

palgrave▶pivot

**SHAKESPEARE IN
COLD WAR EUROPE**

Conflict,
Commemoration,
Celebration

**Edited by
Erica Sheen and
Isabel Karremann**



Global Shakespeares

Series Editor:

Alexa Huang
Department of English
George Washington University
Washington, D.C., USA

This series in the innovative Palgrave Pivot format explores the global afterlife of Shakespearean drama, poetry, and motifs in its literary, performative, and digital forms of expression in the twentieth and twenty first centuries. Published within three months of acceptance of final manuscript, these landmark studies of between 25,000 to 50,000 words will capture global Shakespeares as they evolve.

Disseminating big ideas and cutting-edge research in e-book and print formats, and drawing upon open-access resources such as the 'Global Shakespeares' digital archive (<http://globalshakespeares.org/>), this series marks a significant addition to scholarship in one of the most exciting areas of Shakespeare studies today.

More information about this series at
<http://www.springer.com/series/15016>

Erica Sheen • Isabel Karremann
Editors

Shakespeare in Cold War Europe

Conflict, Commemoration, Celebration

palgrave
macmillan

Editors

Erica Sheen
Department of English
and Related Literature
University of York
York, UK

Isabel Karremann
Neuphilologisches Institut
Englische Literaturwissenschaft
University of Würzburg,
Würzburg, Germany

Global Shakespeares

ISBN 978-1-137-51973-3

ISBN 978-1-137-51974-0 (eBook)

DOI 10.1057/978-1-137-51974-0

Library of Congress Control Number: 201640759

© The Editor(s) (if applicable) and The Author(s) 2016

The author(s) has/have asserted their right(s) to be identified as the author(s) of this work in accordance with the Copyright, Designs and Patents Act 1988.

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made.

Printed on acid-free paper

This Palgrave Pivot imprint is published by Springer Nature
The registered company is Macmillan Publishers Ltd. London

PERSONAL ACKNOWLEDGEMENTS

Erica Sheen acknowledges Research Fellowships from the Leverhulme Trust and CAS LMU Munich, an ESF Exploratory Workshop grant for the development of the Cold War Cultures network, and a Research Priming Grant from the University of York to support this editorial collaboration. She thanks colleagues in the Cold War Cultures network, especially Adam Piette and Holger Nehring.

Isabel Karremann acknowledges the support of an International Visitors grant from the University of York, and an exchange grant from the NWO-funded international network ‘Shakespeare in the Making of Europe’. She is grateful to members of the ‘Civic Shakespeare’ group, in particular Tobias Döring and Ewan Fernie.

We both acknowledge the NWO funding awarded to the ‘Shakespeare in the Making of Europe’ project, and the support of our Principal Investigator, Ton Hoenselaars. Several members of the network are contributors to this volume. Yan Brailovsky scheduled our conference panel into the *Shakespeare 450* conference in Paris, 2014. Alexa Huang accepted the subsequent collection of essays for inclusion in the *Global Shakespeare* series; Benjamin Doyle and Tomas René of Palgrave turned it into a book. Tomas’ assistance with permissions was decisive. Laura Werthmüller provided indispensable assistance with copy-editing. We owe a particular debt of thanks to Geoff Cubitt and Adam Piette, who acted as discussants at *Shakespeare 450*. Their contribution to the development of this project has been invaluable.

York and Munich, October 2015

FORMAL ACKNOWLEDGEMENTS

Quotations from unpublished works held in the Papers of Noel Gilroy Annan at King's College, Cambridge, are reproduced by permission of the Estate of Noel Annan, c/o Rogers, Coleridge, and White, 20 Powis Mews, London, W1 1JN.

Quotations from the Papers of Robert Birley at City University London are reproduced by permission of City University.

Quotations from letters from Robert Birley to Noel Annan held in the Papers of Noel Gilroy Annan at King's College, Cambridge, are reproduced by permission of Peter Rees.

The image of the 1964 Jubilee celebrations in Moscow is reproduced by permission of British Pathé.

The image from Cayetano Luca de Tena's production of *A Midsummer Night's Dream* is reproduced by permission of the Centro de Documentación Teatral, Madrid.

CONTENTS

- 1 **Introduction: Conflict, Commemoration,
Celebration** 1
Erica Sheen
- 2 **The Mystery in the Soul of State: Shakespeare
in Airlift Berlin** 9
Erica Sheen
- 3 **Celebrating Shakespeare under the Communist
Regime in Poland** 23
Krystyna Kujawińska Courtney
- 4 **The Cultural Politics of the Quatercentenary
in Germany** 37
Isabel Karremann
- 5 **‘Here is my Space’: The 1964 Shakespeare
Celebrations in the USSR** 51
Irena R. Makaryk
- 6 **Shakespeare’s Theatre of War in 1960s France** 63
Nicole Fayard

7	In from the Cold: Celebrating Shakespeare in Francoist Spain	75
	<i>Keith Gregor</i>	
8	Doublespeak and Realism: Shakespeare Productions in Hungary in 1976	85
	<i>Veronika Schandl</i>	
	Bibliography	99
	Index	115

NOTES ON CONTRIBUTORS

Nicole Fayard is Senior Lecturer in French Studies at the University of Leicester, UK. Her research focuses on contemporary French theatre and the history and politics of the performance, translation, and adaptation of Shakespeare in France, with particular reference to their links to cultural memory and transnational identities. She has published extensively in this field, including the monograph *The Performance of Shakespeare in France since the Second World War: Re-imagining Shakespeare* (2006). Other areas of expertise include the history and politics of gender violence, social movements, and feminist activism in contemporary France. Her latest publication is *Speaking Out: Women Healing from the Trauma of Violence* (2014).

Keith Gregor lectures in English and Comparative Literature at the University of Murcia, Spain. Head of a Spanish government-funded research project studying the reception of Shakespeare in Spain, his many Shakespeare-related publications include *Shakespeare in the Spanish Theatre: 1772 to the Present* (2010) and critical editions of some hitherto unpublished Spanish neoclassical versions of *Hamlet* and *Macbeth* (2010 and 2012). Together with Dirk Delabastita, he is the general editor of the forthcoming Shakespeare in European Culture series, to be published by John Benjamins.

Isabel Karremann is Professor of English Literature at the University of Würzburg, Germany. Her research interests focus on early modern memory culture, in particular the role of Shakespeare's history plays in forming and transforming cultural memory, and the negotiation of confessional conflict in post-Reformation England and Europe. Publications in this field include a monograph *The Drama of Memory in Shakespeare's History Plays* (2015) and two co-edited essay collections: *Forgetting Faith? Negotiating Confessional Conflict in Early Modern Europe* (2012, with C. Zwierlein and I.M. Groote) and *Forms of Faith: Literary Form and Religious*

Conflict in Shakespeare's England (forthcoming, with J. Baldo), as well as several essays in international journals. Other areas of interest include eighteenth-century literature, gender studies, literary animal studies, and ecocriticism.

Krystyna Kujawińska Courtney is an associate professor at the University of Łódź, Poland, where she chairs the British and Commonwealth Studies Department and serves as the vice-dean at the Faculty of International and Politological Studies. She has authored numerous articles and monographs on Shakespeare published in Poland and abroad, is a member of the *World Shakespeare Bibliography*, and is a co-editor of an international journal *Multicultural Shakespeare: Translation, Appropriation, Performance*. Her latest publications are two collections of essays: *Shakespeare 2014 W 450. rocznicę urodzin* (Shakespeare 2014 in the 450th Anniversary of His Birth; 2014, with Monika Sosnowska) and “No Other but a Woman’s Reason”: *Women on Shakespeare: Towards Commemorating the 450th Anniversary of Shakespeare’s Birth* (2013, with Izabella Penier and Katarzyna Kwapisz Williams).

Irena (Irene) R. Makaryk is Professor of English with a cross-appointment to Theatre at the University of Ottawa, Canada. Her research interests focus on Shakespeare’s afterlife, Soviet theatre, modernism, and theatre during periods of great social duress. Publications include *Shakespeare and the Second World War: Memory, Culture, Identity* (2012, with Marissa McHugh); *Modernism in Kyiv: Jubilant Experimentation* (2010, with Virlana Tkacz); *Shakespeare in the Worlds of Communism and Socialism* (2006, with Joseph G. Price); *Shakespeare in the Undiscovered Bourn: Les Kurbas, Ukrainian Modernism, and Early Soviet Cultural Politics* (2004); and *Shakespeare in Canada: ‘A World Elsewhere’?* (2002, with Diana Brydon). She is currently working on a book provisionally titled ‘April in Paris 1925: Theatre, Politics, Space’.

Veronika Schandl is an associate professor at the English Department of Pázmány Péter Catholic University, Hungary. Her main research interests are Shakespeare in performance and 21st-century European theatre. Her book entitled *Shakespeare’s Plays on the Stages of Late Kádárist Hungary: Shakespeare Behind the Iron Curtain* was published in 2009. Currently she is working on two projects: on Tamás Major, a controversial Socialist Hungarian director of Shakespeare, and on contemporary Shakespeare burlesque productions.

Erica Sheen is Senior Lecturer in Literature and Film at the University of York, UK. She teaches and researches in Shakespeare and early modern studies, and in Cold War American and European cinema and culture. Her monograph *Shakespeare and the Institution of Theatre: The Best in This Kind* was published in 2009; other publications include co-edited volumes on Renaissance law and literature (with Lorna Hutson) and David Lynch (with Annette Davison). She is currently finishing a monograph on ‘Cold War Shakespeare’.

Introduction: Conflict, Commemoration, Celebration

Erica Sheen

Abstract This chapter outlines recent approaches to the study of ‘cold war culture’, and—by way of contrast—to the plural and multifaceted nature of cultures of the Cold War in Europe. It illustrates the value of these approaches for readings of the place of Shakespeare in those cultures, tracing them through the themes and arguments of the chapters that follow.

Keywords Shakespeare • Europe • Cold War • cold war culture • Berlin • Poland • USSR • Germany • France • Spain

The word missing from the title of our volume is, of course, culture. Its absence might seem to solve certain problems: problems that arise from an attempt to combine the ‘timeless universality’ of Shakespeare with the absolute contemporaneity of the Cold War.¹ To study Shakespeare is to

¹For an account of, and attempt to recuperate, Shakespeare’s ‘timeless universality’, see Ryan (2015). For the ‘absolute contemporaneity’ of the Cold War, see Jacques Derrida (1984, p. 27): ‘The nuclear epoch is not an epoch, it is the absolute époque [...] [I]f “literature” is the name we give to the body of texts whose existence, possibility and significance are the most radically threatened, for the first and last time, by the nuclear catastrophe, that

E. Sheen (✉)
York, UK
e-mail: erica.sheen@york.ac.uk