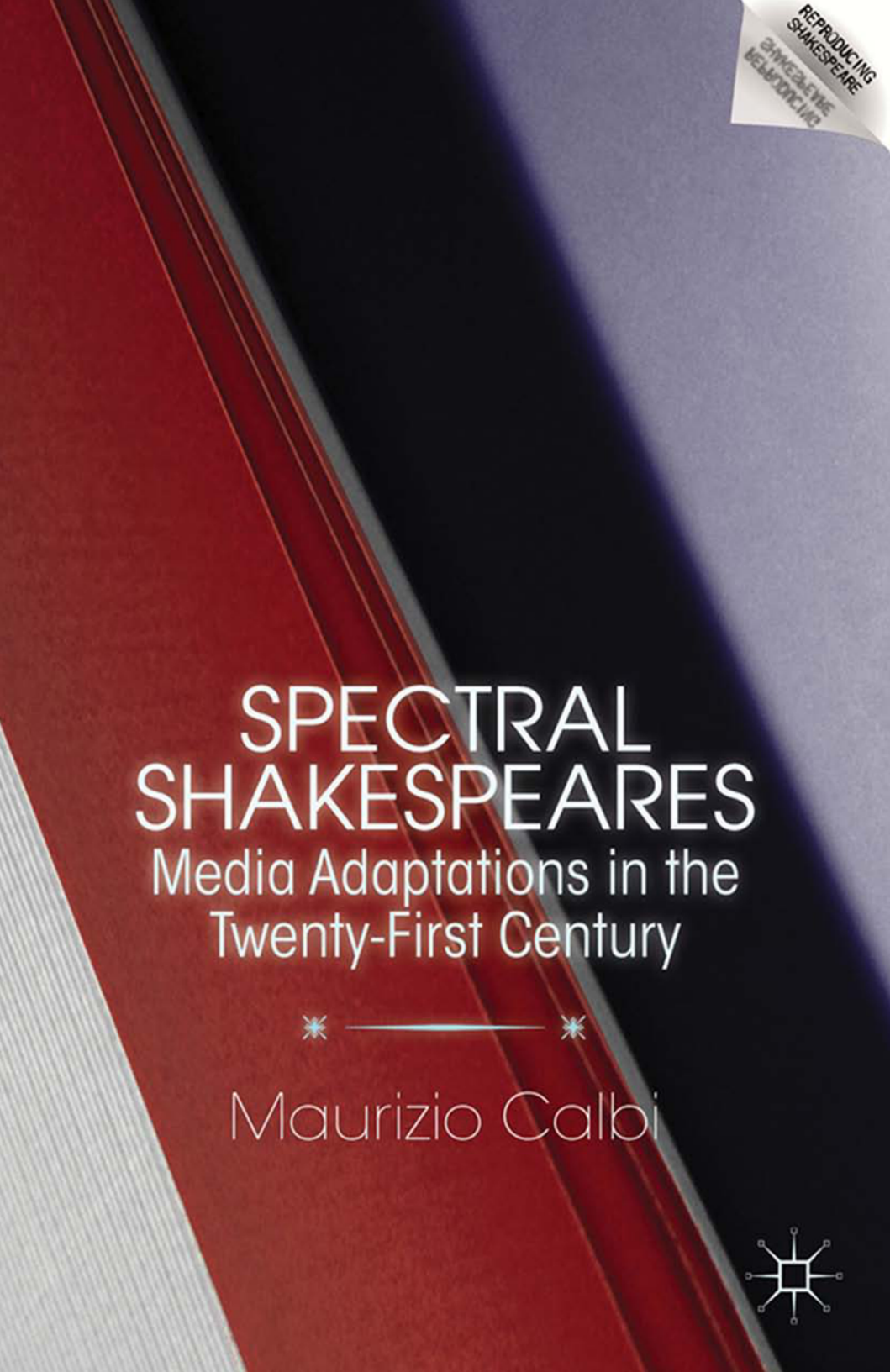
SPECTRAL
SHAKESPEARES
Media Adaptations in the
Twenty-First Century
Maurizio Calbi

Spectral Shakespeares

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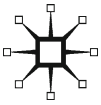

SPECTRAL SHAKESPEARES

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* * *

All citations of Shakespeare's works are from Stanley Wells and Gary Taylor, eds. *William Shakespeare: The Complete Works*. 2nd ed. Oxford: Clarendon Press, 2005. An earlier version of parts of Chapter 1 appeared as "Ghosts, Burgers and Drive-Throughs: Billy Morrisette's *Scotland, PA* Adapts *Macbeth*," *Anglistica* 12.1 (2008): 39–57. This material is reprinted here by permission of the journal. A slightly different version of Chapter 4 was published as "This Is My Home, Too": Migration, Spectrality and Hospitality in Roberta Torre's *Sud Side Stori* (2000)" in *Shakespeare* 7.1–4 (2011): 16–34. The online version of this article is: www.tandfonline.com/doi/full/10.1080/17450918.2011.557505>. It is reprinted here with the permission of Routledge, Taylor & Francis. Chapter 5 is a revised version of an article that appeared as "Shakespeare in the Extreme: Addiction, Ghosts, and (Re) Mediation in Alexander Fodor's *Hamlet*" in *Literature/Film Quarterly* 39.2 (2011): 85–98. The material is reprinted here by permission of Salisbury University. I am extremely grateful to film director Alexander Abela for sending me a working copy of *Souli* in DVD format as well as production stills, and for answering questions about the film. Material from *Souli* is here reproduced with the permission of the director. I want to thank Charles Hunter, managing director at Mudlark, for permission to reuse tweets from the *Such Tweet Sorrow* performance, and reproduce images related to the performance. Last but not least, I am grateful to John Wyver for permission to cite from his *Illuminations* blog, and for talking to me about Twitter Shakespeare in person and via e-mail.

Introduction: Shakespeare, Spectro-Textuality, Spectro-Mediality

> There is then *some spirit.* Spirits. And *one must* reckon with them. One cannot not have to, one must not not be able to reckon with them, which are more than one: the *more than one/no more one* [*le plus d'un*].
>
> —Jacques Derrida, *Specters of Marx*

In *Specters of Marx* Jacques Derrida often draws attention to what he calls the "Thing 'Shakespeare'" (22). This is not a "Thing-in-itself" and/or a reservoir of essential, original and immutable meanings but, rather, an indeterminate ensemble of spectral and iterable marks. It is a "Thing" that, "like an elusive specter, *engineers* [*s'ingenie*] a habitation without proper inhabiting"; moving "in the manner of a ghost, . . . it inhabits without residing" (18).[1] The French philosopher also underlines that the "Thing 'Shakespeare'" lends itself to an infinite series of permutations and yet remains irreducible to, and in excess of, each of these permutations (22). It is translatable *and* untranslatable. (The immediate context of Derrida's ruminations is the multiplicity of translations into French of Hamlet's "The time is out of joint.") To be more precise, this "Thing" cannot be *properly* translated. In the language that will be adopted in the course of this book, it cannot be translated, adapted, or remediated without remainders, which are not necessarily *textual* remainders (at least not in the restricted sense of the word "textual") but are often mixed with media "matter." This translatability/untranslatability is the (aporetic) law of its survival as a "Thing," a sign and symptom of its life as irreducible living-on.[2]

Although Derrida's remarks on what may be called Shakespearean "spectro-textuality" touch upon crucial issues such as the "hauntological" (51) status of "Shakespeare" and its (uncanny) afterlife, his work on spectrality has

not received the attention that it arguably deserves in Shakespeare studies. It has had even less of an impact on analyses of filmic versions of Shakespeare or adaptations of the Bard in other media, and this in spite of the fact that Derrida's reflections on "spectro-textuality," not only in *Specters of Marx* but in many other texts, often combine with cogent inroads on the spectrality of cinema and, more generally, the media, or, as he prefers to call them, "teletechnologies" (Derrida and Stiegler, *Ecographies* 35–39).[3] One of the purposes of this book is to redress this imbalance, which is not, I hope, a Hamlet-like attempt to "set it right" (1.5.190)—to establish, that is, a Derridean framework as *the* appropriate framework to approach media adaptations of Shakespeare.[4] The book argues that Derrida's notion of spectrality—and the uncanny articulations of temporality and spatiality that this spectrality entails—is relevant to an understanding of the increasingly heterogeneous and fragmentary *presence* of "Shakespeare" in the increasingly digitized and globalized mediascape of the beginning of the twenty-first century, a proliferation of multi-mediated "manifestations" of the Bard that succeeds what in retrospect may appear to be the relatively placid Shakespeare-on-film boom of the end of the twentieth century.[5] As a critic and/or consumer one is struck by—indeed, haunted by—the sheer multiplicity of this presence. The book registers this multiplicity by speaking of "Shakespeares" (in the plural), and thus adopting Richard Burt's argument that in contemporary mass media culture there is "not a stable, locatable whole that can be subsumed under the heading of a single 'Shakespeare'" ("Introduction" 3).[6] Moreover, by combining "Shakespeares" with "spectral," the book intends to clarify that the word "Shakespeares" is not a pluralization of the same entity, a plurivocity that leaves "Shakespeare"—its ontological status or its functioning as a cultural icon—unaffected. There is, then, to paraphrase the epigraph of this "Introduction," some Shakespeare; there are Shakespeare*s*, "*more than one / no more one*" (Derrida, *Specters* xx), and these Shakespeares take place in a variety of forms and media. Indeed, as I have begun to outline, the contemporary production of Shakespeares (also in languages other than English), a production that combines with a wider transnational circulation of Anglophone and non-Anglophone versions of the Bard, includes not only "traditional" media such as film and TV that have themselves undergone a process of digitalization, and whose artifacts are often repurposed and reformatted for the DVD and, more recently, Blu-ray market[7]; it also involves the online digital platforms of so-called Web 2.0. It is on these platforms, to provide examples almost at random so as to give a sense of the almost infinite variety of Shakespeare's afterlife, that scholarly editions of the Bard such as the *Internet Shakespeare Editions*, databases and archives of a more academic kind such as the *Shakespeare Quartos Archive*, *Staging Shakespeare* and

*Designing Shakespeare: An Audio-Visual Archive 1960–*2000, coexist with web-based interactive performances like the multilingual *HyperMacbeth* by the Italian artist dlsan or Herbert Fritsch's *Hamlet X*; video streaming websites such as *Shakespeare Performance in Asia* and *The Space*, hosting a significant number of Shakespearean performances; online samples of Karaoke Shakespeare and Hip Hop Shakespeare; Shakespearean apps for iPad, podcasts, and blogs with Shakespeare-related material such as *BardBox*; online games with Shakespearean components like *Mabinogi*; the relatively recent but exponentially expanding phenomenon of YouTube Shakespeare, or the inception of Twitter Shakespeare.[8] All these Shakespeares—and podcasts are no exception[9]—materialize on screen, whether this be the "traditional" cinematic screen of theatrical viewing, the increasingly wider and higher-resolution "small screen" of TV, the moveable screen of iPods, iPads, cellular phones, and portable DVD players, or the multitasking screen of those "very puzzling things" that are called computers (Winthrop-Young 186, 195), a medium, according to some media theorists, that encapsulates, simulates, and rewrites *all* other media, threatening them with obsolescence.[10] Therefore, if there is "Shakespeare" after Shakespeare on film, to refer to the title of a recent special issue of *Shakespeare Studies* dedicated to contemporary trends in Shakespearean remediation, it is "Shakespeare on screens" (Osborne 48).[11] Additionally, this is a "Shakespeare," according to one of the contributors, Douglas Lanier, that inherits the experiments with visual languages from the Shakespeare films of the 1990s as well as the collateral effects—some would say damages—of these experiments: in particular, the marginalization of the Shakespearean word, the undermining of "the notion that Shakespeare's essence is to be found in the particularities of his language" ("Mutations" 106).[12] The screen Shakespeares that appear at the beginning of the third millennium—and this label includes the perhaps residual category of cinematic or celluloid Shakespeare—are thus, according to Lanier, predominantly visual and "definitively post-textual" (106). [13]

I return to the question of visuality, the post-cinematic and the multiplicity of screens as part of a reading of Klaus Knoesel's *Rave Macbeth* (2001) in chapter 6; in chapter 3, I develop the notion of touch as a "medium" that competes with both the visual and the written through an analysis of Alexander Abela's *Souli*, an adaptation of *Othello*. For the moment, I want to suggest, in very general theoretical terms, and also in order to begin to clarify my approach to Shakespearean spectrality, that the materialization of Shakespeare through multiple screens does not emblematize a "move from medium-specific content toward content that flows across multiple media channels" (Jenkins 243), a shift toward content that is independent from, or even indifferent to, "any specific delivery mechanism" (243). It

does not implement, that is, some kind of "convergence Shakespeare" as part of a wider media convergence. Notions of media convergence such as Henry Jenkins' aptly criticize the identification of media with narrowly conceived technical entities, but they do so by ultimately reinscribing a "humanist" paradigm. This is a paradigm whereby the inert materiality of "delivery technologies" (13), or the streaming of media content, need to be continually reanimated and/or reassembled by the active "liberal" subject/consumer—sometimes the collective subject/consumer of "participatory culture" (3)—, a subject that remains sovereign and present to itself in spite of its repeated interfacing with (new) media environments. In short, in approaches to media convergence such as Henry Jenkins', soul keeps on forming motionless (technical) matter. Moreover, and relatedly, given the fact that in our current mediascape Shakespeares not only appear on screens, but often appear to *happen* on screen, I want to propose that the multiple presence of the Bard is not synonymous with the reduction of hypermediacy to the "real time" of immediacy.[14] As I show throughout the book, but especially in chapter 7, in connection with a "live" performance of Twitter Shakespeare, the hypermediacy that structures from within each individual remediation of Shakespeare does not erase itself to pave the way for an immediate—multiple—access to "Shakespeare," or to allow the user/consumer to experience "Shakespeare" *as it is*, without the intervening *différance* of spectral or media remainders.[15] *Spectral Shakespeares* takes media convergence (or at least Henry Jenkins's version of it) and "real- time Shakespeare" to be idealistic constructs: they somehow resist and/or reverse, but do not effectively re-mark and displace, a technophobic framework whereby screen Shakespeare, and media Shakespeare more generally, are a simulacrum of the "real," a secondary, degraded and even perverse version of the "original," with Shakespearean spin-offs playing the role of derivatives of derivatives.[16] The instances of spectral Shakespeares included in the book suggest, instead, that the status of Shakespeare is "hauntological," a furtive mode of inhabiting without *properly* residing that simultaneously blurs any clear-cut distinction "between actual, effective presence and its other" (Derrida, *Specters* 40)—for instance, the distinction between the presence of the "original" and its spectral media simulacrum—*and* frustrates rigid notions of media exceptionalism, while inviting reconsiderations of media convergence.[17] As to the latter, as I argue in much more detail in the course of the book, and especially in my analysis of *Rave Macbeth* in chapter 6, these instances point to a disquieting overlapping—what may be called an *uncanny* convergence—of media, temporalities, and places.

The book selects a relatively small number of film, TV, and web adaptations of Shakespeare's tragedies from the vast array of screen Shakespeares

that permeates our mediascape at the beginning of the twenty-first century. It chooses the term "adaptation," among the panoply of terms available to refer to the afterlife of Shakespeare, partly because of its plasticity as a term (for instance, its ability to signify both process and product [cf. Hutcheon esp. 6–22]), but mostly because, as Margaret J. Kidnie has recently argued, it is a term that designates a dense area of problematization: it not only concerns the belated transmission of texts but also impinges upon the fundamental ontological question of the nature and identity of "the work" itself (to use an expression Kidnie favors [7]).[18] *Spectral Shakespeares* focuses on twenty-first-century adaptations that have been less frequently discussed, and which broadly fall into the category of experimental or oppositional adaptations (Lehmann, "Film Adaptation" 75–78): Alexander Abela's yet to be commercially distributed *Souli* (2004), in which doctoral student Carlos's search for the tale of Thiossane is reframed as an adaptation of *Othello* that also reflects on the global circulation of the Shakespearean text as a template for construing the alterity of the other (chapter 3); Roberta Torre's *Sud Side Stori* (2000), an Italian revision of both *Romeo and Juliet* and *West Side Story* set in a Southern Italian city rife with racial and cultural conflicts (chapter 4); Alexander Fodor's self-proclaimed "extreme" version of *Hamlet* (2006), a simultaneously naive and trenchant low-budget experiment that finds its natural habitat, like many other twenty-first-century Shakespearean adaptations, in the urban environment of a youth culture replete with sex, violence, drugs, and music (chapter 5); Klaus Knoesel's technically innovative *Rave Macbeth* (2001), set in a rave club, a film that tells the story of young ambitious rave dancer and drug-dealer Marcus and his girlfriend Lidia (chapter 6); *Such Tweet Sorrow*, a five-week long, highly interactive Twitter-based online performance that utilizes the whole gamut of social media platforms to remake *Romeo and Juliet* (chapter 7). The book also examines adaptations that have already attracted considerable critical attention but are worth reconsidering not least because they emblematize significant, if perhaps diametrically opposed, trends in contemporary Shakespearean adaptation: Kristian Levring's Dogme95 *The King Is Alive* (2000), a filmic adaptation of *King Lear* in which the survival of a group of tourists stranded in the Namibian desert is inextricably interwoven with the survival of the Shakespearean text as well as with the fate of cinema itself (chapter 2); Billy Morrissette's *Scotland, PA* (2001) (which I read alongside Peter Moffat's inventive BBC retelling of the Scottish play as cookery drama [2005] in chapter 1), a film set in a burger joint whose irreverent take on Shakespeare is far removed from Levring's Northern European austere textual and cinematic aesthetics, and which explores the "deep and black desires" (*Mac.* 1.4.51) of two self-declared underachievers,

Joe "Mac" McBeth and his wife Pat, against a background of conspicuous consumption.

In all these twenty-first-century adaptations, "Shakespeare" is simultaneously material *and* evanescent. Like the ghost in *Hamlet* that Jacques Derrida continuously evokes in his work on spectrality, "Shakespeare" is "here," "here," and then is suddenly "gone" (1.1.123), even though this disappearance often turns out *not* to be an absence. Moreover, its "comings and goings" cannot be "ordered according to the linear succession of a before and an after" (Derrida, *Specters* 39). Its time is the time of "*the non-contemporaneity with itself of the living present*" (xix) (Derrida's emphasis), a time that is "out of joint," the time "without *certain* joining or determinable conjunction" (18) of anachrony. Put differently, the "Thing 'Shakespeare'" (22) does not so much appear as *re*-appear ("What, has this thing appeared *again* tonight?" [*Ham*. 1.1.19]) (emphasis added). Its first time is irredeemably the second time of repetition, a coming back that frustrates the supposedly linearity of time and puts the "original" under erasure. In *Such Tweet Sorrow*, the very first professional performance of Shakespeare on Twitter, this is literally so. As I show in chapter 7, the language of *Romeo and Juliet* emerges for the first time in the form of a *re*-tweet of a tweet sent to one of the characters by a "follower," a re-tweet containing the words: "Within the infant rind of this sweet flower / Poison hath residence, and medicine power" (Laurence Friar, 13 Apr. 7:21 p.m.).[19] Yet the first time of Shakespeare *as* the second time of repetition does not exclusively concern the appearance of the language of the "original." As many Shakespeare-on-screen theorists have noted, film adaptations are not unidirectional transpositions of Shakespeare from one medium to another (e.g., from page or stage to screen); in the language of this book, they cannot relate to the adapted text without conjuring up processes of remediation through which Shakespeare has already been consumed, reprocessed, and recycled.[20] "Shakespeare" never appears as such. If cinema, according to Derrida, playing the part of himself in Ken McMullen's *Ghost Dance* (1983), is "the art of allowing ghosts to come back," in its screen manifestations "Shakespeare" comes back without ever having been purely *itself*. [21] It is "always-already mediatised" (Burnett and Wray 2006: 8), enmeshed in a multidirectional rhizomatic field of mediality that makes it fundamentally "impure." For instance, the *Hamlet* of Alexander Fodor's *Hamlet* is Shakespeare's *Hamlet* just as much as Michael Almereyda's *Hamlet*; the *Romeo and Juliet* of Roberta Torre's *Sud Side Stori* is not only Shakespeare's *Romeo and Juliet* but also, at one and the same time, Baz Luhrmann's *William Shakespeare's Romeo + Juliet* and Jerome Robbins and Robert Wise's *West Side Story*, and so on. In fact, even in the example from Twitter Shakespeare I have just used, what may read like the language of the

"original" is always-already a "mediation of a mediation" (Bolter and Grusin 59), subject to the "aphoristic" 140-characters constraints of Twitter as a medium and other conventions, and taking place at the point of intersection of multiple forms of mediality.

It is by pursuing the wider implications and ramifications of this spectral logic that the book intends to contribute to current debates in adaptation studies, performance theory and media theory. First of all, it underlines what has often been argued in post-fidelity adaptation studies but warrants repeating here in connection with the specific material included in the book, namely that these twenty-first-century Shakespearean adaptations are *not* an unproblematic re-presentation of a fixed and stable entity that somehow authorizes—and pre-exists—the process of adaptation. Each of these adaptations, to refer to work by Thomas Cartelli and Katherine Rowe that usefully brings Joseph Grigely's analysis of "textualterity" to bear on the field of adaptation studies, is "a reframing of earlier framings" (26); each articulates itself "as one of a series of texts that plays variations on a *work* which is not reducible to a single authorized version" (27). The potentially infinite series of variations by means of which the work is "*ontologized*" (Grigely 110) (his emphasis) bears witness to the status of the work as an *irreducibly* unfinished entity. Strictly speaking, and by definition, the work does not precede its variations in a clearly identifiable way. (Indeed, one may want to speak of the work as an entity that is "hauntologized" through its variations). Moreover, the potentially endless proliferation of these variations also inhibits any "future" actualization of the work in the modality of a presence that is present to itself. To adapt to this context a "classical" Derridean formulation, one may argue that the work repeatedly—and spectrally—differs from itself and defers itself (*Margins* 13). As regards the theoretical problematics of adaptation, what matters is that the "original" work, when seen in these terms, does *not*, and can *not*, offer a secure and stable ground for the process of adaptation. This does not apply exclusively to so-called loose adaptations. For instance, the "extreme" version of *Hamlet* analyzed in chapter 5 keeps the language of the "original" more than any other adaptation examined in the book, and also retains parts of the dialogue between Polonius and Reynaldo, which is not frequent in contemporary media adaptations of *Hamlet*. Yet, it not only turns Polonius and Reynaldo into Polonia and Reynalda but also offers its own version of a bad quarto by transforming the exchange between these renamed characters into an erotic lesbian game of seduction. Adopting W. B. Worthen's work on the vexed relationship between text and performance ("Performativity"),[22] but giving it a slightly more "deconstructionist" inflection, I argue that in this and other such "extreme" scenes the language of the "original" emerges—or, rather, *re*-emerges—as a retroactive

spectral effect of a process of adaptation/surrogation that supplements the source and forces it to interact with other intertexts, in this case a visually luscious soft porn movie with film *noir* overtones. In effect, many twenty-first-century adaptations, and not only the ones I include in the book, from Greg Salman's *Mad Dawg* (2001) to Ralph Fiennes's *Coriolanus* (2011), from Roysten Abel's *In Othello* (2003) to Ashish Avikunthak's *Dancing Othello* (2002), from Don Boyd's *My Kingdom* (2001) to Liz Tabish's YouTube *A Cinematic Translation of Shakespearean Tragedies* (2008), show a similar process at work.[23] They do not only emblematize "an iteration that . . . invokes and displaces a textual 'origin'" (Worthen, "Performativity" 1104); they also articulate a process whereby the "original" is (retroactively) produced and re-marked as that which is being surrogated, and just as it is being surrogated, which confounds the boundaries between "before" and "after," "cause" and "effect," "inside" and "outside."[24] In my analysis of Kristian Levring's *The King Is Alive*, which, like Alexander Fodor's *Hamlet*, incorporates a considerable number of lines from the "original" (chapter 2), I develop this type of understanding of adaptation as retroactive production but in connection with the specificity of a film that repeatedly exhibits the fragile and "impure" status of the Shakespearean text through a character's attempt to (re)write Lear "by hand," the often botched rehearsals of this half-remembered script, and a performance that is never brought to completion. The chapter shows that this adaptation is neither a reproduction nor a selective interpretation of the "original"; it recreates *Lear* as that which is *essentially* an ensemble of fragments, and makes it interact with the "fragmentary" aesthetics of Dogme95. It is a re-creation that (retrospectively) reduces *Lear* to a "poor, bare, forked" script (3.4.101), an "unaccomodated" spectral "thing" (100) haunting the film characters with all the force of a memory that has never been fully present, and offering a life that is less *and* more than life—what the chapter calls, utilizing Derrida's work on the spectral logic of "autoimmunity," a radically ambivalent "autoimmune" life.[25]

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Ramona Wray has recently argued that there is "a wealth of . . . Shakespearean filmic initiatives that unfold in languages other than English" that "have slipped under the radar of mainstream criticism" (279, 280). The book includes analyses of two twenty-first-century examples of these non-Anglophone "filmic initiatives," Alexander Abela's *Souli* and Roberta Torre's *Sud Side Stori*, first of all to contribute to the construction of what Mark Thornton Burnett calls "a more representative and ethically responsible Shakespeare [on film] canon" ("Applying" 114); second, and perhaps more

significantly, to show that these two adaptations address in an exemplary way the unequal transactions between the local and the global that implicate "Shakespeare," and that they do so without reproducing a clear-cut opposition between the local and the global: they repeatedly suggest rearticulations of the global through the local and vice versa without losing sight of the asymmetry governing these transactions. For instance, *Souli* repeatedly draws attention to these asymmetric interactions (chapter 3). In particular, it intervenes in what it sees as the "vociferous" circulation and transmission of the Shakespearean word on the global stage by developing a multilayered rhetoric of silence. Like *The King Is Alive*, it combines an emphasis on bare life—this time the life of fishermen in Southern Madagascar—with the reduction of the Shakespearean text to a bare, almost wordless script. This is an *Othello*-like script that allocates (colonially inflected) roles and spreads trauma, playing itself out to its tragic conclusion with all its spectral force, almost as if it was fate itself. Yet the film also shows how this Shakespearean script is forced to cohabit with the vicissitudes of the "traditional" untranscribed African tale of Thiossane, a tale that undoubtedly bears the mark of the local but is not a pure uncontaminated "origin," and that the Othello-like character, Souli, refuses to circulate in a written form, pointing to alternative "spectral" modes of transmission such as touch or even telepathy. As this uncanny cohabitation develops, the Shakespearean script is itself re-marked and partially displaced. It re-emerges as something *other than* an emblem of the reiterative Western appropriation of the alterity of the exotic Other. It re-presents itself, albeit tentatively, as a language of the future that simultaneously inscribes threat *and* chance. This also indicates, once again, the complexity of the temporality of the process of adaptation. In Abela's film *Othello* is an adapted text, retrospectively produced as a bare but powerful spectral script. But it also re-appears as a text *yet to be adapted*, and perhaps inadaptable: the film gestures toward further migrations across spatial and temporal boundaries that may silently infiltrate global circuits of communication, also by virtue of the idiosyncrasy of their modes of articulation. *Sud Side Stori* equally engages with the asymmetric global/local nexus by presenting a local Italian variation of the *Romeo and Juliet* story, and setting it within the context of the global trade in human flesh, which is significantly conducted in English (chapter 4). In this film, which oddly blends gritty neorealist cinematographic techniques with the artificial style of the musical, the two "star-cross'd lovers" ("Prologue" 6) become Toni Giulietto, a Sicilian rock singer who dreams of escape, and Romea Wacoubo, a beautiful Nigerian prostitute who falls in love with him when she sees him standing on his balcony playing the guitar. One of the most remarkable aspects of the film, in terms of its contribution to an understanding of both the

process of adaptation and the global/local nexus, is that it does not simply include the translated textual body of Shakespeare's *Romeo and Juliet*; rather, it produces this body as a series of fragments that *remain* to be translated in the so-called target language (i.e., they are not in English but they are not quite in Italian either). This draws attention to translation, and the translation of Shakespeare in particular, as an unfinished process, a process that does not necessarily reach its aim or destination. "Shakespeare" remains a "Shakespeare-*in*-translation," a spectral entity that inhabits without *properly* residing. Its vicissitudes thus become inextricably intertwined with the fate of the migrant(s) expounded in the film, especially Romea but also the similarly displaced, metaphorically homeless "native" Toni Giuletto: they are migrants who *remain* foreign, and whose foreignness interrogates not only notions of cultural homogeneity that deeply affect the "two households" ("Prologue" 1) represented in the film (i.e., the Sicilian and the Nigerian community), but also "liberal" understandings of hospitality as toleration, integration and assimilation—what may be called, after Derrida, "hos(ti)pitality," a conditional hospitality that uncannily approximates hostility ("Hostipitality" 3). By articulating a perturbing kind of foreignness that stays in transit, and making it work on a number of interrelated levels, the film also puts pressure on the idea that there is a clearly identifiable "foreign Shakespeare," and that it can easily be distinguished from a "native Shakespeare."[26] In this sense, *Sud Side Stori* is a perfect illustration of Richard Burt's polemical point that recent Shakespearean adaptations "significantly blur if not fully deconstruct distinctions between the local and the global, original and copy, pure and hybrid, indigenous and foreign, . . . *English and other languages*" ("Glo-ca1i-zation" 15–16, emphasis mine). It is one of the book's arguments that the blurring or deconstruction of these dichotomies does not diminish—in fact, it enhances—the ethico-political impact of this and other adaptations.

Souli and *Sud Side Stori* forcefully respond to the "out-of-jointedness" of the now. They raise with particular urgency ethico-political issues that affect the present, and make them coextensive with self-reflexive "formal" concerns. The other adaptations examined in the book attend to ethico-political issues in a less compelling way, with the partial exception of *The King Is Alive*,[27] but they are all characterized by a high degree of self-reflexivity. This takes a variety of forms. For instance, *Scotland, PA* and the BBC *Shakespeare Retold Macbeth* often bring an allegorical and metadramatic dimension to bear on the multiple forms of incorporation they foreground while adapting *Macbeth* (chapter 1). In particular, in these adaptations the incorporation of the flesh of the nonhuman animal allegorizes adaptation as a "voracious" reiterative process of inclusion (and not only of Shakespearean

material), but one that does not fail to leave out various types of remainders that inexorably come back to haunt. Klaus Knoesel's *Rave Macbeth* also displays awareness of its status as an adaptation, and the precariousness of this status (chapter 6). It creatively responds to the indeterminate, uncanny reiterative structure of Shakespeare's *Macbeth* by incorporating the "sound and fury" (5.5.26) of the languages of rave culture, and identifying them as essentially reiterative, self-consuming, and addictive performances: the obsessive beat of techno music, the incessant trancelike bodily movements of the dance ravers, the repeated ingestion of ecstasy (i.e., an updated version of the "insane root / That takes the reason prisoner," 1.3.82–83). These languages metonymically, if obliquely, point to the film's own status as an addition to a series of adaptations of *Macbeth*, a supplement (in Derrida's sense) that inscribes itself in a chain of *Macbeth*-like stories subjected to the law of iterability that is also a principle of replaceability. More generally, the film's adoption and relentless exhibition of these media languages bear out Peter Donaldson's argument that in Shakespearean films, and especially contemporary films (at least since media-saturated Baz Luhrmann's *William Shakespeare's Romeo + Juliet*), "media themes rise to the level of subject matter, vying for attention with and sometimes supplanting the story line of the source play" ("Bottom" 23). Donaldson usefully adds that the pervasive presence of media themes and practices in these films does not necessarily imply a movement towards meta-cinematic self-reflexivity, "a narrative exclusively concerned with *cinema*"; it often inaugurates "journeys *across* media" (23, his emphasis).

Spectral Shakespeares builds on Donaldson's argument, and often explores the "journeys *across* media" activated by the adaptations under investigation, from the ironic inclusion of an episode from the *McCloud* TV series as a black-and-white melodramatic version of *Macbeth* in *Scotland, PA* to *Souli*'s poignant foregrounding of "corporeal" media; from the persistent use of rock music to recycle crucial scenes from *Hamlet* in Fodor's adaptation to the repeated deployment of a transnational mélange of sounds and dancing styles in *Sud Side Stori*. But it is especially in the final two chapters of the book, in connection with adaptations such as *Rave Macbeth* and *Such Tweet Sorrow* that make cross-media consciousness their *raison d'être*, that I pursue these "Shakespeareccentric" trajectories at length (Burt, "Introduction" 5),[28] while extensively engaging with Derrida's remarks on the "irreducible spectral dimension" of the media (*Specters* 53) as "out-of-joint" iterative technologies that delocalize and dislocate. It is also in these chapters that Derrida's remarks are brought to bear upon aspects of recent media theory (chapter 6), or understandings of social media, especially Lev Manovich's and Mark B. Hansen's (chapter 7). Chapter 6 argues that in *Rave Macbeth*,

which is the very first feature-length film to be shot on a Sony's 24P-1080 digital camera, the continuous shift into a self-reflexive mode is facilitated by the spectral presence of Hecate, a "supernatural" character who is simultaneously inside and outside the cinematic frame, both chief drug dealer and media savvy. In the film the main cinematic screen often doubles as Hecate's gigantic screen that emulates a computer or video screen; it contains and is contained by this "supplementary" screen that also splits into separate "windows" competing for attention. Facing this huge screen with his remote control, Hecate replays clips of events that have just taken place before the start of the film; he cuts from one scene to the next and then moves back to the "real time" of the diegesis to play events "live," as they happen; he goes as far as to "rewind" the action back to the beginning and pause it so that he can reappear on the "main" cinematic screen and have a tête-à-tête with one of his "human" emissaries, drug-dealer Dean/Duncan. This reiterated phantasmagoric performance, in the course of which the "main" screen is often reduced to an optional "window" on Hecate's screen, recalls the rhizomatic, "paratactic, and smooth space of digital compositing," the additive juxtapositions typical of a post-cinematic mode (Shaviro 78); it suggests the extent to which the cinematic—and, by extension, cinematic Shakespeare—includes and is haunted by what it announces as its future, and perhaps its future erasure.[29] As pointed out earlier, all the adaptations included in this book embody elements of self-referentiality. *Rave Macbeth* goes further than any of them in staking out its position within its mediascape, and contributing to current debates on media convergence. It marks in advance its (potential) circulation, distribution, and consumption across multiple media platforms. As I show in detail in chapter 6, the film repeatedly supplements *itself*: it rearticulates itself as a film *and* a version of itself in DVD format with menus and scene selections[30]; it re-presents itself as a film *and* a music video without dialogue, with its 14,000 dance ravers and the appearance of renowned DJs such as DJ Tomkraft; it recasts itself as a film *and* a video game or even a theatrical performance, especially when it chooses to end with all the "human" characters coming back from the dead and lining up on what is a simulacrum of a bare seventeenth-century stage, standing there as if waiting for applause and/or to be selected for another rerun of a virtual *Macbeth*-like role-playing game. Therefore the film *does* envisage, from within the cinematic medium, a scenario of media convergence, but one of uncanny coexistence of media forms, each haunting the other, and thus points to the lack of absolute translatability across media. Moreover, in the course of its "Shakespeareccentric" media journeys that simulate and "theorize" convergence, the film also returns to the basic question of what may be called, after Derrida, "the medium of the media themselves," a medium that