learn that you should
>
> flatter simple people to better govern them. Those poor people who Jesus was
>
> supporting, are looking for any chance to strike you. (28-9)

Although the theme of hypocrisy is one of the oldest subjects in Persian and world literature, it gains in significance as it becomes a prevalent issue in Iranian society, after the revolution in 1979. This led to a revival of interest in what has long been a deep-seated theme

in Persian literature. For example, Hafiz was an arch-poet in the 14th century, who spoke out against the hypocrisy and deceit that existed in society. [191] He was particularly incensed that religious fanatics gained power and in the name of religion oppressed the people. A lot of of Hafiz's odes criticise the hypocrisy and tyranny of these religious zealots as the rulers, for example:

> Pious clergy! Don't mind libertines like me,
>
> For you won't account for other people's sin.
>
> Mind your business, why in others' you're keen?
>
> What we saw today, it's fruit tomorrow see. (Hafiz, Sonnet: 115)

Or:

> They closed the tavern door; O'Lord, do not permit.
>
> That they open the door of shame and deceit. (Hafiz, Sonnet: 202)

In this adaptation the author also refers to the relations of a state and religious people in Iranian society, especially after the revolution in 1979. Rahimi, in his letter to Ayatollah Khomeini, *Why I am Against [the term] Islamic Republic* (1979), points out that the twentieth century, after Gandhi, has lost its 'political spirituality'. [192] He tries to revive the essence of political spirituality; that is a state should be made sacred, rather than bringing religious people into power and in doing so, making them one of the instruments of power which is open to corruption.

Rahimi argues that an ideal revolution, as in Kaveh's, or Imam Hossein's, demands firstly, a leader who has no fear, who can determine when the time is right to act, and who

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[191] "Khwaja Shamsu d-Din Muhammad was born in 1325, in Shiraz. He is known by his pen name Hafiz Shirazi. Hafiz is one of the prominent Persian mystic and lyric poets and most Iranians can recite his poems by heart and use them as proverbs and sayings. Hafiz never travelled out of Shiraz. He died in 1389." Available at: http://janan.eu/?p=552 [Accessed: 01.01.2012].

[192] He was the leader of the 1979 Iranian Revolution and founder of the Islamic Republic of Iran.

can provide the necessary guidance and slogans to lead the revolution, and secondly, a people who are aware and ready to revolt. Hamlet, in this play, can be identified with that leader. Hamlet recites a new version of 'to be or not to be', which brings up a new question of whether he should focus on his own salvation or the salvation of the masses, to be patient or to rise up, knowing that those who seek justice are always exiled or hanged. Then the narrator appears and talks about life after death and that injustice should be taken away and that the only disincentive is fear. Fear stops the legs from going and keeps the mind from thinking.

In a storage room in the palace, Hamlet, Horatio and Marcelus discuss the situation in the country and the necessity of awakening the people:

> HAMLET: How do you see Denmark's condition?
>
> HORATIO: Full of injustice. They forcefully take high taxes to invade Norway and Poland… But in this situation we are in, the only way is taking to the sword, and then fighting. You, my sire, hesitate a lot. And decay your soul. The sword is the solution for corruption.
>
> HAMLET: People should be awakened, so that if any cruel king wants to violate their rights, then they can punish him.
>
> HORATIO: This plan demands five hundred years lifespan to be fulfilled my sire.
>
> HAMLET: Verily, an eloquent speaker is effective in enlightening the people. Under one condition, that he speaks good words.
>
> HORATIO: Alas! The one is Laertes, the son of Polonious and supporter of injustice, and the other one is Marcellus, my sire (63).

At the end of the play, Horatio is appointed to take power of the kingdom. He orders Marcellus to confront the Norwegian army. By choosing the scholar Horatio as the King, Rahimi wants to establish an ideal state which is run by philosophers, as Plato depicts, or 'a

political spirituality', in Michel Foucault's words. The adaptor draws attention to the fact that the rulers are responsible for making decisions and the entire state will be governed according to them. Thus, they must have the virtue of wisdom to comprehend reality and to make fair judgements on it.

In the third adaptation, Atila Pesyani's *Gajari Coffee* (2001)*, Hamlet* is adapted into a Persian play form called *Takht-e Hozi*.[193] Having chosen the form of *Takht-e Hozi* to adapt *Hamlet* into the Persian cultural context, Pesyani sets a comic platform to mock and criticise some of the social 'defects'*,* such as the condition of the theatre, the censorship of the press, lack of dialogue and democracy in Iranian society: these are the homointertextual points in this play. In *Gajari Coffee,* the idea of criticising social defects is authorized by allocating the role of *Siyah* (the Black),[194] to the main protagonist, Bayram Mirza (Hamlet). According to *McGraw-Hill Encyclopaedia of World Drama*, *Siyah* is the major character of *Takht-e Hozi,* whose: "rude manner and indecent speech make it possible for him to express criticism of the state, high dignitaries, people of wealth, social defects and so forth, without provoking official disapproval, after all, 'a downtrodden, irresponsible simpleton Negro' could not be taken seriously" (Hochman, Vol. 3, 1984: 60).[195] The form becomes clearer, when in the beginning of the play, Bayram, his face and hands blackened (burnt) and his eyes wide, enters.

One of the social defects in Iranian society, which the author highlights, is the absence of the role of theatre in awakening and enlightening the people. Pesyani's *Gajari Coffee*, in

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[193] See footnote 171 on page 203.

[194] "The actor playing him blackens his face and hands and talks with the accent of former Iranian black slaves" (Hochman, Vol. 3, 1984: 60).

[195] There is an obvious link to be made here between the character of *Siyah* and the Shakespearean 'Wise Fool' in plays, such as *King Lear*, *Twelfth Night* etc. Siyah, also like Shakespeare's Wise Fools, has an enlightening role in the play and society.

one act, takes place in a Gajari palace. [196] The ghost relates that when Bayram was in Tabriz,

he was betrayed by his brother and wife, revealing that he had been poisoned by Gajari

coffee, and demanding that Bayram should avenge him. [197] Bayram turns to the so-called

chorus and proclaims that from now on they are 'the opposition'. He asks them to promise to

help him get revenge through the 'enlightening theatre', which he describes thus:

> We should perform a play that is not explicit, but at the same time everybody
> understands, we do not take out swords, but we bite. [The play] Makes people
> laugh, but shakes the hearts…The appearance of the play should be superficial
> and vulgar, but at the same time it should be philosophical and deep. (48)

The author explores the necessity of such theatre in society, in order to awaken the people.

Having organised a performance, Bayram allocates the roles among the chorus. They have a

dialogue that apparently indicates the shortcomings of theatrical performances in Iran:

> BAYRAM: Hello, why you are so late?
>
> THE FOURTH: We were looking for stuff.
>
> THE SECOND: You did not give us any money. We had to get everything
> from the archive.
>
> THE THIRD: (Plays *Daf*) [198] This took a lot of our time.
>
> BAYRAM: Why did you get the *Daf*? What is it for?
>
> THE THIRD: Is it possible to have a performance without the *Daf*?
>
> THE SECOND: We should also play the *Kabadeh*[199].

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[196] "The Qajar dynasty (1796–1925) was a ruling dynasty of Iran. It was founded by Agha Muhammad Khan, who brutally reunified Iran and reasserted Iranian rule over territories in Georgia and the Caucasus by defeating his rivals, including the last ruler of the Zand dynasty. His successor Fath Ali Shah (r. 1797 – 1834), lost land to Russia and increased [his] contacts with the West. Nasir al-Din Shah's (r. 1848 – 96) successful manipulation of Russia and Britain, preserved Persia's independence, but his successors could not cope with subsequent European meddling, and the dynasty was overthrown by Reza Shah Pahlavi in 1925." Available at: http://www.iranchamber.com/history/qajar/qajar.php [Accessed: 01.01.2012].

[197] Iranian Crown Prince during the Gajar dynasty resided in Tabriz.

[198] "A *daf* (Persian) is a large-sized frame drum which is used to accompany both popular and classical music in Iran." Available at: http://www.websters-online-dictionary.org/definitions/DAF [Accessed: 01.01.2012].

THE FOURTH: We should light candles all over the scene as well.

BAYRAM: What for?

THE FOURTH: The performance becomes a mystical one!

THE THIRD: The national theatre!

THE SECOND: We should have rhythmic movements (dance) too.

THE FOURTH: Love related scenes – the young boys and girls can play in it.

THE THIRD: Some lampoon and socio-political slogans.

THE FIRST: We should invite some celebrity faces (famous people) also. Cinema celebrities!

THE SECOND: Shut up! Cinema is not invented.

THE THIRD: Anyway, we must bring some celebrity faces.

BAYRAM: Why should we do this?

THE FIRST: Don't you want your performance to sell?

THE SECOND: Audiences queuing around the building?

THE THIRD: They'll sign a contract with you?

THE FOURTH: They'll provide you with a theatre hall.

THE SECOND: Advertisements. Interviews.

THE THIRD: You'll become a professional artist.

THE FIRST: They'll put you in the schedule.

THE FOURTH: All the equipment of the other theatre halls will be yours.

BAYRAM: Shut up! What are these nonsenses? Which theatre hall? What interview? … (51-2)

This dialogue overtly states the condition of the theatre in Iran, that it lacks financial support and has difficulty in finding a proper venue. The role and the censorship of the press is

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[199] *Kabadeh* (Persian) is an ancient sport instrument, which is used in *Zurkhaneh* to build muscles.

another issue that Pesyani criticises. As the story develops, the Shah wants to know the

reason for Bayram's madness. The Chancellor sees the constitutionalist newspapers as the

reason and gives orders to shut them down:

> SHAH: The reason should be found.
>
> THE CHANCELLOR: Sire, I think he reads these constitutionalist
>
> newspapers.
>
> SHAH: Perhaps! Why do you not close these newspapers?
>
> THE CHANCELLOR: We close them, sire. We close them very well. We
>
> close them in a way that no key can open them.
>
> SHAH: What do you close?
>
> THE CHANCELLOR: The door?
>
> SHAH: The door of where?
>
> THE CHANCELLOR: The door of that thing, what was it?
>
> SHAH: How should I know?
>
> THE CHANCELLOR: What was it? Aha, the door of the press.
>
> SHAH: Why do you close the door of the press?
>
> THE CHANCELLOR: To prevent the Prince Bayram Mirza behaving badly.
>
> (49)

In the course of the story there is another dialogue between Bayram and the chorus

members, which refers to the absence of dialogue and democracy and philosophical despair

in society:

> THE SECOND: We wanted to make dialogue.
>
> BAYRAM: To do what?
>
> THE THIRD: Dialogue!

> BAYRAM: What is dialogue?
>
> THE FIRST: That is to say democracy!
>
> BAYRAM: Shut up! (54)

As the extract shows, to have dialogue and democracy is abuse. Pesyani draws attention to the lack of dialogue in Iranian society and calls for creating a space to have a constructive dialogue and mutual understanding, in order to solve the current problems.

Mahmood Sabahi's adaptation is our fourth text, which is called *Hamlet Narrates Hamlet* (2009) and consists of twelve monologues. The author stripped down the play to its most fundamental features, in order to create a minimal platonic version of *Hamlet*. To achieve his goal, he removes all the original names and places. The homointertextual relation is that in the Iranian cultural context, *Hamlet Narrates Hamlet* exemplifies Persians' historical preference for minimal stories, while in the West, minimalism is considered a postmodern phenomenon. In the long history of Persian literature, Saadi, a famous writer in the 13th century, author of *Gulistan* (The Rose Garden) and *Bostan* (The Orchard), inaugurated a strong tradition of literary minimalism. Sabahi, as an Iranian adaptor, recreates *Hamlet* through bringing his own culturally conditioned views and attitudes to bear on *Hamlet Narrates Hamlet* and this fact in its turn draws the reader's/spectator's attention to current political and social thoughts in Iranian society: the presidential election in 2009.

It seems that in the monologues, the author overtly complains about his own time and society (Iranian) through Hamlet's words. The author identifies the people of his society with a woman [Gertrude]. It is not a long time since they lost a just king, but they change their faces very hastily, just as she [Gertrude] does possibly this work refers to the presidential election in which Mohammad Khatami, a reformist, was replaced by Mahmud Ahmadinezhad, a so-called Fundamentalist, or Principlist. Sabahi highlights that the hardest

part in this situation, is holding his tongue as an intellectual. He believes that nothing can show his inner sorrow at the current condition in Iranian society. The author also refers to the point that, if he was not forbidden to reveal the truth, he could unfold a story which could harrow up the soul. He raises three relevant questions, that are: Why is it so?, What is it for? and What should we do?

He believes the country he lives in is a prison. In these monologues, the author considers himself 'native here' and he bitterly complains about the situation. He carries on and nevertheless he holds his tongue. It is not easy to manipulate him. He says it is rare that one who smiles can at the same time be a villain, but he believes that at least it is so here. He also refers to the widespread hypocrisy in his society, especially among the ruling class. He says he is tired of mankind and he appeals to philosophy to find the reason. Sabahi sees himself alone and he begins to blame himself for being indifferent to his situation. He concludes that he is a coward and lily-livered. Then the author sees 'the time out of joint' and he feels that he was born to set the time right and this is a duty on his shoulders. Once more here, the adaptor raises the issue of social justice and how desperately current Iranian society is in need of it.

The eleventh monologue is the climax of the story, where the author calls on people to wake up, put away their fear and stand against injustice. In the twelfth monologue, Sabahi finishes the story by stating; 'he sees his father, his father', which refers to the fact that most probably he will lose his life on this path and has no fear any more.

Heterointertextuality

> *Why should we honour those that die upon the*
> *field of battle? A man may show as reckless a*
> *courage in entering into the abyss of himself.*

William Butler Yeats

In this section, I explore some of the heterointertextual points of the adaptations of *Hamlet* in Iran. These rewritings explicitly save and introduce some of the distinctive characteristics of Anglo-American culture to Persian culture and people. Not only is Shakespeare's *Hamlet* itself a famous icon of the Anglophone culture, but also its structure and verbal imagery,[200] such as, "To be or not to be" (III.i.62) or, "Fie on't! ah fie! 'tis an unweeded garden," (I.ii.135) are unique and an inseparable part of Anglophone culture. Therefore, the Persian adaptors transplanted some of these exceptional imagery and concepts in their adaptations and introduced and added these new pictures into the imagery of Persian culture and literature.

In *Hamlet,* Shakespeare creates a unique process of bringing an idea or thought into reality. Maynard Mack in *The World of Hamlet* argues that: "if the ghost is *only* an appearance, then possibly the king's appearance is reality. He [Hamlet] must try it further. By means of a second and different kind of 'apparition', the play within the play, [this is referred to as 'mousetrap'] he does so" (2003: np).[201] Radi in *Hamlet with Season Salad,* Pesyani in *Gajari Coffee* and Rahimi in his *Hamlet* incorporate Shakespeare's distinctive technique in

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[200] There are a lot of psychoanalytic works on *Hamlet* that are concerned with what Hamlet's verbal imagery unwittingly betrays. See Jacques Lacan (1977) *Desire and the interpretation of desire in Hamlet*; Phili Armstrong (2001) *Shakespeare in Psychoanalysis* and Phili Armstrong (1996) *Watching Hamlet watching: Lacan, Shakespeare and the Mirror/Stage*.

[201]Then, as critics say, Hamlet will never have a better opportunity than "when he, convinced of his uncle's guilt and hot for vengeance, comes on Claudius on his knees" (Dean, 1970: 222). However, Helen Gardner in *Hamlet and the Tragedy of Revenge*, rightly argues that vengeance when it comes is, "as hideous as the original crime, or even more hideous, and the moral feelings of the audience are confused between satisfaction and outrage" (qtd. in Dean, 1970: 220).

their adaptations, in order to achieve their goal. They introduce this Shakespearean process of

the realisation of an idea to Persian culture and literature:

ghost -----> the play within the play (mousetrap) -----> reality.[202] For example, Radi in

general, when in his works he talks about the old and antique things, he also in a parallel

manner refers to a mouse as an animal who destroys old things (tradition). In his *Hamlet with*

Season Salad, a large mouse has stolen the book, *Amir Arsalan Namdar*, but at the end the

jury finds Damagh guilty and he transforms into a large mouse. Seemingly, the intellectual is

the mouse who crept into their house and should be executed. Thus the notion turns into

reality. The play makes explicit the connection with *Hamlet* in a pointed reference to the key

concept of a 'mouse trap': it offers a new inflection on the story of an ineffectual intellectual,

within a corrupt aristocratic family.

Shakespeare also creates unique images in *Hamlet*. Mack in *The World of Hamlet*

argues that, "*Hamlet* seems to lie closer to the illogical logic of life than Shakespeare's other

tragedies" (2003: np). The world of Hamlet is a world of riddles, "a world where

uncertainties are of the essence" (Mack, 2003: np), as well as in the language of the hero,

which is often 'pregnant' and riddling. Hamlet's verbal imagery aptly coexist with the main

and key theme of the play. W. H. Clemen in *The Development of Shakespeare's Imagery*

suggests that, "Hamlet's way of employing images is unique ... They [the images] are mostly

very concrete and precise, simple and, as to their subject matter, easy to understand" (2005:

107). Here I discuss some of the verbal images of Shakepeare's *Hamlet* that were transferred

verbatim to Persian culture through the adaptations of *Hamlet*. For example, the image of

weeds:

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[202] See E. Pearlman, *Shakespeare at Work: The Invention of the Ghost* (2002).

> Fie on't! ah fie! 'tis an unweeded garden
>
> That grows to seed: things rank and gross in nature
>
> Possess it merely. (I.ii.135-7)

Hamlet uses this image to show that something is rotten in his country. This image, also, as Clemen suggests, "touched upon in the word 'unweeded' is [also] related to the imagery of sickness in Shakespeare's work" (2005: 117). In *Hamlet* we come across a distinctive pattern of disease images. Mack argues that "next, and intimately related to this matter of infirmity, is the emphasis on infection – the ulcer, the hidden abscess, 'th' imposthume of much wealth and peace/That inward breaks and shows no cause without/Why the man dies" (2003: np). For example, at the beginning of the play, the ghost of Hamlet's father relates a real event, which exercises a profound influence upon the play's whole imagery. He says:

> And in the porches of my ears did pour
>
> The leperous distilment, whose effect
>
> Holds such an enmity with blood of man
>
> That swift as quicksilver it courses through
>
> The natural gates and alleys of the body,
>
> And with a sudden vigour doth posset
>
> And curd, like eager droppings into milk,
>
> The thin and wholesome blood: so did it mine,
>
> And a most instant tetter barked about,
>
> Most lazar-like, with vile and loathsome crust,
>
> All my smooth body. (I.v.68-78)

In this extract, Hamlet's father describes and depicts 'a picture of leprous skin disease', which buries itself "deep in Hamlet's imagination and continues to lead its subterranean

existence, as it were, until it reappears in metaphorical form" (Clemen, 2005: 113). What is here in the beginning considered reality, later becomes a metaphor. This is also one of the interesting images, which is transplanted and introduced in the rewritings of *Hamlet* to Persian literature. In Persian literature we rarely encounter these kind of subtle images.

In some of the images, Hamlet mainly prefers; 'to keep his language within the scope of the everyday world' (Clemen, 2005: 108). For example:

> 'S blood, do you think I
>
> am easier to be played on than a pipe? Call me what
>
> instrument you will, though you can fret me, yet you
>
> cannot play upon me. (III.Ii.372-5)

Or at another place:

> HAMLET: I have heard of your paintings too, well enough.
>
> God has given you one face and you make yourself
>
> another: you jig, you amble and you lisp, and nick-name
>
> God's creatures, and make your wantonness your
>
> ignorance. Go to, I'll no more on't: it hath made me mad.
>
> I say we will have no more marriages: those that are
>
> married already, all but one shall live: the rest shall keep
>
> as they are. To a nunnery, go. (III.i.151-8)

Although these images are very simple and from everyday life, at the same time they are subtle and unique to Shakespeare.

Meanwhile Hamlet's 'To be or not to be' soliloquy, which are the most frequently quoted and most celebrated lines in English literature, plays a significant role in the Persian adaptations as well:[203]

> HAMLET: To be, or not to be, that is the question:
>
> Whether 'tis 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? (III.i.62-6)

This philosophical speech is a deep observation on a recurrent theme of Shakespeare's play: death, or the afterlife. In this play, Hamlet confronts, recognises and accepts the mortality of man.[204] The powerful sense of mortality in *Hamlet,* is conveyed in a distinctive way. Hamlet employs a new process of understanding and realising the reality called 'death'. Mack argues, Shakespeare illustrates Hamlet accepting 'death' in:

> [E]ver more poignant forms: first, in the imagined persons of the politician, the courtier and the lawyer, who laid their little schemes 'to circumvent God', as Hamlet puts it, but now lie here; then in Yorick, whom he knew and played with as a child; and then in Ophelia. This last death tears from him a final cry of passion, but the striking contrast between his behavior and Laertes's, reveals how deeply he has changed. (Mack, 2003: np)

Since the theme of 'death and the afterlife' is in compliance with the main themes in the Persian adaptations of *Hamlet*, the adaptors deliberately incorporated Hamlet's soliloquy and the process of making 'death' palpable, into their rewritings of *Hamlet* in Iran. Having

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[203] See Douglas Bruster (2007) *To Be or Not To Be* and J. L. Calderwood (1983) *To Be and Not To Be: Negation and Metadrama in Hamlet*.

[204] There is an emphasis on; "human weakness, the instability of human purpose, the subjection of humanity to fortune – all that we might call the aspect of failure in man" (Foakes, 2002: 7).

transfered these Shakespearean well-known verbal imagery and techniques, the adaptors provided a possibility for Iranian culture and people to experience this universal theme of 'death' in a quite different and new way.

These images individually do not seem to be very important, however, in their totality they contribute considerably to the tendency of the play. Here, as Clemen in *The Development of Shakespeare's Imagery* points out; "the image does not serve the purpose of merely casting a decorative cloak about the thought; it is much rather an intrinsic part of the thought" (2005: 111). These verbal images are the unique and specific form of expression of the thought underlying them and which cannot be separated from it. These images, even if they transferred to the Persian cultural context and the Iranian people recite them by heart, demonstrate quality which is peculiarly Shakespeare's *Hamlet*'s, or to be more precise, peculiar to Anglophone culture.[205]

The last interesting heterointertextual point which can be discussed here is that the adaptors in their rewritings, such as in *Gajari Coffee*, Rahimi's *Hamlet* and *Hamlet Narrates Hamlet,* mainly introduce and keep the notion of 'parricide' or 'patricide' to Persian culture and literature. In Persian mythology and literature, we never encounter the notion of 'patricide'; rather we always come across the notion of 'filicide'. In the stories related to 'parricide' or 'patricide', which are prevalent in Western mythology and culture, "the hero's deed is unintentionally committed; this latter element is however taken into account in the circumstance that, the hero can only obtain possession of the Queen mother after he has repeated his deed upon the monster who symbolizes the father" (Freud, 1928: 13). In Shakespeare's play, the presentation is more indirect:

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[205] Literary images are specific in every country's literature and in every author's works, because they are often inspired by the surrounding nature, culture and people. Considering that Iranian nature, weather, culture and mentality of its people are different than British, so Shakespeare's original images can be easly distinguished when they are translated/transplanted into Iranian cultural context, as they are different than the Persian images.

The hero does not commit the crime himself; it is carried out by someone else, for whom it is not parricide. The forbidden motive of sexual rivalry for the woman does not need, therefore, to be disguised. Moreover, we see the hero's 'Oedipus complex', as it were, in a reflected light, by learning the effect upon him of the other's crime. (*ibid*)

He ought to avenge the crime, but finds himself strangely incapable of doing so. We know that it is his sense of guilt that is paralysing him, but in a manner entirely in keeping with neurotic processes, the sense of guilt is displaced on to; "the perception of his inadequacy for fulfilling his task. There are signs that the hero feels this guilt as a super-individual one. He despises others no less than himself: 'Use every man after his desert, and who should 'scape whipping?' " (*ibid*). Therefore, by keeping this idea of 'parricide', or 'patricide', the adaptors introduce something new and different at the same time to Persian culture and people: the concept of 'parricide/patricide'.

Conclusion

> *The young man growing up is not to be allowed*
>
> *simply to endure a rotten world, he must also*
>
> *act in it.*
>
> Maynard Mack, *The World of Hamlet*, 1970

The adaptations of *Hamlet* indicate how local knowledge enriches our understanding of the reception of Shakespeare's *Hamlet*. However, Hamlet is still the protagonist of the rewritings, his mind, character and life are conditioned by Iranian culture, and his questions and challenges are Iranians' current social questions and challenges. He dresses in Persian clothes and fulfils the same rituals and customs. Hence, the dominant view that an icon and sign is, "part of organised social intercourse and cannot exist, as such, outside it" (Voloshinov, 1973:21), is challenged by the adaptations of *Hamlet*. The phenomenon of adaptation demonstrates that the meaning of some signs lies not only in 'the social context of its use,' but also after being adapted by other cultures into new contexts, it gains new meanings and status. *Hamlet* is an Anglo-American cultural sign and symbol that one particular group uses to communicate, yet this very symbol and sign has been differently interpreted and adapted into the Persian cultural context. These adaptations show that the "signs from any place in the world are open to further combination, variation and subversion, the moment they become mediated" (Raetzsch, 2003: np). The multiple interpretation possibilities open new avenues for nuances of meanings, in the different places.

The idea that a sign gets its meaning from the social context of its use, is in fact most closely associated with Wittgenstein. It is not just that *Hamlet* is being put into a new context, but it is also that *Hamlet* is being put to different uses, which, from a Wittgensteinian point of view, explains why and how these Persian adaptations generate new meanings. Wittgenstein, in his *Philosophical Investigations* (2009), questions the idea of fixed and unchanging meanings and argues that

meaning is constantly in flux, as it is found within the social context. The socio-cultural context of Iran has influenced the process of adapting *Hamlet* in Iran. Thus the Persian adaptations of *Hamlet* as 'cultural hybridity' or 'glocalised' works, emerge because of *Hamlet*'s constant travel to Iran.

Iranian culture is changing and evolving, especially in the contemporary postmodern/globalised (altermodern) world. Contemporary Persian literature enjoys the frequent adaptations of Shakepeare's *Hamlet*. A significant point is that the adaptations are deeply enmeshed in the current political and social situation in Iranian society. The Persian *Hamlets* demonstrate Iranians' historical passion to adapt the best thoughts and ideas, in order to enrich their own culture. They further highlight the depth of positive and peaceful interaction and integration between Iranian contemporary culture and Anglo-American culture, as well as demonstrating how Iranian culture maintains its own sense of 'cultural self'.

As argued in this chapter, adaptations *per se* are a fusion of the self and the other and when the 'other' part of an adaptation comes from an 'other' culture, the result becomes a delicate work of art. Therefore, in analysing the adaptations, it is useful to distinguish the different levels at which they explicitly invoke texts from two different cultures as conscious resources. To explore fully the various connections of the adaptations of *Hamlet* in Iran with the 'cultural self' (Persian culture) and the 'cultural other' (Anglophone culture), I coin two new terms: homointertextuality (to examine intracultural relations) and heterointertextuality (to examine intercultural relations). Understanding how the adaptors use different intertextual grounds to craft new original works, to fit new specific situations and purposes, deepens our appreciation of the adaptations. Since its advent, the concept of 'intertextuality' has been used 'loosely'. William Irwin argues that the term 'intertextuality': "has come to have almost as many meanings as users, from those faithful to Kristeva's original vision, to those who simply use it as a stylish way of talking about allusion and influence" (Irwin, 2004: 227–242). Thus, in different periods there have been attempts at distinguishing its levels, dimensions and aspects and establishing a shared and standard analytic

vocabulary. Hence, these new terms homointertextuality and heterointertextuality, I introduced in this chapter are an attempt to capture and highlight, not only the active and creative role of the adaptors, but also two key aspects of intertextuality, cultural self and cultural other, in the Persian adaptations of *Hamlet*.

CONCLUSION

We need to view literary adaptation and appropriation from this more positive vantage point, seeing it as creating new cultural and aesthetic possibilities that stand alongside the texts which have inspired them, enriching rather than 'robbing' them.

Julie Sanders, *Adaptation and Appropriation*

Shakespeare's *Hamlet* has been frequently adapted to fit new times and new cultural contexts throughout the world. In this thesis, I began by borrowing Ludwig Wittgenstein's metaphors of 'family resemblance' and 'rope', arguing the usefulness of these ideas, enabling me to organise the adaptations of *Hamlet* as a 'global family' of *Hamlet* and further subdividing it into 'local families' of *Hamlet,* in a non-hierarchal way (placing all the adaptations on an equal level). Wittgenstein's concepts also helped me to explore the 'complicated network' of relations established by the adaptations of *Hamlet,* within the culture they adapted into, as well as within the global context. The adaptations of *Hamlet* in various cultural contexts, most often enter into multifaceted relationships with other texts, which range from the incorporation of cultural and literary traditions, through the mixing of different texts from 'cultural self' and even from 'cultural other'. These intercultural adaptations of *Hamlet*, thus emphasise what connects, or is shared, or what separates, or is unique to each adaptation within a specific culture. In order to enable further elucidation of the influence of the target/host cultures on the adaptations of *Hamlet*, I coin two new terms: homointertextuality and heterointertextuality.

As discussed in this thesis, the adaptors from different countries, such as Turkey, Iran and Russia have playfully used Shakespeare's celebrated work, *Hamlet*, in order to create a new form

and narrative with; "the aim of revealing [their] 'present', in which temporalities and levels of

reality are intertwined" (Bourriaud, 2009: 21).[206] These adaptations organise and manage 'the past'

in relation to 'the present'. 'The past' is actively and continually recalled and constructed in the

context of 'the present'; that is, the adaptations of *Hamlet* made 'new meanings' in 'the present' and

in response to 'the present'. Al-Bassam's *The Al-Hamlet Summit* (2002), for example, genuinely

illustrates the current tensions between the West and Arab states, by adapting Shakespeare's

Hamlet. The adaptor aptly puts the problem of 'Islamic fundamentalism' versus 'Westernised

secularism', and shows how the Arab states are politically manipulated by the West. Hamlet rises

up to save the country and 'to set it right', but at the end he turns into an extremist and finally a

terrorist. This example and the other ones, provide the possibility of vocalising the previously

marginalised culture. These adaptations of *Hamlet* mainly set a dialogue between two cultures (their

own culture and Anglophone culture), where neither of them dominates the other.

The most important issue in these intercultural adaptations, is the interpretation and

transformation of Shakespeare's *Hamlet* as a symbol, into Persian, Russian, Arabic and Turkish

cultural contexts. As the result of this process, the original idea of *Hamlet* changes in the new

textual environment; and another (host) textual system also evolves under the influence of the new

work it absorbs. This idea that a sign gets its meaning from the social context of its use, is in fact

most closely associated with Ludwig Wittgenstein's concept of 'language-games'. It is not just that

Hamlet is being put into new contexts in these adaptations, it is also that *Hamlet* is being put to

different uses, which, from a Wittgensteinian point of view, explains why and how these

adaptations generate 'new meanings'. Radi's *Hamlet with Season Salad* (1988), for instance,

depicts a failed, doleful intellectual in Iranian society. The protagonist of the play, Professor

Damagh Chokh Bakhtiyar, identified with Hamlet, is a repressed intellectual for whom the fear of

authoritarian society forces him to abandon his main asset, wisdom, and finally is transformed into

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[206] See Joe Bray *et al.* (2012) *The Routledge Companion to Experimental Literature*, where there is a section on *Altermodernist Fiction* by Alison Gibbons (a newly published book).

a large mouse. This new *Hamlet* finds a new meaning and use in Iranian contemporary society. The adaptor deftly draws attention to this problem, that intellectuals are mainly impotent in Iran.

Wittgenstein in his *Philosophical Investigations* (2009), questions the idea of fixed and unchanging meanings and argues that meaning is constantly in flux, as it is found within the social context. Wittgenstein explains that children acquire language through different language games in which they associate objects with meaning and these meanings are common to their language community.[207] Thus like learning any other game, children learn language with words which gain their meaning from the culture around them. Hence, along with the dominant view that an icon and sign is, "part of organised social intercourse and cannot exist, as such, outside it" (Voloshinov, 1973: 21), the phenomenon of adaptations of *Hamlet* demonstrates that the meaning of it is not only in 'the social context of its use,' but also after being adapted by other cultures into new contexts gains new meanings and status, as Voloshinov and Wittgenstein point out. Through adaptation, *Hamlet* as a sign from Anglo-American culture opens to new variations, combinations and subversions. The multiple interpretation possibilities open new avenues for nuances of meanings in the different contexts.

The adaptations of *Hamlet* show that by putting Shakespeare's *Hamlet* to new uses in new contexts, we generate new meanings. That is precisely what a Wittgensteinian approach would say. As argued in chapter two, it is the very opposite to what Baudrillard would say, who believes that it would simply become simulacral, and therefore meaningless. Here Baudrillard's view is obviously a postmodern view, whereas Wittgenstein's is an altermodern view; that is, *Hamlet* by being adapted into other cultures does not become 'meaningless', rather it becomes 'meaningful', and his voice is worthy of being heard.

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[207] Refer to the section 'Adaptations of Shakespeare's *Hamlet* in the Iranian Cultural Context: Homointertextuality and Heterointertextuality' in this thesis.

The adaptors in different cultures make sense of *Hamlet* differently.These adaptations are genuinely embedded in the historical and social context of the culture which adapted them. That is why, in this thesis, I pay a great deal of attention to the socio-cultural aspects that motivated each adaptor in the process of adaptating *Hamlet* into their own world differently. This fact acknowledges the endurance of 'cultural relativism'and heterogenity in the globalised world, and that there is no right or wrong, or good or bad; rather we should focus on the differences and the local particularities. Celenk's *Hamlet in Colour in Turkish* (2004), for example, adapts Shakespeare's work into a form of traditional Turkish theatre, in which the encounter of two different cultures is represented in a comedy. The elements of Turkish tradition and current political discourse, such as Gertrude's Islamic dress and the non-alcoholic drinks and most importantly, the Danish court which can be identified with the AKP government, as the AKP's leader, Erdogan's slogan, 'this song will never end', is used as a password by the soldiers to enter the castle, play crucial roles in this adaptation. In this Turkish adaptation, the local history and culture, with local specific elements, coexists with the layers of other culture(s) in the global context.

From a globalisation perspective, the contemporary adaptations of *Hamlet* demonstrate people's passion to adapt the best thoughts and ideas, in order to enrich their own culture. The well-organised communication and information networks in a globalised world make cultural changes increasingly, 'less a matter of birth and more a matter of choice'. Borrowing from other cultures through adaptation is an 'enriching' experience, because of the active role of the adaptor in the process of adaptation. Adaptation makes interculturalism an emancipating process: a 'two-way' road based on mutual exchanges. Hence, the phenomenon of intercultural adaptations of *Hamlet* tries to move forwards towards, 'a world without cultural hierarchies'.

Therefore, the adaptations of *Hamlet* as new hybrid/glocal cultural forms, exemplify peaceful interactions between cultures in the globalised world. Each adaptation is embedding differences in similarity, "to be at once both self and Other" (Hutcheon, 2006: 174). The interaction

of the cultures in the adaptations of *Hamlet,* proves that the phenomenon of globalisation has the potential for establishing a route to stability and mutual understanding in the world. We should bear in mind that globalisation *per se* is: "not good or bad; its outcomes are largely the result of human decisions that can be debated and changed" (Scholte, 2000: 9). In the contemporary globalised world, in which everything is closely linked, the adaptors decided to interact and integrate peacefully.

The adaptations of *Hamlet,* in other words, are products of globalisation. Cultures are constantly evolving and hybridisation/glocalisation is only a natural result of this evolution in a globalised world, without becoming Western. They reconcile between 'cultural self' and 'cultural other'; between local and global; and between modernity and their traditional values. The global is always part of the local; the local is what resists the global. This resistance enables creativity to adapt the elements of other cultures into its own indigenous culture. This is an insistence on seeing difference within the global context; that is, to see both the local and the global in a 'glocalised' culture. Differences between cultures are the source of their beauty. These differences should not be considered conflictual, rather they should be respected. In the global culture, in its real sense, the particularism of societies and cultures together establish one whole culture, in which all the parts/cultures are on the same level.

The adaptations of *Hamlet* are also postmodern texts. They demonstrate postmodern adaptors' propensity to an early drama (Shakespeare's *Hamlet*), which is a source of inspiration for them to experiment with new structures and narratives. They show how 'drama' is capable of exhibiting the characteristics of postmodern art, such as irony, simulation, metadrama, fragmentation, dissemination, undecidability and minimalism. They are illustrating an attempt to integrate art and life in a chaotic and decentred world. They are anti-authoritarian, riotous, carnal and liberatory celebrations, which provoke a sense of freedom. Rahimi's *Hamlet* (1993), for instance, portrays Hamlet as a fighter for justice in his society. Rahimi rewrites *Hamlet* in order to

criticise the authoritarian society, hence, he centres this work on a major historical event: the Iranian Revolution in 1979 against the last Shah of Iran. He makes the point that people should always be ready to defend their own freedom and not to tolerate injustice in society.

These adaptations are a series of 'mini-narratives', which are always aware of their provisional nature and their local rather than universal validity. The adaptations of *Hamlet* then, offer the 'local' alternatives to Shakespeare's celebrated work, which puts its apparent 'universality' to the test. Shakespeare's works, after all, are said to have universal validity because of their focus on universal themes, such as the absence of will and hesitation in *Hamlet.* It is also possible that the innovative and self-conscious exploration of cultural memory of the past, that is, 'postmodern pastiche', is an intuited or intentional response to a new type of Enlightenment. Theodor Adorno and Max Horkheimer argue that, "Enlightenment is totalitarian" (2011: 4). Derrida therefore suggests that the postmodern could be seen: "as 'a new enlightenment' (1988: 141), concerned to explore the value and importance of ways of thinking that cannot be reduced to an opposition between the rational and the irrational" (qtd. in Bennett and Royle, 2009: 281). These adaptations celebrate the possibility that postmodern culture has provided a voice to the unvoiced minor cultures. They defy the notions of a 'Clash of Civilisations' and 'Western cultural imperialism' and show a constructive interaction between the cultures; a positive 'dialogue' between civilisations, cultures and peoples.

However, on the other hand, the adaptations of *Hamlet* are signs that suggest postmodernism is coming to an end, as they are quite meaningful rereadings, and not meaningless, as postmodernists claim. This thesis aligns in some ways with postmodernism's successors, particularly 'altermodernism'. Shakespeare's *Hamlet* has been used both as an emancipatory voice from so-called 'neo-colonisation' and also to mark the advent of an 'alter-modernity' in the world, which comes into the light under the influence of globalisation and postmodernism. Altermodernism breaks from traditional 'ties that bind'. In the global context, altermodernism

attempts to contextualise art "as a reaction against standardisation and commercialism," (Bourriaud, 2009: np) and reopens the positive imagination toward modernity. The adaptations of *Hamlet* exemplify the altermodern resistance against standardisation and commercialism and also feature precariousness, wandering and translation/adaptation as the marks of the altermodern landscape. Altermodernity is an-*other*-modernity, in which purity and destiny no longer make sense. The concepts, such as 'glocalisation' (Robertson, 1995), 'melange' (Pieterse, 1995), 'creolisation' (Hannerz, 1992), 'disjuncture' (Appadurai, 1996) and 'hybridity', are used to describe the complex culture of the world in order to indicate the spread of altermodernism, which is essentially the fusion of globalisation and postmodernism: a 'third movement' evolves that is neither the one nor the other.

Hamlet moves toward a planetary identity with which we can easily communicate with others and live in peace with others. This co-existence with others is exactly what gives sense to the altermodern subject. The subjectivity is radicant. As Bourriaud explicates, "[t]o be radicant means setting one's roots in motion, staging them in heterogeneous contexts and formats, denying them the power to completely define one's identity, translating ideas, transcoding images, transplanting behaviours, exchanging rather than imposing" (2009: 22). As Michael Larson points out, "Being-with-others is the primordial condition of our existence; there is no being-in-the-world apart from this being in common" (2011: np).[208] People are historically and psychologically afraid of the other's subsumptive power and this has negatively affected the process of adaptation and appropriation for a long time. In the intercultural adaptations of *Hamlet* which I discuss in this thesis, the adaptors recognise the status of the 'other' as an equal and the declaration of indifference to distinction does not undermine the 'other'.

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[208] "In fact, there is no place for a thinking of a before in this regard. Emphasising a point from Heidegger's ontology in *Being and Time*, Nancy emphasises that being is constitutively being-with others. The solitary existence of the cogito, of isolated consciousness, has no sense and can only be the thought experiment of one who exists as being-with-others. Nor can there be any sense to a static essence, apart from the movements and acts of singular, existing beings. The spacing of our world is shared and distributed between these beings: it is the spacing of translation" (Larson, 2011: np).

Meanwhile, as discussed in the third chapter, Iranian culture is evolving, especially in the contemporary 'altermodern' (postmodern+globalised) world. The Persian adaptations of *Hamlet* are 'cultural hybrid' or 'glocalised' works, which emerge because of *Hamlet'*s constant travels to Persia. The *Persian Hamlets* demonstrate Iranians' historical passion to adapt the best thoughts and ideas, in order to enrich their own culture. These adaptations further highlight the constructive interaction and integration between Iranian contemporary culture and Anglo-American culture, and the way Iranian culture features and maintains its own sense of self in the new rewritings. The adaptations of *Hamlet* in Iran also indicate how local knowledge enriches our understanding of the reception of Shakespeare's *Hamlet*. Though Hamlet is still the protagonist of the new narratives, his mind, character and life are conditioned by Iranian culture and his questions and challenges concern Iranians' current social questions and challenges. The manipulations of each adaptation expose a specific aspect of contemporary Iranian history and culture, often aligned with a rift between tradition and modernisation. 'Persian *Hamlets'* demonstrate the adaptability of the play in addressing the traumas of cultural change and transformation. Additionally, the distance that is created between the acts of reading, interpretation and adaptation situates intertextuality as a crucial feature in studying these adaptations and necessitates the coining of two new terms, in order to be precise in referring to the new intertextual relations: homointertextuality (intracultural) and heterointertextuality (intercultural). For example, *Gajari Coffee* (2001) by Atila Pesyani is a modern and local rereading and rewriting of *Hamlet,* adapted into a Persian play form called *Takht-e Hozi*. Having chosen the form of *Takht-e Hozi* to adapt *Hamlet* into the Persian cultural context, Pesyani sets out a comic platform to mock and criticise the 'social defects' in Iran. Obviously the adaptor, in this rewriting, brings together the Persian cultural particularities with the borrowed and new elements from the Anglophone, culture within one work; that is, he puts 'the cultural self' (homointertextuality) along with 'the cultural other' (heterointertextuality), in one work. In another adaptation, Sabahi in *Hamlet Narrates Hamlet* (2009), comments on Iranian contemporary history,

the presidential elections in 2010, and calls on people to rise up against Iranian authority by adapting Hamlet, a famous icon of the Anglo-American culture.

In this thesis, I hope to have shown that globalisation helped the adaptors to see clearly the main problems and issues in their own societies, and also provided them with the variety of sources and techniques in other nations' histories and cultures for drawing attention to these problems and criticising them. These adaptors mainly have no problem with globalisation or postmodernism *per se*, rather they are critical towards the problems in their societies which are parts of global society and culture. Their adaptations of *Hamlet* are not just simple rereadings of Shakespeare's famous work, rather they are deliberately adapted and embedded into the adaptors' cultural contexts. These adaptations are taking Shakespeare's *Hamlet* from 'the past', into a specific time and place in 'the present', under the influence of both their own cultures, as well as altermodern condition, in order to have 'a meaningful' dialogue with their own present. To accomplish the process and achieve their goal, the adaptors necessarily and constructively interact with the Anglophone culture, within today's global context.

'*I do not want my home to be walled in on all sides and its windows to be stuffed. I want cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any*'.

Mahatma Gandi

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APPENDIX: Adaptations of *Hamlet* in Different Countries

Albania

Kadare, Ismail**,** *Hamlet – the Difficult Prince* (2006)

Austria

Gratzer, Hans, *Hamlet* (1979)

Rühm, Gerhard, *Ophelia und die Wörter* (1972)

Belgium

Claus, Hugo, *Hamlet* (1983)

Courteaux, Willy, *Hamlet* (1968)

Canada

Durand, Yves Sioui and Messier, Jean-Frédéric, *Hamlet-le-Malécite* (2004)

Bengough, John Wilson, *a/k/a Barnaby Rudge: Hecuba; or Hamlet's Father's Deceased*

Gass, Ken, *Claudius* (1995)

Clarke, Margaret, (Helen M. Buss), *Gertrude and Ophelia* (1993)

Selody, Kim, *Lovers and Liars* (1992)

Munro, Neil, *Hamlet's Room: A Shakespearean Accommodation* (1991)

Berton, Pierre, *Shakespeare Revises a Play* (1962)

Peterson, Leonard, *The Great Hunger* (1958)

Sinclair, Lister Shedden, *Museum of Man* (1954)

 Bengough, John Wilson, *a/k/a Barnaby Rudge: Puffe & Co., or Hamlet, Prince of Dry*

Goods (libretto for a proposed comic opera with music by Clarence Lucas, ca. 1890)

China

Zhao, Zhigang, *Hamlet in the Graveyard* (2002)

Xiong, Yuanwei, *Hamlet, Hamlet (Cantonese)* (2001)

Lee, Kuo-hsiu, *Shamlet*, (1995)

Jianming, Li, *Huaju Hamlet* (1994)

Su, Leci, *Revenge of the Prince* (1994)

Su, Leci, *Hamlet* (1994)

Zhaohua, Lin, *Hamlet* (1990)

Shouchang, Tian, *Hamlet* (1922)

Denmark

Ong, Keng Sen and Wu, Wenguang, *Search for Hamlet in China* (2002)

Egypt

Maḥmūd Abū Dūma, *Dance of the Scorpions*(1988)

Muḥammad Ṣubḥī, *Hamlet* (1971-77)

Alfred Farag, *Sulayman of Aleppo(*1965)

Ṣalāḫ 'Abd al-Ṣabūr, *The Tragedy of al-Hallaj (*1964)

France

Gurik, Robert, *Hamlet, prince du Québec/ Hamlet, Prince of Quebec* (1967)

Sarment, Jean, *Le Mariage de Hamlet* (1923)

Dumas, Alexandre (père), *Hamlet* (1848)

Germany

Hamburger, Maik, & Adolf Dersen, *Hamlet* (1983)

Müller, Heiner, *Hamletmaschine* (1978)

Hauptmann, Gerhart, *Hamlet in Wittenberg* (1935)

India

Butalia, Pankaj, *When Hamlet Went to Mizoram*, (1990)

Iran

Karimi-Hakak, Mahmood, *HamletIRAN* (2011)

Sabahi, Mahmud, *Hamlet Narrates Hamlet* (2009)

Evazzadeh, Vahid, *HamletZar* (2009)

Pesyani, Atila, *Gajari Coffee* (2001)

Rahimi, Mostafa, *Hamlet* (1993)

Radi, Akbar, *Hamlet with Season Salad* (1988)

Iraq

Jawād al-Asadī, *Forget Hamlet (*1994)

Sāmī ʿAbd al-Ḥamīd, *Hamlet Arabian* (1973)

Ireland

Kean, Charles, *Shakespeare's Tragedy of Hamlet, Prince of Denmark* (1859)

Murphy, Arthur, *Hamlet, with Alterations* (privately circulated, 1772)

Japan

Kurita, Yoshihiro, *Hamlet* (2007)

Yamada, Kazuya, *Hagelet (aka Hageretto)* (2006)

Kent, Jonathan*, Hamlet* (2003)

Kawamura, Takeshi, *HAMLET CLONE* (1999)

Asari, Keita, *Hamlet* (1993)

Ninagawa, Yukio, *Hamlet (Hamuretto)* (1978)

Jordan

Nādir ʿUmrān, *A Theatre Company Found a Theatre. . . and "Theatred" Hamlet* (1984)

Kuwaiti-British

Nathan, Richard, *Ophelia's Ghost* (2005)

Al-Bassam, Sulayman, *The Al-Hamlet Summit* (orig. in English) (2002-4)

Nathan, Richard, *A Night in Elsinore* (2000)

Netherlands

Jan Jonk , *Hamlet* (1991)

Nico van Suchtelen, *Hamlet* (1947)

Roorda van Eysinga , *Hamlet* (1836)

Brandt, Geeraerdt, *Veinzende Torquatus* (1643)

New Zealand

Betts, Jean, *Ophelia Thinks Harder* (1994)

Curtis, Richard, *The Skinhead Hamlet* (in: Simon Brett (ed.): "The Faber Book of Parodies,"

1984)

Russia

L. Petrushevskaya, *Hamlet, Act Null* (2002)

Vladimir Klimenko, *Hamlet* (1994)

A. Obraztsov, *Hamlet*

V. Sorokin, *Dismorphomania*

 B. Akunin, *Hamlet, Version*

Singapore

Ong, Keng Sen, *Hamlet (Edison Theatre, Denmark)* (2002)

South African

Mahloane, *Hamlet, kgosi ea Denmark* (1964)

South Korea

Bae, Yo-sub, *Hamlet Cantabile* (2007)

Lee, Yoon-tack, *Hamlet* (2001)

Kim, Kwang-bo, *Rock Hamlet* (1999)

Sweden

Zilliacus, Clas, *Hamlet* (1984)

Hagberg, K. A, *Hamlet* (1983)

Switzerland

Besson, Benno, *Hamlet* (1979)

Syria

Mamdūḥ ʿAdwān, *Hamlet Wakes Up Late* (1976)

Riyāḍ ʿIṣmat, *Hamlet* (1973)

Taiwan

Lu, Boshen, *Hamlet Unplugged* (2005)

Tunis

Abd al-Hakīm al-Marzūqī, *Ismail/Hamlet* (1999 and 2001)

Turkey

Celenk, Semih, *Hamlet Renkli Turkce,* (*Hamlet in Colour in Turkish*) (2004)

Gezen, Mujdat, *Hamlet Efendi* (1995)

Erksan, Metin, *Intikam Melegi: Kadın Hamlet* (*The Angel of Vengeance, Female Hamlet*)

(1976)

Algan, Beklan, *Hamlet* 70 (1970)

United Kingdom

Curtis, Richard, *The Skinhead Hamlet* (2003)

Humphries, Chris, *Glimpses of the Moon* (1997)

O'Brien, Michael, *Mad Boy Chronicle* (1995)

Thompson, Judith, *Lion in the Streets* (1992)

Thompson, John Cargill, *Hamlet II – Prince of Jutland* (monologue, 1984)

Stoppard, Tom, *Dogg's Hamlet, Cahoot's Macbeth* (1979)

Stoppard, Tom, *The Fifteen Minute Hamlet* (1978)

Robertson, Toby, *Hamlet* (1977)

Stoppard, Tom, *Rosencrantz and Guildenstern Are Dead* – play and movie (play, 1967; movie, 1990)

Dukes, Ashley, *Return to Danes Hill* – A tragic comedy in three acts (1958)

Gilbert, William, *Rosencrantz and Guildenstern – A tragic episode in three tableaux* (1891)

Irving, Henry, *Hamlet* (1879**)**

Garrick, David, *Hamlet, Prince of Denmark* (1772)

Higgins, Clare, *Mom, Shakespeare and Me* . a short five-act play.

Python, Monty, *Flying Circus*: *Hamlet* (*Flying Circus*, Series 4, Episode 4#43)

Poole, John, *Hamlet Travestie in Three Acts*. With Annotations by Dr. Johnson and Geo.

Davenant, William, *Hamlet*

United States

Sylverstein, Shel. *Hamlet as Told on the Street* (Hamlet Rap) and *The Ring of Steel* (1998)

Lepage, Robert, *Elsinore* (1997)

Blessing, Lee, *Fortinbras* (Dramatists Play Service, New York, NY, USA, 1992)

Rudnick, Paul, *I Hate Hamlet* (1991)

Martim, Christopher, & Kasen Sunde, *Hamlet* (1983)

Blau, Herbert, *Elsinore – An Analytic Scenario* (1981)

Baker, Paul, *Hamlet ESP* (1970)

Berger, Arthur Asa, *The Hamlet Case*

Papp, Joseph, *William Shakespeare's Naked Hamlet* (1967)

Fletcher, Allen, *Hamlet* (1964)

Rice, Elmer, *Cue For Passion* (1958)

Borland, Ona Winants, *The Lamentable Tragedy of Omelet and Oatmealis– in song and verse* (Chicago Dramatic, Chicago, IL, USA, 1916)

Chandler, Raymond, *Hamlet*

Marowitz, Charles, *The Marowitz Shakespeare – The Merchant of Venice, Macbeth, Hamlet,*

Mullenix, Elizabeth Reitz, *Preying upon the 'Theatrical Parasite'*

Paul, Barbara, *Titles from Hamlet*

Rock's Eye Productions, *Green Eggs and Hamlet*