Revising Shakespeare

Demystifying the meaning construction of Shakespeare’s dramatic text
for the pedagogic and performative engagement of the modern viewer

Andrew William Kocsis
B.A. English (Honours), B.Ed (Secondary),
B.A. English and Media

This thesis is presented for the degree of
Doctor of Philosophy of Murdoch University

2016
I declare that this thesis is an account of my own research and contains as its main content work which has not previously been submitted for a degree at any tertiary education institution

.................................................................

Andrew William Kocsis
Revising Shakespeare

Abstract

For the twenty-first-century reader of William Shakespeare’s plays, meaning construction is an active process. As part of the literary transmission, the reader is encouraged to decode the text in order to develop a deeper comprehension of, and improve familiarity with, the written text. However, a significant change occurs when the reader becomes the viewer of Shakespeare’s performed work. For such a viewer, the communication of meaning is accessible through the observation of a dramatised version of Shakespeare’s text, which may be difficult to decode owing to the immediacy of transmission that obtains in a performance. The focus of this thesis is, therefore, to support and improve the viewer’s meaning construction of the dramatic text.

The transmission of the dramatic text can create barriers to the construction of meaning for a number of reasons: unfamiliar language, a director’s adaptations or even an actor’s interpretation of a character. When this happens, the viewer can become a passive participant. By investigating the barriers to comprehending Shakespeare’s dramatic text, this thesis discusses the need to modify Shakespeare’s language, expand director/actor information, and improve the connection with the viewer.

This thesis discusses the need to create a performative text, a mediated version of the literary and dramatic texts combined. The facilitation of the performative text, by a dramatic mediator, must occur to enable the active viewer. The introduction of a performative text improving the dramatic transmission of the text encourages the active meaning construction of the viewer.

Revising Shakespeare takes a practice-led approach to the research, exploring the creative process and outcomes of four Shakespearean adaptations, and discussing the findings from rehearsals to production. This exegesis outlines the possibilities of revising Shakespeare’s work, identifying choices that encourage a shift in the viewer’s comprehension, ultimately enabling the active participation of the viewer through an explicit mediation of the performative text.
Table of Contents

Acknowledgements 5
Dedication 6
Introduction: In search of the active viewer 7
Chapter One: Literature Survey  
   The Mediation of Shakespeare 13
Chapter Two: Methodology  
   Components of performance-led research 23
Chapter Three: Active Language  
   Interactions between language, the editor and the reader 30  
      3.1 Translating Language 31  
      3.2 Unattainable English 46
Chapter Four: Viewing Shakespeare  
   From the reader to the viewer: From the literary to the performative 61  
      4.1 Locating Meaning 62  
      4.2 Analysing ‘Culture’ 74  
      4.3 Synthesising Accessibility 86
Chapter Five: Adapting Shakespeare  
   Evaluating the construction of meaning 98  
      5.1 Textual Meaning-Making 100  
      5.2 Modernising Shakespeare 122  
      5.3 Presenting Shakespeare 139
Chapter Six: Conclusion  
   Maintaining the ‘informed’ and the ‘active’ 155
Bibliography 171
Appendix

8.1 Much Adoe about Shakespeare [2011]  
   Performative Text (Director’s Script) 178
8.2 Twelfth Night: The Musical [2012]  
   Performative Text (with songs) 268
8.3 The Tempest [2012]  
   Performative Text 317
8.4 The Tempest [2013]  
   Revised Performative Text for tour 353
Acknowledgement

I am very appreciative of the assistance and support from Murdoch University with this research and honoured to be the recipient of a Murdoch University Research Scholarship. From the initial stages of development, through to the access of the rehearsal space, I am grateful for everyone at the School of Social Sciences and Humanities for their assistance.

I would like to thank the cast and crew of the multiple theatre productions that were required in the finalisation of the research. I am thankful for your endless support and friendship.

I am also grateful for the incredible support from Paige Newmark, and the cast and crew associated with Shakespeare WA. Being asked to be involved in such a wonderful production enabled the finalisation of many research ideas and the development of my views on Shakespeare in performance.

Huge thanks to Robin Pascoe for his guidance and advice. From my first year at university, to the finalisation of this thesis, his professionalism and recommendations have always been exceedingly helpful.

Finally, I would like to express my endless thanks to my thesis supervisor, Associate Professor, Jennifer de Reuck. The inspiration, guidance, and support received from Jennifer is impossible to quantify. The amazing passion that she offers, along with the provision of knowledge, inspires my continuous endeavours into Shakespeare.
Dedication

I would like to dedicate this to the amazing people who stood by me through some of the most challenging years of my life; for that support, I am eternally grateful. It is with your confidence in me, through these academic years, that this thesis was possible. As a result, I would like to dedicate this:

To my colleagues, Darren, Melissa, Murali, Salmiyah, and Jason. You have inspired me to be stronger and more focused in my academic pursuits. You are amazing role models, but even more so, supportive and motivating friends.

To my crew, Adam, Aleesha, and Joey. You have stood by through so much anguish and despair, both on and off the stage. You are the most supportive friends, for which I could never truly express my thanks.

To my role models, Jenny and Paige. You have both shown me the way to improve and develop as an academic, and a human being. You provide me with amazing guidance and support, and are always there to listen.

To my family, Diedre, Thomas, Isabella, and Nicholas. My Mum, who understands me so very well, I am forever thankful for your words of wisdom, guidance and support. To my ‘adopted’ children, I am so lucky to be a part of your lives. You make me so proud, and I thank you all so much.

To my children, Jessica and Jamie. I am the luckiest person in the world to not only know these children, but also be their father. Your smiles light up my life, and your love energises me more than you will ever know. Loved you yesterday, love you still, I always have and I always will.

To my best friend, Tiffany. You have always believed in me, even when I rarely do. You are my inspiration, support, confidant and a shoulder to lean on. I could not have done this without your help, or your belief in my abilities. I will never be able to truly express my full appreciation for all you have done for me.
Introduction:
In search of the active viewer

O, teach me how I should forget to think.

(Romeo and Juliet, 1.1 227 736)

For a twenty-first-century reader,¹ the investigation into William Shakespeare’s plays becomes an active process of acquiring new information in order to understand the literary text² being presented. In the initial introduction to Shakespeare’s published work, the modern reader (as part of the literary transmission) attempts to interpret the literary text based on their developed literary skills and accrued knowledge in decoding the written word (Figure A).

Figure A: The literary transmission of the published text, aided by the reader’s ability to decode the written word.

As the language employed in Shakespeare’s published work can become dense and difficult to decode for a modern reader, additional research can support an individual’s comprehension. The reader’s interaction with the modern editor’s³ textual notes commonly provides this support; these annotations added to the mediated version of Shakespeare’s literary text attempt to explain and justify the editor’s changes (or additions) to the text. The modern editor provides the reader with commentary, explanations, and interpretations of the original published text in order to encourage the active reading of the editor’s mediated text and allowing meaning construction. When studying Shakespeare’s mediated work, the successful reader develops an active process of seeking or breaking down the employment of unknown terminology, mythology, folklore and literary devices. The active manner by which Shakespeare’s language is explored, and subsequently interpreted, is an
important step in the modern reader’s social comprehension, cultural connections and meaning construction of Shakespeare’s work.

The modern editor didactically supports the twenty-first-century reader’s research providing: definitions for archaic terms, commentary upon the cultural influences of the writer, or explanations for the editor’s interpretation of the text. This support enables the active reader, encouraging deeper comprehension and meaning construction of Shakespeare’s language and texts. However, when it comes to the twenty-first-century viewer, the performance of a Shakespearean play can produce multiple barriers in comprehending and interpreting Shakespeare’s language. The modern viewer attempts to comprehend the aurally presented language as their meaning construction is based on their ability to gather and observe established communication skills and auditory awareness of the spoken word (Figure B). In comparison to the reader, the active viewer is significantly more difficult to support in their attempts to decode the dramatic text.

![Communication and Auditory Knowledge](Observational and Aural Skills)

<table>
<thead>
<tr>
<th>Published Text</th>
<th>Performance</th>
<th>Modern Viewer</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Dramatic text)</td>
<td>(Dramatic transmission)</td>
<td>(Receiver)</td>
</tr>
</tbody>
</table>

Figure B: The dramatic transmission of the published text, aided by the viewer’s ability to decode the spoken word.

Numerous elements in the performance of Shakespeare’s dramatic text can impede the viewer’s ability to interpret and understand Shakespeare’s play, and obstruct their comprehension of the dramatic world presented by the actors. These impediments could include: the use of figurative language that is overly expressive by contemporary standards, the employment of archaic terms, a lack of appropriate communicative stage/set choices, or even the unsuccessful transmission of the text from inexperienced actors. Performances of Shakespeare’s plays can, therefore, at times be difficult for the modern viewer to comprehend, as the constant need for explanation and possibly the translation of the unfamiliar rhythms of the language may impede full comprehension of the text. As a result, in the moment of a performance, the viewer may not be an active observer or an active constructor of meaning, but rather a passive participant.
For the viewer, understanding Shakespeare’s performed dialogue requires instantaneous decoding of a language that often seems foreign and unfamiliar. If the viewer is not able to understand or interpret key aspects of meaning, a lack of comprehension of the story or characters could occur; producing the passive viewer. For this reason, an investigation into the potential for meaning-making by revising Shakespeare’s language through the adaptation and performance of the dramatic text is crucial: it has the capacity both to encourage the participant, but, more importantly for the argument here to enable the active viewer.

Shakespeare’s language, as suggested above, can create challenges for both the modern reader and the modern viewer, as prior knowledge of his use of – among other things – Elizabethan terminology, history, mythology and linguistic structures could be required to produce instant translations, encouraging the desired active interaction. For the active participant, for example, decoding may be possible with an unusual phrase like ‘An anchor’s cheere in prison be my scope’ (3.2 851 225). Anchor, in this example, is the short form for an anchorite (a religious man or hermit), and scope, in Elizabethan English, connoted ‘portion, limit’ (Thompson & Taylor, 2006, p. 312). The word cheere is an archaic spelling of cheer, comparable to the term joy. In this example, the active research into such a complex phrase enables the participant to find a way to comprehend the intended meaning. By accessing textual resources provided by the modern editor (such as footnotes, textual notes or commentary), the active participant can begin the decoding process.

For the modern reader, the active research process is achieved in conjunction with the contextualisation of the text by reviewing the textual notes provided to achieve meaning construction. For the modern viewer, however, this process is not always possible owing to the immediacy of performance. ‘An anchor’s cheere in prison be my scope’ (3.2 851 225) may be interpreted by a modern viewer in multiple ways, with perhaps each interpretation focusing on the modern usage of anchor (referring to a heavy object that moors a ship). If the viewer makes this assumption about the meaning of the term, anchor, comprehension of the line (or perhaps even the surrounding dialogue) may be lost. A performance of one of Shakespeare’s plays will frequently generate in an audience the passive viewer, creating a participant who is unable to make immediate interpretations or construct meaning from the presentation of the dramatic text and thereby preventing the viewer from adopting the desirable active orientation that meaning-making requires.

To facilitate and enable the active viewer, this thesis focuses on the creation, and subsequent performance, of four Shakespearean adaptations for younger viewers: Much Adoe about Shakespeare [2011], Twelfth Night: The Musical [2012], The Tempest [2012] and The Tempest [2013]. Such adaptations of Shakespeare’s plays required a twenty-first-century interpretation and suggestion of theme and style as well as the arrangement of the elements in the dramatic world in
such a way as to allow them to communicate to a modern viewer; however, these adaptations needed also to maintain the integrity and essence of the original literary text itself. Throughout this thesis the discussion of the modernisation of the dramatic text is situated within a context where the integrity of the literary text is – wherever possible – recalled, foregrounded and retained. As a result, the term performative text⁸ is introduced as a means to describe the development of the ‘new’ dramatic text that facilitates aspects of both texts. As Ringer (2000) states:

In a metatheatrical examination of a play, it is vital to bear in mind the performative aspects of a dramatic text. A play can be fully comprehended only in performance with actors and audience. It is useful to speak of a play’s performative text, the cumulative effect of this interaction of author, actors, and audience. In this sense, text becomes performance and performance becomes text. (p. x)

While the performative text might be viewed as a metatheatrical construct (within the context of a performance) this thesis uses the term to differentiate the literary and dramatic texts. By confining the literary text solely to the written word, and the dramatic text to the spoken word, there is a danger of creating too sharply drawn a distinction: the dramatic text is in many cases a subtly edited version of the mediated literary text. However, what happens in the transmission in question is that the audience changes; the reader of the literary text (Figure A) becomes the viewer of the dramatic text (Figure B). For the purposes of this thesis, the term performative text is used to indicate the physically documented script created for an inexperienced actor (or novice director) who is new to Shakespearean language or the text; a ‘new’, developed version of the ‘performative aspects of a dramatic text’ (Ringer, 2000, p. x).

The performative text, then, is a developed version of a dramatic text, this ‘new’ text providing the inexperienced actor with insights into (or suggestions for) decoding the written word, while concurrently proposing the means to present the spoken word for the purpose of a pedagogical performance. This text relies heavily upon the facilitating role of the modern literary editor as well as the modern director for the reworking of original into the performative (adapted) text as outlined above. In order to further refine the multiple levels of meaning-making that inform the processes addressed in this thesis, the construct of a dramatic mediator⁹ is proposed as the mediator of the performative text.

The role of the dramatic mediator (also the decision-maker or arbitrator in the creation of the performative text) is developed as a key focal point of the argument in this thesis which investigates the ways in which the viewer is encouraged to decode the performance of the text, as well as facilitate the construction of meaning. In this instance, the dramatic mediator’s role is that of a liberator of the literary and dramatic texts’ encoded meanings so that they may be incorporated
into a revised performative text for the inexperienced actor (or novice director) in the three-dimensional dramatic transmission of a performance allowing the active viewer to interpret the often hidden or lost meanings of these sixteenth and seventeenth-century texts. The processes involved are presented below (Figure C).

Figure C: Published text mediated (by the dramatic mediator) into the performative text.¹⁰

Throughout the construction of this thesis, the dramatic mediator (of the four performative texts) was also the director of each adaptation, and the writer of the thesis itself. The multiplicity of roles (within this study) is reflective of the research component required for this thesis, rather than the proposed approach to the dramatic mediator’s function. In practice, the role of the dramatic mediator is to conserve, as far as possible, the integrity of Shakespeare’s plays, while concurrently enabling – but not directing - the inexperienced actor’s edification of the text, amending the language (if required), and guiding the novice director’s presentation of the dramatic world for contemporary viewers. As a result, the dramatic mediator’s function is to engage the audience through pedagogical approaches, enabling the construction of meaning. While the ultimate aim and emphasis of each performative text is educative in design, the dramatic mediator’s secondary purpose is also attuned to the elements of the performance itself through interpolated suggestions in the text itself as a means to guide the inexperienced actor and/or novice director.

The dramatic mediator, if appropriately deployed, has the capacity to enable a greater understanding and better comprehension of Shakespeare’s work, while providing pedagogically enriching observations for a modern viewer’s subsequent interpretation and appreciation of the performative texts. Ultimately, the purpose of the performative text is geared towards educating the
actor and, in turn, the audience; providing a pedagogical understanding of the text, akin to the modern reader’s insights provided by the literary text.

This thesis maintains a pedagogical focus throughout the discussion and exploration of Shakespeare’s plays. The initial chapters engage with the selected literature and the encompassing methodology, indicating the educational influences and scope of the research presented; as well as foreshadowing links to the educational possibilities of the performative text. The comparisons between the ‘reading’ of the text (in Chapter Three) and the ‘viewing’ of the text (in Chapter Four) are established to specify the benefits of a performative text; signifying the educative value in adapting Shakespeare’s plays. The four adaptations (discussed in Chapter Five) represent a practice-based approach, where the pedagogical outcomes enable greater accessibility for the inexperienced actor engaging with the performative text, and in turn, the modern viewers who transform – when the transmission succeeds - into active participants in the construction of meaning.
Chapter One - Literature Survey

The Mediation of Shakespeare

Words are very rascals

(Twelfth Night 3.1 21 307)

The aim of this thesis, as previously indicated, is to demystify – through a performative praxis (the dramatic transmission) – the meaning construction of the dramatic text, specifically the Shakespearean text whose meanings may be impenetrable or lost (encoded) that makes them relatively inaccessible to a contemporary audience. In addition, the project attempts to refine the adapted dramatic text in order to encourage the contemporary viewer’s active decoding of the elements in the performative transmission that may be less than transparent to the passive viewer. In developing the dramatic text, into the mediated performative text, this thesis proposes the creation of the dramatic mediator as a vital component in the facilitation of Shakespeare’s plays for the modern viewer. The task demanded a careful interrogation of the idea of the performative text, as well as the role of the dramatic mediator; and required in-depth investigation of a series of methods and theories that may be grouped under the following headings and which constitute the analytical and practical substance of this chapter: methodology, practice-based research, literary theory, education theory and practice-led research. This chapter will also discuss the pedagogical emphasis of the performative text; indicating the components - and possible outcomes - in constructing an educative text, and the role of the dramatic mediator.

1.1 Methodology

In the process of developing a methodological approach for this thesis (an undertaking which will be addressed in more detail in Chapter Two) Performance-Led Research in the Wild (Benford et al., 2013)\textsuperscript{11} provided the basis for a practice-focused structure informing the possible ways to develop the performative text and to understand the role of the dramatic mediator. This three-tiered structure consisting of study, theory and practice (Figure 1.1) provided the means to discuss and encourage further research into the investigation of the literary theories, education theories and performance practices that comprise the major focal points about which the critical reflection can be viewed. By adapting the three-tiered structure, represented below, the thesis
maintained a focus upon research (practice-based research), theory (literary and educational theories), and practice (practice-led research).

Figure 1.1. Performance-Led Research in the Wild (Benford et al., 2013, p. 4).

A three-tier structure (Benford et al., 2013) was chosen for this research as each of the tiers re-informs itself through an interrelated process. The practice-led research (or studies) provides data from the feedback of a performance [1], enabling the insight into the role of the dramatic mediator, informing the amendments to the dramatic text [2]. The practice-based research grounded the literary and educational theories [3], which, in turn, redefined the role of the dramatic mediator [4]. The theories provided guidelines for the adaptation of Shakespeare’s dramatic text [5], informing a critical reflection of the performance [6]. The outcomes or findings of the practice-led research inspired further performances [7]; the practice-based research led to a constant renegotiation of the role of the mediator [8]; and the theories introduced began to rebuild upon themselves [9]. The three-tiered structure offered a constant self-reflective approach for the practice-led researcher – namely the dramatic mediator of this research - who was able to apply the insights derived from the
reflection and analysis both when evolving the process (adaptation) and in the shaping of the final product (the performative text).

*Performance-Led Research in the Wild* (Benford et al., 2013) also provided insights into the overarching challenges that this research (in creating the role of the dramatic mediator) would encounter: the performance’s ‘strict deadline’ (p. 13) for a public audience, ‘the demands of touring’ (p. 14), as well as the challenge of putting ‘theory into practice’ (p. 14). The practice-led research of this thesis took into account the human factors within the process, enabling the development of reflection and feedback to guide subsequent adaptations. With the practice-led researcher also taking on the role of dramatic mediator in this study, the various production roles – from director to costumer – unintendedly influenced the focus and direction of each performative text. As a result, this thesis explains the role of the practice-led researcher in each production, the influences on the dramatic mediator’s function, and in turn, the possible limitations of the performative text itself. This approach to analysis and reflection facilitated the qualitative methodological aspect of the research, encouraging an open-ended exploration of the performative and rehearsal process, as well as the researcher’s function in the study.

The decision to focus on qualitative research was also informed by Denzin and Lincoln (2008), Remeni and Money (2012), Maynard and Clayman (1991), and Creswell (2013). The text, *Method Meets Art* (Leavy, 2009), provided significant examples comparing the methodological differences between qualitative and quantitative research within dance, poetry, music and the visual arts, with Worthen’s chapter on performance informing a refinement of the methodology’s scope. As a result, Worthen (cited in Leavy, 2009), Candy (2006) and Little (2011) assisted in developing a stronger understanding of the practice-led aspects of the research, and in turn, the means by which to personalise the structure and development of the performative text.

### 1.2 Practice-Based Research

The research required for proposing approaches into the revision and mediation of the dramatic text (transforming it into the performative text), was a combination of traditional and practice-led research. An investigation into the modern editor’s amendments to the literary text and the challenges these alterations could bring to the construction of the dramatic text guided the traditional research. Deriving from this more traditional encounter with editorial approaches to the Shakespearean text, the thesis explores the translation of the literary text and the way in which...
modern editors reflect in their approaches the modern reader’s cultural influences and the language they use.

*Shakespeare’s Modern Collaborators* (Erne, 2008), provided this research with a discussion focused on the intervention of the modern editor, and the means by which these editors mediate the literary text for the modern reader. Erne’s text acts as a primary influence on this thesis as a means to improve an understanding of the ‘collaboration’ that is obtained when modern editors inform and mediate Shakespeare’s original literary text, and in turn, indicate how the modern editors become the ‘new’ collaborator, and author, of Shakespeare’s modernised, literary text. Erne (2008) explores the issues with ‘translating’ the original published text, irregularities with the ‘early modern printers’ (p. 39), as well as the unclear stage directions that inform a modern editor’s need to edit Shakespeare’s work, suggesting that an editorial intervention ‘facilitates an easier reading of the plays’ (p. 39). However, Erne’s discussion on the benefits of the modern editor is also paralleled with insights into the modern editor’s control in mediating the literary text. Erne’s view of the modern editor suggests that he or she augments the role of the mediator of the literary text, their possible subjectivity and their control of the text itself. From Erne’s text (2008), this thesis established an approach to the mediation of the literary text by detailing the way in which the modern editor guides the modern reader; suggesting similar approaches or suggestions to direct the mediation of the dramatic text, and in turn, the creation of the performative text.

*Textual Performances: The Modern Reproduction of Shakespeare’s Drama* (Erne & Kindie, 2004) provided multiple insights into the mediation of the literary and dramatic text, and the role of the mediator. In developing this thesis, the essays in this text provided a starting point for the research, expressing the rationale behind editing, and debating the role of the editor. In addition, the chapter titled *The staging of Shakespeare’s drama in printed editions* (Erne & Kidnie, 2004) provided the initial basis for proposing and developing the scripts for actors; or in the sense of this thesis, proposing the development of the performative text. As Kidnie (cited in Erne & Kidnie, 2004) suggests, ‘scripts exist as texts – as words on a page – and so rely entirely on printed or written conventions to convey meaning to a reader’ (p. 158). Kidnie proposes *textual performance* as the means of:

Challenging received ideas of what Shakespeare is meant to look like on the page [which] might allow modern readers to see, and read, differently, thus encouraging us to reconsider and perhaps move beyond the too-easy assumptions that the stage directions of early modern scripts are incomplete until editorially completed. (p. 176)

Kidnie suggests further the addition of a vertical wall, suggesting ‘conceptual links’ between the literary text and the original stage directions (p. 169). In this instance, the primary literary text is
developed into a dramatic text, indicating gestures and physical interactions. From these templates (Erne & Kidnie, 2004, pp. 170-4), insights into approaching the development of a combined literary and dramatic text are reflected within this thesis, as well as the discussion of the performative text, as provided by Ringer (2000).

In identifying approaches to the revision of the literary and dramatic text (and in turn the performative text), an investigation into the evolution of the English language was important for this thesis. As the spoken language of the performative text is the most significant aspect in the communication, this thesis was concerned with the issues, and consequences, associated with translating Shakespeare for a modern viewer. Bragg (2004), Barber (2000), Freeborn (1998), Jember (1975), Lass (1995), Nares (1822) and Marsden (2004) provided the research identifying the cultural and political interventions upon the English language, as well as indicate the possible approaches, and issues, associated with translating the literary text. By identifying the literary interventions of Saint Bede (Freeborn 1998, O’Donnell 2004, Keirnan 2008, Brown 2009), King Ælfred (Freeborn 1998, Lass 1995), the Norman Conquest (Bragg 2004, Freeborn 1998, Lerer 2008), Geoffrey Chaucer (Boitani & Mann 2003, Bragg 2004, Lerer 2008, Barber 2000, McDonald 2001, Butterfield 2009, Saunders 2001) and Samuel Johnson (Greene 1965, Cannon 2003, Lerer 2008), this thesis constructed a methodology for postulating the translation of the literary text for the modern reader, enabling a designation of the modern editor’s role.

While a translation paradigm of the literary text (facilitated by the modern editor) provided a subjective point-of-view, the modern editor’s control in mediating the literary text was still considered to be beneficial in creating the active reader. As the social and cultural influences that impact upon the mediator will ultimately guide the translation and revision of the literary text, this process will guide the modern reader, and consequently could reflect the modern reader’s interpretation of their own cultural and social influences; and in turn, this process could provide a paradigm for mediating the performative text. As a result, additional texts in this research also focused on the social and cultural influences of the literary text and the reader; discussing: the mediation of the literary text (Davies 2007, Erne 2008, Stevenson 1964, White, Edelman & Wortham 1998), the role of the printing press (Erne 2008, McKorrow 1931), the ownership of the literary text (White, Edelman & Wortham 1998) and the way in which the literary text was adapted (Brook 1976, White, Edelman & Wortham 1998). The discussion of the cultural and social influences of the text (and the subsequent mediation of the modern editor) led to the establishment of two important literary theoretical frames as the means of interrogating the central questions arising in this thesis for this thesis.
1.3 Literary Theory

The research invoked New Historicist and Cultural Materialist approaches to provide its theoretical frames and to investigate the social and cultural influences of the mediator and their subsequent effects upon the modern reader or viewer. A significant secondary text in this discussion was *New Historicism and Cultural Materialism* (Brannigan, 1998). The text breaks up the critical overview of the origins, definitions and application of each theory, thus critiquing the strengths of each. Brannigan’s text offers a means to investigate the impact of language and literature in the twenty-first century and, therefore, provides insights into the possible ideas for mediating and revising the performative text. As Brannigan (1998) states:

New historicist and cultural materialist critics argue that literature does have powerful effects on history, and vice versa, and have paid considerable attention in their work to the effects of literature in both containing and promoting subversion, and to instances of state and hegemonic control over cultural expression. (p. 4)

Brannigan (1998) discusses the key influences of Friedrich Nietzsche, Michel Foucault and Stephen Greenblatt, and their cultural and social critique of literature. Brannigan’s text also presented alternative critical approaches such as those of Matthew Arnold, F. R. Leavis, and the New Critics. Deriving some impetus from these early forays into critical theory (even if antagonistically), Raymond Williams’ criticism paved the way for Cultural Materialism and provided the literary critic or theorist with a view of the text as an author’s residual cultural product.

Williams’ work became the primary source for the discussion of literary influences, as his views provided insights into the complex relationships between the audience, and the viewer’s social construction of meaning. *The Long Revolution* (1961) and *Marxism and Literature* (1977) guided the researcher’s approach to analyse and reproduce culturally identifiable values for the performative text. From this investigation of social influences, Williams’ work provided a starting point for constructing pedagogical opportunities for the audience. Within this thesis, Williams’ work is used to discuss the viewer’s construction of meaning, ideologies, and educative value of the text.

By exploring the social and cultural influences, a pedagogical approach to the research was developed to engage the viewer. The social theories of Arnold and Leavis are also discussed through Bell (1988), Bilan (1979) and DeLaura (1973), and further readings of Williams’ discussion was influenced by Dollimore and Sinfield (1985) and Bryson (2008). Coursen (1997) also provided strong definitions for these cultural theories, as well as discussing their influences upon the literary text.

In developing the argument for awareness on the part of the practitioner of key cultural and social influences, several secondary texts informed the research into the role of the reader and the
way in which they are presented with, and influenced by, the literary text. Discussion here covered: the Elizabethan viewer (Davies 2007, Mowat & Werstine 1995, Tillyard 1960, McMurty 1989, Kamps 1995), social energy (Greenblatt, 1988), the Restoration viewer (Hill 1990, Merchant 2012, Fischlin & Fortier 2000), Prescriptivism (Naugle, 2002) and the didactic approach to locating the ‘moral’ of the text (Dodd 1936, White, Edelman & Wortham 1998, Brannigan 1998, Rokison 2013). All contributed to an expanded perception of the historicised viewer of the contemporary Shakespearean performance text. The addition of a ‘moralistic’ (values-centred) view as an aspect of the argument in this thesis introduced the need for educational theory; namely as a means to develop a paradigm for adapting the performative text and creating a pedagogically enriched and values-focused engagement for the modern viewer.

1.4 Educational Theory

In a significant work, Contemporary Theatre in Education (2007), Wooster enabled an insight into the transformation of the thesis’ educational theory into a pedagogic practice. He offers an investigation into the history and impact of Theatre in Education [TIE] from a United Kingdom curriculum point-of-view; connecting the importance of the English tradition, and the flourishing of Drama in Education, within the safety of the overarching curriculum from the 1950s to more recent times. Wooster also indicates the significant social impact of Bertolt Brecht and Augusto Boal in the development of educative theatre. Brecht and Boal’s political views enabled theatre to use ‘both empathy and objectivity to encourage the involvement of audience as critical observers’ (Wooster, 2007, p. 2), developing this thesis’ connection between the dramatic text, and the encouragement of the active viewer. The performative text provides the pedagogical means by which to educate and engage with both the reader (the inexperienced actor) and the viewer of the text.

Wooster’s (2007) text establishes this research, with a focus on the didactic influences of the United Kingdom curriculum, as an avenue for exploring the modern individual (both the reader and the viewer), and investigating the educational possibilities of introducing Shakespeare to viewers at a young age. This thesis maintains a focus on United Kingdom education for two main reasons (in addition to the necessity, in the interests of containing the discussion, for brevity). Firstly, this thesis examines the ways in which the English language has evolved historically, the primary observations engaging with the ways in which this development of the language affected speakers and readers (and performers) as well as the mediation of the literary text in the United Kingdom. Secondly, there has been and continues to be significant research in the field of Shakespeare Studies
driven by educators and scholars in the United Kingdom’s tertiary sector. The application of these insights in an Australian pedagogy is informed by the discoveries of earlier practitioner-educators in the United Kingdom but expanded upon in a ‘site-specific’ Western Australian context to the benefit of the overall critical conversation taking place in other international locations.

English for ages 5-16 (Cox, 1989) and Shakespeare for all ages and stages (Department of Children, Schools and Families, 2008) adds to the discussion pertaining to the pedagogic influences of the Shakespeare’s literary text, and the United Kingdom focus. Kearns (2009), Martin (2013), Rokison (2013), Olive (2014), Erne (2008) and Coles (2013) critiqued this view of the United Kingdom curriculum. These texts provided an insight into the pedagogic employment of the literary text and dramatic text, suggesting key values-centred views and educational outcomes to ‘respond to the needs of children rather than educators’ (Wooster, 2008, p. 65). Further educational insights were developed as a result of the texts Drama from Ibsen to Brecht (Williams, 1971), Making Shakespeare (Stern, 2004) and Engaging Audiences (McConachie, 2008).

The role of education through literature is also explored by Walsh (1966) who is mainly concerned with ‘literature in education’ (p. 11) and Westlund (1984) who investigates the reparative psychological qualities of observation by the viewer. Westlund’s reparative approach to the viewer is important in this thesis and the development of discussions surrounding the dramatic text, as Westlund’s text transposes the didactic elements of the dramatic text into observable consequences for the viewer. Along with McInernery and McInernery’s (2002) educational text and Freidlander’s (1987) The Shakespeare Project, Westlund’s text provided this research with the means to discuss the didactic elements of performance through a secondary observational ‘lens’, enabling the practice-led research to infer the possible observational benefits (of the performative text) for the modern viewer, while avoiding universal statements pertaining to the viewer’s change in knowledge or insights. By presenting educational objectives expected for the modern viewer, this thesis was able to discuss the didactic rationale in adapting the literary and dramatic into the performative text, stating the dramatic mediator’s role and intention within the didactic parameters of the research.

1.5 Practice-Led Research

The pedagogic development and investigation of the performative text relied upon a standard literary text as the primary object of study. Within this research, the primary literary text for Shakespeare’s plays was The Complete Works of William Shakespeare (Wilson, 1984). This
Cambridge University Press text provided a basic starting point for the literary investigations into Shakespeare’s original works, as this text provided minimal editorial notes and commentary. The additional quotations, referencing and comparison of the literary text throughout this thesis is reflective of the Cambridge text. Without an acknowledgement of the Cambridge text’s history (as there is no ‘based on the First Folio, (1623)’ statement, or influenced by ‘multiple quartos’ quote), a baseline for textual comparison can be created, as the text provides an unbiased point-of-view. By comparing modern editor’s mediated literary text (which are established as either a First Folio (1623) or First Quarto based edition) against the Cambridge edition (unknown base), insights into both texts can be drawn. For each adaptation in this thesis, many factors influenced the comparison of the literary text and shaped the revision of the dramatic text, and in turn, developed the process of the adaptation.

Initially, in the process of exploring the dramatic mediator’s role in creating the performative text, three Shakespeare plays were chosen. Each play contained potentially interesting pedagogic elements suitable for representation to the modern viewer. The dramatic mediator made choices and selections and also significantly influenced the development of the editorial ‘theme’ that guided the process of creating the performative text. The themes of each play that were first isolated and then developed in the construction of the performative text included: trickery and deception (Much Ado about Nothing), isolation and status (Twelfth Night) and isolation, forgiveness and oppression (The Tempest). From these, a primary literary text for each play was established to provide a base for assisting the development of a detailed, educationally focused performative text.

In approaching the adaptation Much Adoe about Shakespeare [2011], the edition of Much Ado about Nothing, edited by Mowat and Werstine (1995), was used as the primary text. This Folger Shakespeare Library text ‘is based directly on the earliest quarto of 1600’ (Mowat & Werstine, 1995, p. li), a quarto believed to be the manuscript from which the First Folio (1623) copy of Much Ado about Nothing was printed. This text provided a closer alignment with Shakespeare’s original text and a strong ‘modern’ comparison with Wilson’s (1984) Cambridge text. The Mowat and Werstine text was also believed to be reflective of modern punctuation, and therefore more closely aligned to the needs of the modern actor.

The text primarily used in the adaptation, Twelfth Night: The Musical [2012], was the edition of Twelfth Night, edited by Elam (2008). This The Arden Shakespeare edition was based upon the First Folio (1923) which in the editor, Elam’s, words offers us ‘the only authoritative text that we have of Twelfth Night ... the one published in the 1623 Folio edition’ (p. 356). This edition provided expansive editorial notes, enabling a layered starting point for the creation of the performative text.
Like Mowat and Werstine’s *Much Ado about Nothing* (1995), Elam’s edition was chosen – among other things – owing to the modern use of punctuation for the actor’s comprehension.

For the final text, two adaptations of *The Tempest* were developed. The primary text used for both *The Tempest* [2012] and *The Tempest* [2013] was *The New Cambridge Shakespeare* edition, edited by Lindley (2002). Like *Twelfth Night*, *The Tempest* was originally published in the First Folio (1623), and as Lindley (2002) states, the 1623 text was ‘carefully printed [...] offering comparatively few problems of substance’ (p. 84). This edition offers insight into creating a performative text, as ‘early drafts of this text were used for the Cambridge Schools Shakespeare and Shakespeare in Performance editions’ (Lindley, 2002, p. 86), and therefore was perceived to be beneficial for the inexperienced actor and the adaptation of a pedagogic performative text.

In addition to these three primary texts, supplementary texts were also used for comparison. To assist the dramatic mediator, alternative editions of *Much Ado about Nothing* were employed, including: Stevenson (1964), Holland (1999), Foakes (2005), O’Connor (2004), Berry and Clamp (2005), and Mares (2003), as well as the quarto facsimiles provided by Allen and Muir (1981). When approaching the remaining adaptations, the development and role of the dramatic mediator became less reliant upon these additional modern editorial insights. Only two alternative editions of *Twelfth Night* were used (Mowat & Werstine 1993, Kennedy 1974, Gill 1986, and Symes 1974). However, Lindley (2002) remained the sole text for both adaptations of *The Tempest*. Additional texts were used within this thesis to indicate other editorial points-of-view or to provide textual comparison. These included: Thompson and Taylor (2006), Porter and Clarke (1941), and Mowat and Werstine (1992). As the process of the dramatic mediator developed (guided by the practice-led researcher), paradigms for adapting the dramatic text were created, making the final product accessible and educationally relevant for a twenty-first-century viewer, and less reliant upon the modern editor’s view.

As outlined above, the purpose of this thesis was to develop and perform, accessible Shakespearean scripts that maintained the integrity of the original literary text, while providing pedagogically enriching opportunities for meaning acquisition by modernising the dramatic text. As a result of this process, insights into the mechanisms for enabling the inexperienced actor and the viewer to participate more actively in the meaning-making processes are established, and the role of the enabler (in this thesis) facilitated by the dramatic mediator. The change from a passive participant to an active viewer enables a greater connection to the narrative, as well as establishing meaning construction of Shakespeare’s dramatic text.
Chapter Two: Methodology

Components of practice-led research

Into his study of imagination

(Much Ado about Nothing, 4.1 225 140)

The methodology employed, and indeed the entire approach to the thesis was shaped by a number of important research methods that investigated possible amendments when adapting the literary and dramatic texts into the performative text. An initial focus on various types of Shakespearean productions was crucial, and these included the literary text, audio recordings, script readings and the final product of the theatrical performance. The process of assimilating the literary text required a systematic reflection on the researcher’s observations as the performative text evolved which resulted in detailed documentation outlining the personal processes experienced by the dramatic mediator; the contextualising of the working methods and outcomes within a critical discourse, and the categorization of the experiences that the practice itself generated.

Traditionally, the practice of investigation through research has been separated into two main categories, quantitative and qualitative research. Quantitative research seeks to capture and use numerical data to measure and quantify experiences. Qualitative research uses inductive methods, integrating a wide range of research strategies and methods, and investigating the perspectives of both the researchers and the participants, with outcomes more commonly conveyed in written accounts. In many respects the research undertaken for this thesis aligned with the qualitative tradition that Denzin and Lincoln (2008) describe as:

A situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible ... At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. (p. 4)

Through the use of this ‘interpretive, naturalistic approach’, qualitative research practices can be applied to performance-making disciplines. The research in this project, as indicated in Chapter One, is located in a three-tiered structure which allows for movement from the research ‘site’ that may be described as ‘theoretical’ (the social and cultural theories surrounding the research) to a second ‘site’ in which may be found the various informing ‘studies’ (the texts and papers that inform and ground the research area) and finally to the ‘site’ diagrammatically situated as where the ‘practice’ occurs (where the creative activity takes place and from which the artistic outcomes are derived).
The three components interconnect and inform one another, producing a self-reflective process. As earlier academic theories and insights into the subject matter of editorial practices are already established, the theoretical investigation of this thesis remained central to identifying preceding research, and legitimising the expansion of new research against those previous investigations. As Remeni and Money (2012) state:

Theoretical research draws on ideas and concepts which represent the cumulative body of previous research and through a process of reflection and discourse develops, extends or in some other way qualifies the previous work. (pp. 58-9)

The process of this thesis began with a study of literature in the traditional manner of investigation namely library research, with the focus on the literary text, language and the role of the modern editor. These texts were investigated using a qualitative approach, to construct a foundational literary study for the research. The importance of this historically-based analysis of content was to lead the research to specific conclusions which would illuminate and shape the construction of the mediated text and the performance. Creswell (2013) supports these specific conclusions by clarifying that theoretical research ‘seeks to develop relevant, true statements, ones that can serve to explain the situation of concern’ (p. 7). A theoretical approach is one that does not depend on an experiment, manipulation of variables or empirical evidence, it is based on testing, exploring or developing theories, and it generally involves observation or compilation of previously acquired information.

Creswell (2013) emphasises the importance of the theoretical research being a source of insight, indicating the need for further investigation, which in the case of this thesis, took the form of practical investigation through performances and subsequent reflection. To attain the necessary systematic reflection, the insights of the social and cultural influences of the editor and the participants in the project (the actors particularly as well as audience members or viewers) are important; for this reason, an ethnographic approach, specifically an ethnomethodological approach, was utilised. As Maynard and Clayman (1991) state, ethnomethodology is concerned with how people construct meaning or ‘definitions of the situations,’ as a version of ‘symbolic interaction’ (p. 386). In this instance, the research produces dense descriptions of how the work unfolded, drawing on observation supported by analysis and discussion which provided additional insights into participants’ interactions. The resulting descriptions focused on the potential and suggested experience of the viewer as they engaged with the work, as well as producing the rationale of the dramatic mediator and the work that they completed to deliver the experience.

While these approaches provide a framework for the qualitative researcher which may assist in informing an investigation into artistic practices, they also restrict the researcher by locating the
performance as an object of study, not as a method of research. In response to this constraint, a new framework was added that enabled the extension of creative practice and served as a method of research for the thesis (Candy, 2006). Performative research is an extension of quantitative and qualitative research that accommodates the specifics of artistic practice research or practice-led research. Practice-led research provides a framework through which a researcher can approach an investigation into practice and the way in which they engage with that practice. Importantly, it also makes allowance for the use of the researcher’s artistic methodologies as both tools for research and as the expression of the research.

Practice-related research, as Candy (2006) suggests, can be divided into two parts, namely practice-based research and practice-led research. Practice-based research refers to ‘an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice’ (p. 1), where practice-led research, ‘is concerned with the nature of practice and leads to new knowledge that has operational significance for the practice’ (p. 1). This thesis follows the latter course and is underpinned by a practice-led research methodology. It focuses on the nature of the performance leading to new knowledge which informs and shapes the performance. Worthen (cited in Leavy, 2009) elaborates on the importance of practice-led research by explaining that:

In social research, performance can serve many research purposes, including ... discovery, exploration, and education. Although often considered a representational form, performance can be used as an entire research method, serving as a means of data collection and analysis as well as a (re)presentation form. (p. 135)

Worthen also explains that performances are more than a means of representation, as they are, rather, a way to investigate, gain knowledge and challenge conventional ideas surrounding a specific topic of investigation. Little (2011, p. 21) adds to this by explaining that performance should act as an instrument of research, whereby researchers are able to question problems, identify challenges and examine the meaning behind familiar artistic methodologies, enlightening not only the investigator but also those involved in the practical process. In this context, both Little and Worthen suggest practice-led research to be a study whereby theories and knowledge can be examined through the means of a practical study in order to create insight into the chosen field of research. For this reason, it was seen as an appropriate methodology for this thesis, as practice-led research provided the opportunity to situate both theory and performance as its focus, but also to challenge these theories by applying them in a practical study.

As this thesis follows the methodology of practice-led research, the construction of the thesis reflects the approach of performance-led research (Benford et al., 2013); structured as a
triangle of distinct, but connected activities that inform one another in reflective ways (see Figure 2.1). With this in mind, the majority of the thesis writing was dedicated to the three components of practice-led research. These components include: the literature review (which demonstrates an understanding of the field of research), the methodology (which demonstrates the rigor of practice-led research), and the delivery of refined theatre (which provides the findings of the research) creating a model with an emphasis on form, experience, and reflection. These components and the interconnected nature of their relationship to the research are outlined in Figure 2.1 and explained below.

![Figure 2.1. Performance-Led Research in the Wild (Benford et al., 2013).](image)

The methodology of this thesis enabled the performance-led practice to provide data for the research, or more explicitly, provide an opportunity to gather data from public performances [1]. This data and study into the fields of research, through the literature review, provided depth and scope to the findings. Studies into the literature provided a depth of insight into the subject of literary and dramatic texts, as well as the modern editor [2]. These studies also helped to refine the established investigation of the literary text, which grounded the research based upon previous theories, providing direction for the thesis [3]. The concepts and frameworks provided by the theory were able to inform the study; more specifically they provided sensitising concepts through which to
examine or redefine the research [4]. The theories researched also guided the practice of creating the performative text, providing a framework for creative knowledge to be discussed in ways that can be used by other artists or perhaps practitioners in other fields [5].

Critical reflection about the performances provided a significant component of the research and the creative process. This practice directly informed the theory and led to the development of new methods and new theoretical insight [6]. As a result, the self-reflective nature of the research practice inspired further practice to gradually change and develop the performance over time [7]. The studies into the modern editor, and in turn the dramatic mediator, also informed subsequent studies to look in greater detail into the adaptation of Shakespeare’s plays [8]. Finally, the theory and concepts investigated at the beginning of the process directly built on and integrated existing concepts and theories into an overarching framework, while also refining and developing these concepts in greater depth and detail [9]. This thesis (as previously mentioned in Chapter One), adapted the performance-led model to focus upon research (practice-based), theory (literature and educational theories) and practical (practice-led).
The revised cycle between research, theory and practice (Figure 2.2) established the means for research findings to remain effective after each production was concluded [1], as each component encouraged continuous reflection of one another [2]. This approach to practice-led research in this thesis evolved over time, and the performances were continuously shaped and redeveloped through this process [7]. In this instance, the approach to practice-led research combines the three tiers, and over time, enabled multiple approaches to developing the performative text.

As previously mentioned, the performative texts (in this study) were developed by the dramatic mediator who, in turn, was also the practice-led researcher of the thesis. As a result, the role of this researcher included adaptor, mediator, dramaturg, producer, and director of the various texts. Through the discussion of each production, explanations of the dramatic mediator’s role are shown to indicate the researcher’s diverse responsibilities; these include - among others – directing, costuming, staging, lighting and sound. These roles are reflective of the development of the practice-led researcher’s theatrical experiences, the challenging processes of rehearsals and performance (as discussed in Chapter One), as well as the overarching requirements (and focus) of the study itself.

Throughout this thesis, a chronological presentation of each performative text highlights the evolving (and possibly emerging) role of the dramatic mediator (Figure 2.2) [9]; ultimately, however, these developments were also the result of the changes to the researcher’s function. These ideas were guided by the practice-led process [5] and reflective of a changing point-of-view (and responsibility) with regards to the researcher’s role as the director, mediator and/or dramaturg [6]. Consequently, the content and format of the performative texts themselves (see Chapter Eight, Appendix) indicate developments and improvements in configuration due to new approaches, ideas, and/or production roles. The concluding chapter discusses these changes, with views of developing a consistent approach to the performative text – and the role of the dramatic mediator – discussed and offered. Ultimately, the purpose of these productions was to create pedagogically-focused textual references, geared towards educating the audience and the inexperienced actor through a highly developed and instructional text.

While the practice-led component of this thesis developed over the four adaptations, three significant questions were consistently explored and, as a result, outcomes for this research were established by the practice-led researcher. Firstly, does the language of Shakespeare plays need to be contemporised for twenty-first-century audiences (research)? Secondly, what is the pedagogical role of the dramatic mediator (theory)? And finally, how can the meaning-construction be built into
a performative text (practical)? These specific questions guided the development of the practice-led research, and in turn, the means by which to measure the depth of the research itself. Ultimately, the practice-led research enabled the investigation of the performative text as a written textual resource to educate the reader and viewer of a text; providing the means to construct meaning for both the inexperienced actor and the audience.
Chapter Three – Active Language:

*Interactions between language, the editor and the reader*

Thou hast most traitorously
corrupted the youth of the realm in erecting a
grammar school: and whereas, before, our fore-
fathers had had no other books but the score and the
tally, thou has caused printing to be used ...

*(Henry VI II, 4.7 31-35 538)*

Consecutive publications of literary texts indicate an evolving English language; documenting variations in spelling, pronunciation, inflections, syntax, punctuation, grammar, and vocabulary. From the manuscripts of Old English to the works of Shakespeare and beyond, scholars and writers historicise modifications in the English language through documented texts. For the twenty-first-century reader, the language recorded in these texts may require translation or critical analysis to enable or support understanding. For the works of Shakespeare, this translation includes the study of footnotes, summaries, contemporised rewrites of text or textual comparisons provided by modern editors.

The language used by Shakespeare differs from that familiar to twenty-first-century readers and, as a result, Shakespeare’s language can appear alien and difficult to decode. Therefore, some form of assistance is often required. In order to understand the language, the reader needs to become active – more specifically, an individual who actively attempts to decode the written language presented by examining beyond the literary text itself. Through active research into a literary text, the reader can gain a greater understanding of and connection to the text, thereby facilitating meaning construction. The role of the modern editor is to guide the reader’s construction of meaning and assist in their understanding of the text.

This chapter examines the reader’s engagement with Shakespeare’s language, the barriers to the construction of meaning, and the way in which the modern editor enables the reader’s active research. The discussion focuses on the changes that occurred to English as a language, and how its users renegotiate the language to construct meaning. Further, it investigates the methods of translating and disseminating language – for either academic or political endeavours – and the subsequent impact on the reader. This discussion also focuses on critical analysis and textual comparison in order to locate the ‘ideal’ literary text. It examines the aspects of Shakespeare’s writing that could create challenges for a reader and describes how the modern editor provides
guidance. As a result, this chapter details the need for, and the intention of, the modern editor and
their role in a reader’s construction of meaning. Through an examination of the reader, then, this
chapter proposes the need for a dramatic mediator: namely, the mediator\textsuperscript{15} of the adaptations
discussed in this thesis.

By proposing the purpose of the dramatic mediator, this chapter reflects upon aspects of the
three literary texts adapted into performative texts for this thesis: \textit{Much Ado about Nothing, Twelfth
Night} and \textit{The Tempest}. The first adaptation, \textit{Much Adoe\textsuperscript{16} about Shakespeare} [2011], was produced
by the dramatic mediator for middle/upper primary school students, and the second adaptation,
\textit{Twelfth Night: The Musical} [2012] was developed for upper primary / lower high school students.
The final adaptations, \textit{The Tempest} [2012] and \textit{The Tempest} [2013], were developed by the dramatic
mediator and produced primarily for high school students. Actors living and performing in Perth,
Western Australia, presented all of the adaptations.

In the course of creating the performative text (or a script for actors to read), the researcher
gave significant thought to the possible barriers that unfamiliarity with Shakespeare’s language
could produce thereby impeding the construction of meaning for the actor and, in turn, the
audience. When developing \textit{Much Adoe about Shakespeare} [2011], the researcher considered
translating the language – essentially, Elizabethan English into contemporary English – as a crucial
starting point. However, this process resulted in an overarching question for this chapter: How does
a dramatic mediator engage the construction of meaning through the editorial translating of
Shakespeare’s language, and still maintain the integrity of the original literary text?

\subsection*{3.1 Translating Language}

In order to discuss translating Shakespeare’s language, initially it is important to identify the
social influences upon Shakespeare’s writing and, in turn, infer how Shakespeare himself translated
the circulating linguistic formations that comprised an unstable, yet evolving Elizabethan English.
Shakespeare borrowed terminology, stories, idioms and more from Old English\textsuperscript{17} and Middle
English.\textsuperscript{18} He employed and, subsequently, developed linguistic interpretations of both Old English
and Middle English at a time when the English language was, yet again, significantly evolving. Writing
in Early Modern English\textsuperscript{19}, Shakespeare adapted, modified and reconstructed aspects of multiple
dialects to reflect his own interpretations and literary agenda. As Erne (2008) points out:

What was familiar to Shakespeare’s contemporaries seems unfamiliar to us. What was
modern spelling for Shakespeare’s contemporaries is no longer so today. (p. 6)
For the modern reader, Shakespeare’s literary text (as suggested above) presents many barriers for instant decoding, because the social influences and naturalised nuances of Shakespeare’s language can be difficult to understand without assistance from the modern editor.

### 3.1.1 Mediating ‘Old’ English

The modern editor of literary texts (like Shakespeare’s works) often modernises spelling, punctuation, grammar and language for the reader. Moreover, editors often interpret older texts with a bias toward the twenty-first-century system of Standard English.\(^{20}\) However, during the development of Modern English as a language, changes emerged through major modifications in the social and linguistic structure of English in its earlier form. Shakespeare employed the common usage of language and spelling from Elizabethan English; usage now considered archaic from a modern perspective. Therefore, modern editors make adjustments to assist their readers. These alterations to language are evident in the modernisation of the literary text, interpreted by modern editors (Figure 3.1).

![Diagram](Published Text (Literary text) → Editor (Mediator) → Editor’s Text (Mediated literary text))

**Figure 3.1:** The published text mediated by an editor into a ‘new’ text.

The editor’s development of the text produces a ‘new’, mediated literary text. Early published texts reflected the original language in which they were written, and the mediation of these texts was the result of subsequent changes to, and the intervention of, a new standard language. These changes to the original language sought to standardise English, to indoctrinate, or to create a common tongue for social, religious or educational purposes. Old English, for instance, developed dominance due to its social usage by a large number of new settlers.\(^{21}\) This dominance was established as a result of the broad usage of Old English compared to the lack of prominence that the Celtic language offered (Barber, 2000, p. 235). However, while Old English represented the first written language used by the Germanic settlers in the British Isles,\(^{22}\) it did not represent the standard.\(^{23}\) Nevertheless, Old English became the overriding language, which was a consequence of its dispersed usage and strong social employment. As a result, the scholarly translation of Celtic and
Latin texts are represented in Old English text in the early seventh century (Lass, 1995, p. 1). The scholar becomes the editor of the literary text, mediating the intention or meaning of the original author, thereby reflecting the text in their known (and preferred) common tongue (Figure 3.2).

By comparing the original literary text, and the mediated Old English text, the modern editor can study the changes in language and suggest interpretations. For instance, the archaic term *brocc* in Old English, according to Lass (1995), referred to ‘a badger’ (p. 189), or more specifically, as stated in the Oxford English Dictionary, the term is associated with ‘stinking’. This term’s etymology derives from the Old Irish *brocc*, as well as the Irish and Gaelic word *broc*; namely, a word referring only to the animal itself (Freeborn, 1998, p. 20). According to Lass (1995), the term *brōc* (post-Old English) connoted trousers: ‘The plural of *brōc*, i.e. *brēc*, does remain in the double-plural form *breeches*, though the singular (which would be *brook*) has been lost’ (Lass, 1995, p. 136). The oral weakness of the Celtic language enabled the misinterpretation of, or the means to reconstruct, the noun. For a twenty-first-century reader, understanding the noun is important; otherwise, Shakespeare’s use of the archaic term *brock* (in *Twelfth Night*, 2.5 109 306) might be lost, permitting a barrier to the reader’s construction of meaning. As a result, the modern editor of Shakespeare’s plays supports the literary transmission, or reading, of the text (Figure 3.3).

In *Twelfth Night*, to translate the line ‘Marry, hang thee, brock’ (2.5 109 306), the modern reader must investigate textual notes provided by the modern editor. Through the literary transmission, the reader could interpret the Old English usage of *brock* as an animalistic noun.
connoting ‘stinking’, to a broader sense of the term brock, meaning ‘a stinking or dirty fellow’. The small changes in definition derive from the Old English use, not the Celtic, as the reference is to a stinking animal (at the commencement of the seventeenth century) connoting a skunk, not a badger. While this is not a term created by Shakespeare, his usage indicates the historical changes in meaning and the trajectory of the word brock. However, a question arises. How could a twenty-first-century reader interpret or understand this term without the aid of instant research or the assistance of internal referencing? When reading Shakespeare’s original literary text, the passive reader may be created if a modern editor does not mediate the text (Figure 3.4).

![Figure 3.4: Shakespeare’s original published text read by the passive reader.](image)

In this instance, the reader of Shakespeare’s literary text is not supported by the modern editor; therefore, the decoding of language may be too difficult, and the passive reader is created due to the unfamiliar use of terms. In creating the adaptation of Twelfth Night: The Musical [2012], assisting the actor’s literary transmission of the text was crucial because the passive reader (in this case, the inexperienced actor) is detrimental to the construction of meaning for both the actor and the audience. This practice-led research led to the development of a ‘new’ dramatic text mediated for actors, aided by translation, and supported by modern editors’ textual notes. The line ‘Marry, hang thee, brock’ (2.5 109 306), was considered for translation, as in:

**SIR TOBY**     Marry, hang thee, skunk.

The modern editor’s translation skunk was proposed for replacement; enabling the reader (actor) to understand the intended meaning quickly. However, the mediator (of this adaptation) considered this change to be too far removed from Shakespeare’s original text and, as a result, the line was simply deleted. In this adaptation of Twelfth Night, the practice-led researcher took on the role of mediator and co-director, ultimately deciding that the removal of the sentence would avoid confusion for inexperienced actors, and in turn, the audience. While the term skunk did not represent the only option for replacement, the obscurity of the term brock was ultimately the deciding factor. For a modern reader, a term as minuscule as brock (or even a similar-looking term...
with a different definition like broc\textsuperscript{26} has no instantly identifiable definition without the assistance facilitated by an editor or an actor who understands the word and can inform the audience through gesture; in contrast, for the users of Old English, the common use of the word was familiar through everyday usage.

Furthermore, aspects of the word dun, might seem familiar to a twenty-first-century reader; though, in Old English, dun meant ‘of a dull or dingy brown colour’\textsuperscript{27} This adjective is a derivative of a Celtic term dun\textsuperscript{28} and simply refers to ‘colour’. The word dunn\textsuperscript{29} or donn (Freeborn, 1998, p. 20), which is Irish and Gaelic in origin, simply connoted the colour ‘brown’. Nevertheless, as a noun, based on the same etymology, dun linguistically shifts to connote the formal names for animals and objects. For a reader attempting to interpret Shakespeare’s original literary text, the use of this unfamiliar term may produce a passive reader (Figure 3.5).

![Diagram](image)

Figure 3.5: Shakespeare’s ‘Dun’ read by the passive reader.

Mercutio’s inimitable phrase, ‘Tut! dun’s the mouse, the constable’s own words; / If thou art Dun, we’ll draw thee from the mire’, from Romeo and Juliet (1.4 40-1 738), requires assistance from the modern editor. Dun here, as described in the Oxford English Dictionary, communicates multiple meanings. As a noun, Dun referred to ‘a horse’, possibly due to the brown colour and further derivative of its adjectival term. Mercutio’s use of the term may suggest the image of a horse as ‘mired’, and for this, the Oxford English Dictionary offers translations that could include the position of ‘stand-still or dead lock’, or ‘an old Christmas game (also called drawing dun out of the mire)’.\textsuperscript{30} Through textual notes, the modern editor mediates such phrases and thereby facilitates the means of decoding; suggesting their interpretation, and encouraging the participation of the active reader (Figure 3.6).
The descriptions presented by the editor encourage the reader to develop their own understanding of the text, choosing their favoured explanation of Shakespeare’s use of an archaic term. This facilitation does not guarantee that the reader will not be passive because the multiplicity of editorial explanations could be lacking in detailed descriptions or challenge the reader’s previous research. For example, ‘dun’s the mouse’, as Nares (1822) suggests, could be ‘alluding to the colour of the mouse, but frequently employed with no other intent than that of quibbling on the word done’. In this instance, the original noun that refers to the dull, brown colour of an animal or object is still significant. This seems to suggest that the errors in translation are a result of translating the term dunn, which referred to the Old English connotations of ‘dun, grey’ (Lass, 1995, p. 189) or ‘dull brown’ (Jember, 1975, p. 109). These words, although taken from Celtic, are provided with different connotations in Old English, and even these connotations might not translate correctly, forming hindrances to the modern reader. In the words of the critic Marsden (2004):

Adjectives need particular care; brūn, which we recognise as modern ‘brown’, has a basic meaning of ‘bright’ or ‘gleaming’ and the sense of darkness or brownness is only secondary. (p. xvii)

Marsden (2004) suggests that interpretations attempt to locate the ideal translation of the Old English readings. However, in an attempt to remove the barriers to interpretation for the reader, approaches in defining or translating language will only aid in contemporising the text for the editor. Marsden (2004) states:

It cannot be stressed too much that there is no such thing as the ‘perfect’ translation, from OE [Old English] or any other language. (p. xvii)

For the reader, then, translations and textual notes assist in developing an understanding of unknown terms. The use of archaic terms could create a barrier to their meaning construction; yet, the language presented is still prevalent in the twenty-first century. The etymology of Old English, Celtic, and Latin words remains embedded within Modern English; so, for the reader, translation
allows for a deeper understanding of, and connection with, the text and the language it utilises. However, with the modern editor in control of the mediation of the literary text, any translations or definitions are a by-product of the editor’s own interpretation.

3.1.2 Translating and Subjectiveness

The modern editor’s subjective interpretation of the literary text guides their mediation and permits the reader’s understanding. An editor facilitates a reader’s decoding of unfamiliar terms by providing descriptive commentary or suggesting alternative, modern replacements. These changes are based on the social influences and etymology of the language being used. For example, *Buxus*, from Latin, was extended into the word ‘box’; from the noun *treow*, meaning tree, the terms were added together. *Boxtreow*, in Old English, becomes the term used to describe a particular classification of tree. The entomology of the term of *boxtreow* is evident in *Twelfth Night*, when Maria calls, ‘Get ye all three into the box-tree’ (2.5 16 305). The reader of the literary text is supported to gain understanding through a glossary definition, and as a result, construct meaning (Figure 3.7).

Figure 3.7: Shakespeare’s ‘Box-tree’ mediated to enable the construction of meaning.

While *box-tree* is not a term coined by Shakespeare, it correlates directly to the surviving written record of Old English. For a modern reader, the terms *box* and *tree* are individually identifiable, yet an instant understanding of *box-tree* as a noun may not be initially clear. While the term may resonate for the modern reader, its etymology may not correlate with the modern usage of the
term; therefore, the modern editor guides the readers’ interpretation of the word, which is reflective of the editor’s own subjective understanding.

The modern editor invariably reveals their personal analysis of a term’s etymology and, through this, guides the readers’ understanding to reflect their similar views. For instance, an editor can provide an interpretation for an obscure noun like mango, which has a Latin etymology; however, rather than meaning the modern fruit mango, the term communicates a ‘dealer in slaves’. The similar, but rare term mangō, provided the base for an amendment with the verb mong, meaning to ‘trade or barter goods’. From Shakespeare, we receive an extension of the term, now as an adjective, through the coinage of fashion-monging from Much Ado about Nothing, namely ‘Scrambling, out-facing, fashion-monging boys, / That lie and cog and flout, deprave and slander (5.1 94-95 143). Even the term fashion-mongers appears in Romeo and Juliet (2.4 33 744), connoting ‘one who studies and follows fashion’. The modern editor provides commentary to assist the construction of meaning; however, a definition may be biased toward the editor’s own interpretation of the text, and prejudicially influence the reader’s meaning-making (Figure 3.8).

Figure 3.8: Shakespeare’s ‘Mong’, influenced by editorial judgement.

While the editor facilitates the reader’s understanding of the literary text, they inadvertently provide the reader with their personal interpretation of Shakespeare’s possible intention. While a complete lack of translation creates obvious barriers to the modern reader, as previously discussed, an editor’s subjective interpretation of language, too, presents challenges for the modern reader, because their amended text is slanted toward the editor’s subjective interpretation, an unintentionally altered version of the original literary text may result. As Erne (2008) states, ‘modern editions of Shakespeare’s plays are informed by a great variety of editorial choices and decisions, that is, by acts.
of critical judgement’ (p. 4). The amendments to the text modernise the work; however, this mediation superimposes the subjective point of view of the editor’s research, and the interpretation, onto the original literary text and, while critically informed, may nevertheless be contentious. To provide an example of this process, ‘the earliest known poem’ (Freeborn, 1998, p. 32), surviving in Old English, is a poem translated by Bede titled Caedmon’s Hymn. Written originally in Latin, the work was translated into Bede’s Northumbrian dialect of Old English (Figure 3.9).

For the modern reader, the translation from Latin to Old English is the editor’s interpretation of the original text, inflected by the editor’s own dialect. Even Bede suggests, as Brown (2009) writes, ‘it is not possible to translate verse, however well composed, literally from one language to another without detriment to its beauty and dignity’ (pp. 111-2). In this instance, the integrity of the literary text may be altered or lost through the translation. For example, two lines from Bede’s translation of Caedmon Hymn read:

He aerist scop aelda barnum / Heben til hrofe, haleg scepen
(Modern English: ‘He shaped first for the sons of men / heaven as a roof, the Holy Judge’)

From a modern perspective, the writing of Bede represents the linguistic structure of Old English; however, at the unification of England, the four significant dialects of Britain were amalgamated. West Saxon became the standard dialect of England while the Northumbrian dialect eventually diminished and, even though it was the first record of Old English, little written evidence of it remains today. West Saxon was chosen because of the social influence the dialect had. Viewing Bede’s translation from a modern day perspective, the West Saxon example of Caedmon Hymn reads:

He ærest sceop eorðan bearnum / heofon to hrofe, halig scyppend
(Modern English: ‘He shaped first for the sons of the Earth / heaven as a roof, the Holy Maker’)

Figure 3.9: Latin text mediated into Old English.
Bede’s version is supposedly translated word for word; however, the West Saxon translation shapes a more poetical juxtaposition between ‘the sons of men’ and ‘the sons of the Earth’, as well as the representation of the ‘Holy Judge’, to become the greater, and more powerful, ‘Holy Maker’. Translation, in this example, opts for the poetical version in West Saxon, over the integrity of Bede’s original literary text.

For the reader, Old English is historically remembered in the form of this solitary dialect in West Saxon, because ‘virtually all standard handbooks, grammars and introductions to Old English are dialectally biased’ (Lass, 1995, p. 4). In this instance, the barrier of geography and a desire to establish a standard dialect resulted in a recasting of the majority of Old English in West Saxon (Barber, 2000, p. 151). The translation and modernisation of the literary text was, in turn, translated into standardised West Saxon (Figure 3.10).

![Diagram](Figure 3.10: Old English Northumbrian mediated into Old English West Saxon, influenced by the editor’s West Saxon dialect.)

The dialect of West Saxon represented religious and legal documents, and the language of the street; yet King Ælfred also placed focus on educating the masses, creating the amalgamation of the dialects through the mediation of the one language. Bede’s translation appears in most modern texts as a West Saxon version, rather than in its original Northumbrian dialect ‘because of the preoccupations of the university tradition of Old English study, with its skewing toward texts of “literary value”’ (Lass, 1995, p. 4). For the modern editor, a preference toward the West Saxon literary text is a subjective choice based upon the perceived social ‘value’ of two dialects (Figure 3.11).
The subversion of the Northumbrian dialect has resulted in significant changes to the way in which the Old English language is historically viewed. The subjective response of the editor (firstly, West Saxon; and currently, Modern English) altered the translation of the original literary text. By doing so, was the integrity of the text affected? The need to standardise language for the reader will result in a modernised text; however, because the critical judgement of the modern editor influences their interpretation of the text, this mediated version may not truly reflect the original text’s meaning. Erne (2008) provides some clarity in this area, stating:

By means of these acts of critical judgement, editors decide, on a macro level, what specific textual object they edit and, on a micro level, how exactly the textual object is constituted and presented. (p. 4)

Regarding this practice-led research, at the macro level the researcher’s (or mediator’s) rationale was focused on the development of three Shakespearean plays selected for adaptation; however, on a micro level, the specific emphasis was on modernising minor aspects of the original text, rather than translate the entire text. Much Adoe about Shakespeare [2011] was an abridged version of Shakespeare’s play (reduced to an hour), with a focus on translating features of language into a dramatic text for the reader (inexperienced actor). However, the question remained: how much of the literary text should be translated? In approaching the translation of Shakespeare’s Much Ado about Nothing, an investigation into the development of Middle English was deemed important. Shakespeare began writing just after Middle English gained currency; consequently, its social influences upon his language were prolific. These changes significantly influenced his writing
and, as Middle English would evolve into Early Modern English, this, in turn, would influence the way in which the modern reader now views Shakespeare’s work.

### 3.1.3 Dialect Translation

The changes from Middle English to Early Modern English saw further developments and alterations to spelling, syntax, and punctuation. As Shakespeare’s writing borrowed aspects of Old English and Middle English, understanding how the language functioned was a significant step in deciding how to translate it, especially within the context of this thesis. More importantly, the question should be posed, is there a correlation (between the changes in language from Middle English to Early Modern English, then Early Modern English to Modern English), that would provide a methodology for twenty-first-century translation?

For the modern editor, an understanding of the influences on Shakespeare’s language (significantly Middle English) enables a greater understanding of the social context in which Shakespeare was writing. Middle English was established after the Norman Conquest, and new lexicons in the period occurred as the result of significant French intervention, with the introduction of terms like “merchant” (marchant), ‘money’ (monai), ‘price’ (pris), ‘bargain’ (bargaine), ‘contract’ (contract), ‘partner’ (parcener), ‘embezzle’ (embesilier) (Bragg, 2003, p. 54).

Although the Norman Conquest almost deleted any legal use of the English tongue, a common language grew as a result of subversion; however, inconsistencies arose due to the lack of a standard English. In Freeborn’s (1998) words:

> As a result of the social and political upheaval caused by the Norman Conquest, the West Saxon standard system of spelling and punctuation was no longer used. Writers used spellings that tended to match pronunciation of their spoken dialect. Scribes often changed the spelling of words they were copying to match their own dialectal pronunciation. (p. 76)

The changes during this political upheaval produced alterations in grammatical paradigms, the loss of dual pronouns and an overall change in form and function of English (Lerer, 2008, p. 6). For a modern reader, the lack of consistency in written Middle English rendered it difficult to translate and at times to comprehend. In contrast, though, spelling consistencies for the modern reader enable decoding to occur. The reader is presented with identifiable language and, through analysis, the literary transmission begins. However, at the height of the trilingual culture (represented by the combination of the Latin, French and English languages), the variations in written English hindered the location of commonality in spelling, syntax, and grammar. The modern reader of a trilingual
text is therefore highly likely to be passive, due to the variations in literary standards between Middle English and Modern English (Figure 3.12).

To improve the reader’s understanding of a Middle English text, the modern editor could translate the literary text; however, several challenges present themselves. To begin with, the modern editor is not guided by a standardised Middle English and, as a result, translation is challenging; for without the existence of a standard Middle English, irregularities in the English language grew; most predominately in Chaucer’s writing. As Lerer (2008) indicates, Chaucer’s writing represents at the climax of a trilingual culture, meaning multiple dialects existed at the one time (p. 52). Chaucer’s syntax and style are rhythmic and inflected with Old English dialects, and shows some aspects that would later become Modern English (Lerer, 2008, p. 53).

To aid the modern reader, and by providing a social, and chronological, context for the changes in language, the modern editor can provide assistance in interpreting Chaucer’s work. In an attempt to enable decoding, the modern editor can create a new pathway for the reader, aiding the literary transmission by encouraging the reader’s understanding of the text (Figure 3.13).
The modern editor is able to facilitate the construction of meaning in Chaucer’s writing by providing a glossary of terms or editorial notes to guide the reader’s understanding. The editor mediates between the literary text and the transmission of Chaucer’s text to enable the active reader (Figure 3.14).

Figure 3.14: Chaucer’s text mediated to enable decoding.

Chaucer’s work may characterise Middle English as a language and as the socially accepted tongue; however, it is not representative of the speech of the majority of the population. Chaucer wrote in aspects of all three languages of the trilingual culture, and multiple English dialects. Although a trilingual culture existed at this time, the style of poetry is reflective of high culture and demarcates a non-existent representation of culture; or rather a symbol of a romanticised version of a false coexisting language. While Chaucer’s writing is a poetic amalgamation of dialects, his language depiction is of the author’s voice. As a result, a modern editor’s translation of Chaucer’s work would indirectly alter the style of his work.

If the role of the modern editor is to aid the understanding of a twenty-first-century reader, then the translation of Chaucer’s Middle English into Modern English is required, as Saunders (2001) summarises Dryden, suggesting the revival of Chaucer’s work in Modern English ‘in order to be understood’ (p. 6). However, further challenges face the modern editor in the translation of Chaucer due to the ‘false coexisting language’. The translated speech could alter the purpose of the text. For example, Chaucer provides speech that is written to sound like a specific character’s dialect. As Bragg (2003) maintains:

He says “ham” for “home”, “knaw” for “know”, “gang” for “gone”, “nan” for “none”, “na” for “no”, “banes” for “bones”. (p. 77)
To translate the specific speech characteristics would influence the style of the text, as well as the social context that Chaucer was creating. Important aspects of the social dialects of Chaucer’s language are embedded within the text, connoting the trilingual idealism of language, suggesting a combination of culture, meaning, and philosophy. As Barber (2000) states:

The *literary* language had been largely standardized by the end of the fifteenth century, and in the Modern English period you cannot tell what part of the country people come from by examining their writing, as you could in the Middle English period. (p. 145)

To return to the language that Shakespeare used, similar aspects of a Chaucerian ‘*literary* language’ are embedded in his work. For example, the gravediggers’ exchanges in *Hamlet* provide both comic relief, and are reflective of the rhythms of social speech. ‘Ay, tell me that, and unyoke’ (5.1 52 861) conjures the rural voice, replicating a known dialect for the Elizabethan audience. For Shakespeare, the use of such dialogue is influenced by the social use of the common tongue and therefore is reflective of the diversity of the Elizabethan dialects. For a modern editor to provide a contemporary translation of this dialect, the comedic value, and essence of the characters, may be significantly affected. As a result, a significant question in approaching the translation of the literary text is created, as Erne (2008), asks:

The real question is what loss of meaning on the one hand and simultaneous production of meaning on the other hand is most desirable, and of course the answer will differ depending on the editor’s evaluation of the textual evidence and the editor’s intended reader and users. (p. 8)

In the process of this research, the loss of a character’s dialect, on one hand, needed to be balanced against the possible improvement, on the other hand, to the construction of meaning. As a result, minor translations of Shakespeare’s language were employed to develop clearer connections to the modern reader (the actor). In developing *Much Adoe about Shakespeare* [2012], the actor was assisted through the translation of archaic terms and unfamiliar spellings of terms, thus supporting literary transmission. With this production, the practice-led researcher took on the role of the mediator and director. The process of mediation included removing confusing terms that would impede the inexperienced actor’s understanding of Shakespeare’s dramatic text, and replacing them with familiar, modern interpretations from the reader’s Modern English lexicon; as a means to improve comprehension during the directing process. This decision to translate unfamiliar and archaic terms parallels Shakespeare’s Early Modern English translation of Middle English with the editor’s Modern English translation of Early Modern English. Unfortunately, though, this
modernisation can only be based upon the editor’s subjective interpretation of what is considered to be ‘confusing’.

Translation, then, for a twenty-first-century reader would happen as a result of the editor’s subjective critical judgement, based on their personalised research and attitude toward the original literary text. However, if the English language Shakespeare was writing with was in a constant state of flux, then revising language becomes a prescribed societal function. And yet, if Brown (2009) states that translation of verse is not possible without loss, and Marsden (2004) states there is no ‘perfect’ translation, then is an ‘ideal’ translation even obtainable? Gibbons (cited in Erne, 2008) answers this swiftly, stating ‘all editing involves the loss of some information’ (p. 7), and when it comes to Shakespeare, the loss, also of his creative ‘flow’.

3.2 Unattainable English

In the development of adaptations for this thesis, while the researcher deemed the process of translation important, the objectiveness of the modern editor became a challenge because the ‘loss of some information’ (Erne, 2008, p. 8) was inevitable. The editor’s previous cultural, social and personal views influence their choice, skewing neutrality. Therefore, if the descriptions and commentary offered by modern editors provide insights into their interpretation of the literary text, how can an editor’s subjective view assist with the translation of a script for the reader (actor)?

Throughout the development of the English language, words have been socially created through local speech and dialects, and then inscribed in literary texts. Usage determines the prescribed function and the act of recording the language in a written text historicises it. For this reason, in the process of adapting Much Ado about Nothing, the direction of the research led toward a secondary approach to translation. A comparison of the textual edits of modern editors provides an insight into the evolution of language and punctuation, thus offering the rationale for the selected translation (appropriate for the adaptation) through an examination of the multiple translation styles applied to the literary text. However, any investigation into the text should not examine the text alone, as the social impacts upon the author (the view of Cultural Materialists and New Historicists) are crucial in the modern editor’s comprehension of the text.

An investigation into the social influences of Shakespeare’s writing (both of the Elizabethan era and the changes of the English language) provides a ‘new’ viewpoint of the literary text through New Historicism. The modern editor, through a New Historicism viewpoint, indicates the social influences of the literary text, provides ‘new’ interpretations of the text and enables the twenty-first-
century reader to become active in decoding the mediated text. As Erne (2008) states, ‘if the aim of editing were the successful reproduction of all the information contained in the original, it would be impossible’ (pp. 7-8). The modern editor is unable to restore the text ‘anew’, but is able, rather, to revise the text, enabling the twenty-first-century reader from a modern perspective.

3.2.1 ‘New’ Perspectives

Comparing texts by modern editors allows the reader to understand the justification behind the editor’s choices and revisions. The modern editor’s research into the social practice of language in the original literary text is the basis for these modifications. However, the presumption of language is questionable, as social usage prescribes function, and usage fluctuates. To explain further, the philosopher Nietzsche argued the origins of the moralist terms ‘good’ and ‘bad’. Brannigan (1998), in New Historicism, Cultural Materialism, writes:

Nietzsche finds that ‘good’ and ‘bad’ (in German, gut and schlecht) derive not from any intrinsically moral or theological distinction, but instead from an intensely social and political one. Good signifies noble blood, or fine breeding, in feudal Germany, and bad equated with simple, rustic, or low. The basic moral distinction was then a class distinction, and Nietzsche traces the roots of morals to one class dominating and distinguishing itself from another. The will to power which is evident in this class hierarchy is hidden behind a moral façade. (p. 43)

Nietzsche’s view provided insight into a possible error that occurs though unreflecting basic assumption; namely, a postulation that the original etymology of a word is always directly connected to its Modern English usage. In this case, the social, or status, characteristic function has developed into a moral distinction that is more recognisable and valued socially. The social usage developed a prescribed function, thereby connoting alterations to its employment. Modern editors, through independent research and speculation, create opinions (albeit considered ones) about the intent of the original literary text; therefore, multiple editions of the same Shakespearean text exist courtesy of a variety of modern editors. As a result, for the purpose of this thesis, the creation of an abridged script required the intervention of a secondary editor termed the ‘dramatic mediator’: a mediator (in this instance, the research of this practice-led research) whose comparison of the modern editors’ editions, allowed for the production of a further amended dramatic text (Figure 3.15).
As Figure 3.15 makes clear, the dramatic mediator provides an amended version of the – already mediated – literary text. When adapting and choosing the *Much Adoe about Shakespeare* [2011] dramatic text for the reader (actor), the primary text was the Folger Shakespeare Library edition, edited by Mowat and Werstine (1995). The original literary text of *Much Ado about Nothing* is published in two significant ways, in a First Quarto edition (1600) and the First Folio edition (1623). The Folger text maintains an alignment to the First Quarto, stating that they ignored changes in the First Folio. As Mowat and Werstine (1995) indicate, ‘this quarto is remarkable among early printed texts of Shakespeare’s plays for the contrast it presents between the superb correctness of its dialogue and the many obvious errors and ambiguities in its stage directions and speech prefixes’ (p. xlix); it is therefore considered to be the most reliable and accurate version of the play for the purpose of this research. However, the complexities of attempting to stay faithful to the ‘ideal’ text are multiple, as a modern editor already mediates the text. While the Folger text (1995) was maintained as the primary text for this adaptation, Mowat and Werstine’s commentary supported the dramatic mediator’s choices in facilitating the dramatic text (Figure 3.16).
Mowat and Werstine (1995) make explicit their preference for the authenticity of the First Quarto (1600) based upon established scholarly discussion. In the introduction, Mowat and Werstine compare changes made to the First Folio (1623), which were seemingly errors in the First Quarto (1600), suggesting alterations to stage directions and an actor’s name to support their bias toward the latter. As Mowat and Werstine (1995) suggest that:

Point to the substitution of what may be an actor’s name (“Iacke Wilson”) for the name of Balthasar in one Folio stage direction, as well as to the Folio correction of one of the several errors in the quarto’s stage directions and the addition of some stage directions for music (p. I)

Mowat and Werstine’s research and critical commentary places the First Quarto (1600) as the initial text, and therefore, the more ‘authoritative’. Mowat and Werstine (1995) suggest ‘the First Folio Ado must have referred to the manuscript of the play that had been used in the theatre’ (p. I), mainly due to the minor corrections detailed in the First Folio (1623). To reach this conclusion of preference, the social situations in which Shakespeare was writing (namely the creative context of the theatre) provided Mowat and Werstine with their evidence. In this instance, the comparison of the texts – the First Quarto (1600) and the First Folio (1623) – enabled the postulation of a theory. This theory, developed by scholars, was also supported by the investigations into the actors at the

Figure 3.16: *Much Ado about Nothing* mediated by a dramatic mediator, influenced by editors Mowat and Werstine.
theatre at the time. This insight into social impacts upon the text is crucial for the present research, and also provided a starting point for understanding literary criticism of the play’s encoded meanings.

To examine the social impacts on a text, the work of Foucault provides an extension of Nietzsche’s views. Foucault focused upon the containment of the writer: their environment, culture and their period in history. Foucault could see the environmental importance and impact of language; namely, where the social environment influences the world of the writer. Social and environmental factors also influence an author’s concept of language and their particular writing style.

Research into the historical influences of power, technologies and relationships provides great insight into the social environment of past societies, and how an author’s surroundings socially impacted upon their writing. For a modern editor researching the history of a published text, an author’s history and environment (as well as other circulating texts), establishes a greater knowledge of the social environment.

Foucault influenced the foundation of the social theory New Historicism. This theory provides the modern editor (and in turn the reader) with a stronger comprehension of the provenance of a published literary text. When creating ‘new’, mediated texts and documents, the replacement, or updating, of language, can occur. For the modern editor, New Historicism provides the means of understanding the author’s social influences, enabling the comprehension of their intent and the language itself.

For Foucault, the social influences upon language are the key to understanding literature; therefore, Foucault’s influence on New Historicism is just that: investigating the social influences of the surrounding language and literature enables the understanding of the literary text. As Brannigan (1998) states, ‘Foucault’s work focuses on epistemological breaks, the points at which a theory emerges into definition, the point where a new discourse becomes dominant, or when a new social practice enters into public representation’ (p. 47). Foucault’s approach to the study of literature was one that examined, among other issues, historical impact. As Brannigan (1998) states:

Foucault’s legacy to new historicism is to have imbued new historicist critics with a fascination for the structures and technologies of power relationships at every level of human society, from the feats and methods of colonisation to the roles and functions of entertainment rituals. (p. 52)

The documentation of the written language does not truly represent the language that was used by all; rather, it represents the author of the text itself. For the modern editor, comparison of texts enables comprehension of the author’s belief, culture and style; however, the editor
inadvertently, even inevitably, inserts their own social influences into the revised or edited text. The dramatic mediator chose multiple mediated texts in order to approach the adaptation of *Much Ado about Nothing* and to establish a deeper critical basis on which to draw. These perspectives on Shakespeare’s text, like that of Mowat and Werstine, indicated preferences for the First Quarto or First Folio. However, multiple texts influenced the reading of Mowat and Werstine’s edition, and these were all ultimately mediated by the dramatic mediator (Figure 3.17).65

![Figure 3.17: Much Ado about Nothing influenced by editors Mowat and Werstine, mediated by a dramatic mediator.](image)

For the modern editor using a New Historicist approach, the publications of plays, novels or other forms of literature are not the sole basis for the research into and comparison of texts. All publications provide insight into the author’s environment. For the modern reader, the interpretation provided by the modern editor through a New Historicist viewpoint permits a greater comprehension of literature works. The comparison of texts provides the modern editor with multiple perspectives on an author’s influences. However, if the dramatic mediator of the dramatic text provides a mediated version of the multiple texts, this ‘new’ text may become yet a further extension of the dramatic mediator’s subjective opinion of what to retain and what to edit out of the original. As a result, the objective mediation of the ‘ideal’ text is still unattainable.

### 3.2.2 Challenges of Perspectives

For a modern editor, the mediation of scholarly research can inadvertently change the meaning and use of language, which necessitates the interrogation of an editor’s subjective
perspective. The dramatic mediator too must be questioned. The modern editor’s subjective response is established based upon their ideology, culture, background and personal beliefs; therefore, describing the personal use of language, vocabulary and terminology is complex and may prove difficult to quantify. For instance, as previously discussed, the translation of a character’s dialect will inadvertently change a character’s ‘voice’, and as a result, alter their social construction within the context of the text. Consequently, in the process of creating a ‘new’ dramatic text for an actor to read, the dramatic mediator’s translation choices are challenged. Knowledge of the author’s original intent is vital, as the text is reflective of the social and cultural influences on them; as a result, unjustified or incorrect translations of the text could result in the loss of the text’s integrity. As maintaining the integrity of Shakespeare’s original text is considered a vital outcome of this research, the role of the mediator is significant as the means to educate the inexperienced actor, and in turn, the audience.

In developing the adaptation of *Much Ado about Nothing*, the dramatic mediator required the translation of archaic terms and ‘confusing’ words, thereby leading to the establishment of a subjective opinion. For example, the word *break*, for a modern reader could connote multiple meanings; including, but not limited to, resting, fractures, or even to ‘run away’. When Don Pedro, who is wooing Hero on Claudio’s behalf, states, ‘Then after her father will I break – / And the conclusion is, she shall be mine’ (1.1 318-9 127), an uncommon use of the term is employed. In the attached glossary, Mowat and Werstine (1995) suggest *break* to mean ‘speak, reveal’ (p. 24), where Holland (1999), Foakes (2005) O’Connor (2004), and Berry and Clamp (2005) suggest ‘to broach’ (Figure 3.18).

```
Much Ado about Nothing ‘Break’
(Literary text)

Mowat & Werstine ‘Speak’
(Mediator)

Holland, Foakes, O’Connor, and Berry & Clamp ‘Broach’
(Influenced by research and textual comparison)

Dramatic Mediator
(Mediator of dramatic text)
```
Figure 3.18: *Much Ado about Nothing’s* ‘break’ influenced by editors Mowat and Werstine’s ‘speak’, mediated by a dramatic mediator.

For the reader (actor), decoding the term *break* may be improved by the replacement of either *speak* or *broach*. This enables the reader (actor) of the ‘new’ dramatic text the instant construction of meaning; however, this assumes there is ‘confusion’ with the original term *break*. The word *break* semantically changes depending upon its social usage. As a result, ideally defining the language is impossible since language exists in its semiotic employment. Johnson, in 1755, believed that by describing the language in a dictionary he could permanently fix it (Lerer, 2008); and, in Lerer’s words, this is a fact that Johnson later noted was unreliable due to the English Language’s fluidity (p. 108). Terms that were seen as vulgar were not permitted in Johnson’s dictionary because these words were subjectively seen as ‘low’.

The very act of modifying the usage of a term must involve a subjective opinion on the editor’s part as language prescribes behaviour (Lerer, 2008, p.64). The written word, even if trying to describe language, will inevitably prescribe events and situations in the subjective stance of the editor; as would be any definition generated by the reader of the text. Language exists within the context of its usage, and within this environment is employed as a secondary description. As to the language employed, the editor is controlled by the knowledge and vocabulary in an attempt to enable decoding. Sledd and Gwin (cited in Greene, 1965) state:

> No language as depending on arbitrary use and custom, can ever be permanently the same, but will always be in a mutable and fluctuating state; and what is deemed polite and elegant in one age, may be accounted uncouth and barbarous in another. (p. 117)

In developing *Much Adoe about Shakespeare* [2011], the editor provided a rationale for the choices made when sections of the text were deleted. These choices, led by the dramatic mediator, focused on removing lines or speeches that were otherwise deemed too long, or even deemed inappropriate. For instance, when Benedick reveals his interest in Beatrice, he states, ‘If I do / not take pity of her, I am a villain. If I do not love / her, I am a Jew’ (2.2 258-60 134). For a modern reader, use of the term *Jew* probably connotes a different meaning than might have been Shakespeare’s intention. The modern reader could presumably interpret the line as Anti-Semitic, connoting hatred of Jewish beliefs, customs, and religion. As Mowat and Werstine (1995) suggest in their textual notes, the term *Jew* originates:

> From the Middle Ages from almost all occupations except moneylending, the word “Jew” was sometimes used as a term of contempt for anyone who (like some money lenders) was ungenerous or cruel. (p.78)
This description represents Mowat and Werstine’s own thoughts and beliefs, based on their independent research: as do the varied descriptions presented by the secondary texts to describe *Jew*.71 O’Connor’s (2004) explanation was the most useful, suggesting it was ‘often a term of abuse in Shakespeare’s time’ (p. 88). Ultimately, the connection between a ‘term of abuse’ (or villainous characteristics)72 for an Elizabethan audience and a culturally slanderous term for a modern reader influenced the deletion of the line from the ‘new’ dramatic text (Figure 3.19).

![Diagram](image)

Figure 3.19: *Much Ado about Nothing*’s ‘*Jew*’ influenced by editor O’Connor’s definition of ‘*Jew*’, mediated by a dramatic mediator.

The history and resonance of the term’s Anti-Semitic ‘narrative’ was a significant aspect of its removal from the ‘new’ dramatic text (attempting to sanitise the texts so that modern readers’ are not offended). With this approach, the definition of ‘*Jew*’ conveys additional value connected to its modern usage; however, this was a decision ultimately determined by the dramatic mediator. The subjective nature of the editor constrained the flow and description of terms, and indeed the ultimate function of the completed document. As a result, not only does the editorial judgement of the modern editor influence the process of the adaptation but so does the editorial judgement of the dramatic mediator. Consequently, a model for the role of the dramatic mediator was created. This paradigm indicates the connection between the primary text, and the secondary text, but also includes the dramatic mediator’s influences from the original Shakespearean literary text (Figure 3.20).
Figure 3.20: *Much Ado about Nothing* influenced by the primary text, mediated by a dramatic mediator into the ‘new’ dramatic text.

Similar in its conception to the primary text produced by the modern editor, a dramatic mediator will inaccurately historicise the literary text because they inevitably recreate their own interpretation of the text for a subjective purpose. As a result, the twenty-first-century reader must adopt their own critical perspective on what is read in order to decode and comprehend the text. For a modern reader, understanding the work of Shakespeare, with the aid of a ‘new’ perspective provided by the modern editor, assists with the development of the reader’s comprehension. Through modernisation and translation, the reader is presented with a language that is familiar to that of Modern English.

3.2.3 ‘Familiar’ Reading

For the reader attempting to interpret and comprehend Shakespeare’s text, aspects of Shakespeare’s language must read as familiar, and somewhat decodable. For the modern editor, this is achievable because significant aspects of Early Modern English still remain in Modern English today through established vocabulary, everyday phrases and the plays themselves.73 The modern editors focus upon the reader’s familiarity with language conventions (and grammatical conventions) to reproduce consistencies with spelling, punctuation, syntax and grammar that are
reflective of the original literary text, and the reader’s own language. A New Historicist approach to the original text assists the modern editor, connecting the knowledge of Shakespeare’s social influences, with an intention to modernise Shakespeare’s literary texts.

Significant linguistic freedom determined Shakespeare’s writing in Early Modern English. The language was malleable, as in previous time periods, and it could be shaped by the emergence of the writer. This freedom, however, came with some limitations: limits based on the popular usage of the language itself. The common tongue dictated the oral conventions; in fact, as Davies (2007) suggests, ‘Shakespeare wrote for an audience over half of whom were probably illiterate’ (p. 27). Though the language may not have been inscribed, it was developing and strengthening through daily usage. As McDonald (2001) suggests:

Pronouns, particularly thee, thou, thy, and thine … have today have been completely supplanted by you and your, a process of replacement well underway in the sixteenth century. But Shakespeare and his contemporaries still had access to both forms, and their audiences would have unconsciously registered the nuances of each, particularly the social situations. (p. 21)

Shakespeare’s audiences were presented with socially recognisable language and familiar linguistic idioms, as he wrote for the ‘low’ (familiar or socially common) and ‘elite’ (or socially respectful) classes simultaneously. While aspects of the text still read as archaic for modern readers, what makes Shakespeare’s language appear familiar is the connection to Modern English; this is, supported by the work of the modern editor. Mowat and Werstine (1995) state in the introduction to the Much Ado about Nothing text:

For the convenience of the reader, we have generally modernized the punctuation and the spelling of the quarto. Sometimes we go so far as to modernize certain old forms of words; for example, when a means “he,” we changed it to he: we changed mo to move, and ye to you. (p. ii)

The modern editor guides the reader to recognise, within the familiar standard of Modern English, the unfamiliar. As Brook (1976) states, ‘in Shakespeare we often find common words, of both native and foreign origin, used in senses that are obsolete’ (p. 40). The modern editor provides a modernisation of the unfamiliar text, presenting the reader with minor changes to spelling, punctuation, and speech prefixes in order to encourage the active reader (Figure 3.21).
This is not to say the modern reader has to translate the text, rather they locate and identify the familiar in order to unveil the unknown, and locate the means by which comprehension can begin. As Brook (1976) states:

“When we try to discover the meaning of a word in Shakespeare, the first problem is to identify the word in question. The problem is made more difficult by our habit of adding several suffixes to a stem, each of which may modify its meaning for a time. (p. 41)”

The modern editor facilitates a smoother pathway for the reader’s construction of meaning; however, there are still challenges to address. As Brook (1976) states, ‘familiarity with the modern meaning of a word may stand in the way of an understanding of Shakespearean meaning’ (p. 44). The context between the reading of the literature text and comprehension of the text requires the reader to become active: seeking solutions to the unfamiliar from their own research or editorial notes.

In approaching *Much Ado about Nothing*, the dramatic mediator identified the need to present the reader (actor) with modern language alternatives, as seeing the ‘familiar’ would encourage the transmission of the literary text. When the dramatic mediator located unfamiliar terminology or confusing use of language in the literary text, the mediated primary and secondary texts provided the editorial alternatives. Due to the multiplicity of possible meanings, the newly mediated dramatic text substituted Shakespeare’s language, spelling and punctuation with modern alternatives to facilitate literary transmission contextualisation (Figure 3.22).
While significant aspects of the dramatic mediator’s editorial judgement influenced what was considered to be ‘unfamiliar’, these changes were only employed sparingly to assist the reader (actor). However, this approach does not comprehensively support the active reader, for a modern reader of Shakespeare, as Brook (1976) says, needs ‘to be constantly on the alert for the use of a familiar word with an unfamiliar meaning’ (p. 44). With Shakespeare, his published writing is the primary source for locating meaning, and this creates an impediment to successfully locating an understanding of his work; especially as there is no commentary or summary to support his writing. As Davies (2007) states:

All we have of Shakespeare the dramatist are the playtexts. For all the educated guesses, we don’t know for sure when or where he wrote the plays, how long they took him, how much they were revised, and above all we have not a line to show what he thought of any of this. (p. 25)

The interpretations of modern editions are prescribed; culturally agreed upon applications, spellings and meanings of Shakespeare’s intent, because the exact meaning remains unattainable. As Mowat and Werstine (1995) state, ‘when scholars have been unable to determine the meaning of a word or phrase, we acknowledge the uncertainty’ (p. iv). The modern editor seeks to provide acceptable definitions of language; indicating usage, etymology and popularity; even then may be inaccurate.79 As Erne (2008) states:
The editorial intervention with which Shakespeare is mediated to us is basically beneficial. It is true that editors occasionally make mistakes and have their biases. Nevertheless, all in all, their decisions and interventions have an enabling effect, allowing today's reader to engage with Shakespeare's drama with greater ease and insight. (pp. 3-4)

Owing to the intervention of various scholarly insights, Shakespeare's work remains an important editorial recreation; a true definition of Shakespeare's intention, however, remains unknown (Davies, 2007, p. 25). For this reason, as Davies (2007) suggests, 'Shakespeare's language is a great enabler' (p. 25), as these choices are, once again, made on the basis of both popular and agreed on structural judgements; yet they remain essentially speculation. However, as Erne (2008) states, 'editing also constitutes a possibility to mediate desirable meaning that would otherwise not be easily available to readers, it is a task which rewards scholarly expertise and ingenuity' (p. 8).

The twenty-first-century reader has access to a modified version of Shakespeare's original text by multiple modern editors, facsimile copies of the quartos and folios, and multiple books detailing the social impacts that may have affected Shakespeare's writing. Even though Shakespeare's words made it to print, interpretations of his language and meanings have continued to drive editors, readers, and performers to make 'new' interpretations. The literary text has been altered to meet the intention of the modern editor, in turn modernising the text to appear familiar for the modern reader. For the reader, the language, which is complex and layered, is accessible due to the expanse of research provided by the modern editor.

In approaching the adaptation of *Much Ado about Nothing*, the creation of a familiar script structure by the dramatic mediator was important because the final dramatic text was reflective of the dramatic mediator's research and intention, contextualising the familiar and, thus, enabling comprehension for the reader (actor). The use of modern punctuation, spelling, and grammar connotes familiarity for the reader (actor) and, as a result, confidence in the 'new' dramatic text format. From this, the reader becomes active: enabled to comprehend and decode the presented text (Figure 3.23).
Figure 3.23: *Much Ado about Nothing* influenced by the primary text, mediated into the dramatic mediator’s ‘new’ dramatic text, enabling decoding by the active reader (actor).

Through additional research, the active reader can develop a deeper understanding of Shakespeare’s language through their own textual comparison, and thereby improve their ability to decode the presented text. The dramatic mediator’s insights into Shakespeare’s social influences also facilitate the active reader. The editor’s viewpoint derived from and informed by New Historicism provides the reader of Shakespeare’s plays with an understanding and, more importantly, an ability to decode the Elizabethan language.

Shakespeare’s language is layered with complex poetic conventions, representing Early Modern English; however, his language, paradoxically, remains a part of everyday speech and slang for modern readers. By focusing on reproducing the familiar, while maintaining the original resonance of Shakespeare’s literary text, the dramatic mediator maintains the integrity of the original text, paradoxically preserving and presenting the text anew. The active process of translating, critically analysing and contextualising Shakespeare’s language enables a deeper understanding of, as well as a connection to, the work itself. The modern, active reader can access the work of Shakespeare critically; thus, making Shakespeare’s work accessible for a contemporary reading and meaning construction.
Chapter Four – Viewing Shakespeare:

From the reader to the viewer: From the literary to the performative

To you I am bound for life and education:
My life and education both do learn me
How to respect you.

(Othello, 1.3 182-4 905)

The modern editor supports the twenty-first-century reader by enabling them to become an active reader of the literary text; however, such editorial guidance is not accessible for the viewer of the dramatic text. The engagement of the literary text (the written work) compared to the action of the dramatic text (the performed work) registers a difference of process and audience. Shakespeare himself was writing for both: communicating the dialogue for the reader (actor) in the form of a written script, as well as developing familiar language for the Elizabethan audience to identify through the live performance of the text. Initially, however, in the late sixteenth century, viewing an Elizabethan performance was the initial contact with the language of Shakespeare. His plays were (and still are) scripts for performance, dramatic texts for viewing; they are not merely literary texts created purely for reading.

During the seventeenth century, the viewer of a performance (the audience member observing the dramatic text) developed to become, in addition, a reader of the printed text. This shift occurred as the printed text became more accessible; the reader, therefore, exists within, as Erne (2008) defines, ‘two media’ (p. 80): reading and viewing. As Erne (2008) argues, ‘what we read as “Shakespeare” is decisively shaped by the collaboration between Shakespeare and his modern editor’ (p. 3). Viewed through New Historicism, the text is reshaped by scholarly analyses and societal interpretations of the changing context of the reader, enabling the reader to become active; however, the viewer remains passive in their engagement with the text. As a result, this chapter explores how the mediators of the literary text support the construction of meaning for the reader, while concurrently they provide the viewer with a dramatic text that is literary based – that is, providing a text that is reader focused, rather than a text developed for the viewer’s engagement.

This chapter investigates the cultural and educational interactions that emerge with the mediation of the literary and dramatic texts, and the way in which the reader and the viewer are positioned to construct meaning. Firstly, it outlines how the editor attempts to locate and apply their interpreted ‘meaning’ of a text to assist the reader, while this ‘meaning’ is not available to support the viewer due to the immediacy of the dramatic moment. Secondly, it analyses the depth of
scholarly investigations into Shakespeare, suggesting the need to introduce a Cultural Materialist\textsuperscript{82} approach in the creation of the ‘new’ dramatic text to facilitate the construction of meaning. Finally, it examines how Shakespeare’s work is presented for the twenty-first-century viewer by exploring studies of Shakespeare’s work, and the possibility of reconstructing the viewing experience for the audience.

From these observations and theoretical interrogations, this chapter argues the introduction of a ‘new’ dramatic text, purposely developed for performance. The performative text is a mediated version of the literary and dramatic text combined, which serves to enable the reader (inexperienced actor) to apply their understanding of the text, as well as enable the viewer to construct meaning within the immediacy of a performance. Facilitated by the dramatic mediator, the performative text is written for the inexperienced actor and the novice director of a production, indicating approaches to engage the viewer’s reception of the text.

By investigating the process of constructing the performative text, this chapter continues to reflect upon the three plays adapted for this thesis: \textit{Much Ado about Nothing}, \textit{Twelfth Night} and \textit{The Tempest}. For these adaptations, the dramatic mediator created four performative texts. These adaptations guide the reader (the inexperienced actor), and concurrently facilitate the viewer’s educational engagement with the text. This chapter argues that the performative text enables the viewer to become an active participant in the construction of meaning, while acknowledging the possible barriers to a viewer’s comprehension based on their presumed lack of prior knowledge about the original literary text. As discussed in the previous chapter, the commentary and research notes offered by the modern editor support the reader of the literary text, whereas the viewer has many barriers to constructing meaning. Consequently, construction of meaning is required to enable the active viewer. The reader and the viewer are encouraged by the mediators of Shakespeare’s literary text to locate meaning though the two media; however, as is evident in the argument to this point, a bias toward the reader occurs.\textsuperscript{83}

4.1 Locating Meaning.

Initially, in this research, the starting point of an investigation into the literary and dramatic text began with Shakespeare’s writing. As discussed in Chapter Three, the modern editor amended the literary text, and that same text became the dramatic text. When attempting to support the construction of meaning, the modern editor’s focus is on informing the reader’s understanding of the literary text, rather than identifying the potential performance aspects for a dramatic world.
As discussed in Chapter Two, Shakespeare’s literary texts appeared in quarto\textsuperscript{84} or folio\textsuperscript{85} editions, and these represent the basis for discussion by modern editors. While these texts signify Shakespeare’s plays, the multiplicity of differing editions signals an important foundation for modern editors to ask questions of Shakespeare’s intended meaning. The questions concerning the publication of Shakespeare’s work provide significant debate for scholarly investigation,\textsuperscript{86} mainly due to a lack of consistency between the plays and the fact that modern editors develop various editions based on their subjective opinion of the original texts.\textsuperscript{87} From this point, the modern editor aims to uncover the ‘original’ text, and with it, attempt to communicate their interpretation of Shakespeare’s meaning for the twenty-first-century reader. Admittedly, many of the discrepancies in the literary text originate from the printing of these publications, since the compositors created these editions by hand,\textsuperscript{88} which produced significant inconsistencies.\textsuperscript{89} These discrepancies provide a focus for the construction of a literary text, yet yield little assistance to the viewer’s application of understanding of the dramatic text.

\subsection*{4.1.1 Literary bias}

On the one hand, differentiating between Shakespeare’s literary and dramatic texts accepts that they are both texts with the same foundational structure (a script), on the other hand, they are ultimately designed for different functions: one to be read and one to be performed. The transmission of the literary text (as discussed in Chapter Three) relies upon the intervention of the modern editor, who suggests the replacement and/or modernisation of the text for the reader. The transmission of the dramatic text (which is also mediated by the modern editor), provides the starting point for the actor (or director) to read (Figure 4.1), which will ultimately lead to the dramatisation of a performance.

![Figure 4.1: Shakespeare’s mediated text, enabling the passive or active actor (or director).](image)

As with the literary transmission to the reader, the editor supports the reading of the text (in this case by the actor or director). The reader is guided toward a deeper comprehension of meaning, thus enabling the text to (eventually) be interpreted into a performance. Since these plays were
originally performance pieces for viewers (a form of entertainment), a reliance on the literary text is still required in the beginning stages of the dramatic transmission. As Taylor (cited in White, Edelman & Wortham, 1998) suggests:

Shakespeare’s plays had been, throughout the seventeenth century, actions … In the eighteenth century they became things; they became, primarily, books. Books are spatial, not temporal; any reader can skip backward or forward, dip in, pull out, pause, repeat. Books can be cut up and rearranged, as time cannot. (p. 29)

Taylor points out that the reader of the text became more important than the viewer of the ‘action’ as the result of scholarly intervention; or as New Historist Greenblatt (1998), argues, ‘products of collective negotiation and exchange’ (p. vii). Furthermore, the original performances of Shakespeare’s plays were inconsistent, producing discrepancies between the literary texts and the dramatic texts. Stern (2004) indicates:

It is a truism to say that a play printed on the page is not the same as a play in performance. What is less often considered is that one version of a play in performance is different from others. Shakespeare’s plays were written and rewritten throughout their production, taking markedly different forms on their first day, on subsequent days, for court and for revivals. Censorship, changes in playhouse personnel, audience reactions all took their toll, and their shadows can be seen through the texts that have come down to us. (p. 1)

Performances varied due to multiple reasons (including the availability of actors or the length of the original run on stage) and, accordingly, variations in the created literary texts. While the initial editions of Shakespeare’s work were produced as dramatic texts, editions appearing at the beginning of the eighteenth century indicated a new direction for study. Tweg (cited in White, Edelman & Wortham, 1998) suggests that ‘the search for an authentic Shakespeare text gathered momentum’ (p. 34). In the investigation of the ‘meaning’ surrounding the text, more editors added textual notes, indicating their favoured editions of the play or as a means to manipulate and ‘steer a reader’s response’ (1998, p. 35), thereby embedding the reader’s literary context. In some cases, scholars made significant changes in an attempt to restore authenticity. The Elizabethan view of the printed text as only a play has ultimately disappeared, and as Erne (2008) maintains:

Shakespeare’s original playbooks embed assumptions about performance that are distantly early modern, not modern. In one sense, the, modern editions present the texts more nearly “as they appeared to Shakespeare’s contemporaries” than facsimiles do. Early modern quartos and folios mean differently today than they did in Shakespeare’s day, which has rightly been called a powerful argument for ‘a modernized, translated, rewritten “Shakespeare”. (pp. 6-7)
Early editors interpreted and reshaped the text for the reader, while maintaining a bias toward the literary text by manipulating the editorial engagement. Editors like Rowe, Garrick, and Pope owned, or acquired access to publications of Shakespeare’s work in both quarto and folio form, including many of the early seventeenth-century editions. As a result of their accessibility to Shakespeare’s texts, editors identified personal textual observations and suggested interpretations, enabling subjective editorial opinion, with opinions that guide twenty-first-century editors. Within this context of editorial control, the dramatic transmission of the text is biased toward the reader of the literary text, as the editor suggests the meaning of the text and, in turn, the active participation of the actor (or director) is engaged when they also construct a comprehension of the text (Figure 4.2).

Figure 4.2: Shakespeare’s text, mediated to allow meaning construction.

The editor’s New Historicist insights provide the twenty-first-century actor (or director) with an interpretation of Shakespeare’s ‘meaning’ (as interpreted by the modern editor), thus allowing meaning construction of the dramatic text. This, however, creates issues, as Kidnie (in Erne & Kidnie, 2004) suggests, ‘the perceived meaning of that singular reading will undoubtedly vary among spectators’ (p. 159). A singular New Historicist explanation of ‘meaning’ would be of limited benefit for the viewer’s construction of meaning, as textual ‘meanings’ are not contextualised through performance. To address this issue of literary bias, an approach to redefining the dramatic text is vital.

By developing three adaptations for this thesis (Much Ado about Nothing, Twelfth Night and The Tempest), the researcher investigated a variety of methods to allow the modern viewer to
construct meaning for the ‘new’ dramatic text. Firstly, in Much Adoe about Shakespeare [2011], an approach that translated aspects of the literary text enabled the construction of a text explicitly developed for performative communication. By translating features of the literary text (as discussed in Chapter Three), the inexperienced actor, and in turn, the viewer, are guided by culturally familiar language and observations. Within this thesis, the inexperienced actor is positioned as an individual who is new to Shakespeare’s dramatic text. As a result, a cultural connection provides the inexperienced actor with an educative understanding of the dramatic text and the approach to begin textual meaning-making.

4.1.2 Cultural ‘viewing’

By connecting the cultural influence and/or purpose of a text with the viewer’s own culture, the dramatic text improves the inexperienced actor and the viewer comprehension, since the viewer is able to connect their cultural observations with the ideology presented in the performance; in this instance, creating a move away from the literary bias. As Stern (2004) states, ‘recent scholarship, which has stressed the importance of the multiple contexts that brought about Shakespeare’s work, attempts to “situate” plays inside the culture that helped generate them’ (p. 2). For the Elizabethan viewer of Shakespeare’s plays, the viewer’s cultural comprehension enabled an engagement with the dramatic text (which was either appreciative or morally problematised) based on their cultural beliefs. For example, within the surrounding culture, an Elizabethan viewer’s awareness of Puritanical forces would impact on their understanding of Shakespeare’s introduction of certain ‘characters’ upon the stage.

For the Elizabethan viewer of Shakespeare’s plays, their cultural knowledge of the Puritan’s political ideals assisted in communicating the possible purpose for Shakespeare’s use of Puritan characters. Malvolio, the Puritan presented in Twelfth Night, for instance, is established as a subject of ridicule, as well as a person who critiques other characters’ moral choices. Malvolio, when responding to Feste’s statement in 1.5 (80-2 300) suggesting that he is ‘no fool’, replies to Olivia:

MALVOLIO

I marvel you ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brain than a stone. (1.5 84-7 300)
In this instance, Malvolio considers his socio-cultural status to be high, and he believes Feste is of insignificant social standing. For the Elizabethan viewer, this opinion offered by a Puritan would be identifiable, but also culturally validated. The conflict of a character’s morals represented within Elizabethan plays was created when characters transcended their cultural placement, as stated in Tillyard’s ‘The Great Chain of Being’. Tillyard’s analysis of the Elizabethan view of virtue indicates social placement with the surrounding nature (at the bottom) and greater spirituality (at the top). The structure indicated a place for human beings, below the layer of spirituality; this suggests that if characters in these Elizabethan plays challenged these layers, their activities provided the receptive viewer with insights of immoral actions.

Shakespeare, in *Twelfth Night*, provides the Elizabethan audience with the culturally recognisable Puritan character, but also questions their moral choices. Malvolio, in response to Olivia’s, ‘Wilt thou go to bed, Malvolio?’ (3.4 31 310), suggests, ‘To bed! Ay, sweet-heart, and I’ll come to/thee’ (3.4 32-3 310). Shakespeare presents, to the Elizabethan viewer, the Puritan as a character in conflict; challenging both the moral and immoral thoughts of a human being, transmitting this representation in the dramatic world. In this instance, the dramatic text reconstructs meaning based upon the Elizabethan viewer’s understanding of their immediate culture. The dramatic transmission, aided by Shakespeare’s reconstruction of a recognisable cultural ‘character’, enabled the viewer to connect to their own cultural knowledge (Figure 4.3).

![Diagram of meaning construction](image)

**Figure 4.3: Shakespeare’s presentation of ‘Puritan’.

In approaching *Twelfth Night: The Musical* [2012], a reconstruction of Shakespeare’s Puritan character was initially problematic, as contemporary viewers would not readily understand the
character of a Puritan. As a result, the social structure hierarchy within which Malvolio operates became the starting point for the adaptation. As Malvolio is the major domo, or head servant of Olivia’s house, his high status provided the means to communicate aspects of the play’s social and cultural meaning to the viewer. A focus on using recognisable societal structures enables meaning construction by applying the critical interactions between the characters within the dramatic world of the play. The dramatic text was enhanced, enabling decoding by the twenty-first-century viewer, who would recognise culturally relevant connections from their experiences and knowledge of social ‘status’ (Figure 4.4).

Figure 4.4: Shakespeare’s text, mediated by an editor’s explanation of ‘Puritan’.

In this instance, the social understanding from a New Historicist ‘reading’ of the literary text provided the means to connect culturally to the viewer’s personal experiences. As previously mentioned in Chapter Three, the practice-led researcher took on the roles of mediator and co-director for this thesis’ adaptation of Twelfth Night; however, an additional function of costume designer was also developed as a means to connect to the social understandings of the viewer. In Twelfth Night: The Musical [2012], the addition of a uniform communicated the social status of Malvolio. Through the costuming and movement of characters, the theme of status enabled the viewer to apply their prior knowledge of social status; namely, to correlate Malvoilo’s uniform as an indication of a high-ranking officer. However, this interpretation creates issues for the development of the dramatic text for the viewer.

By amending the adaptation of the dramatic text to costume characters in twentieth-century uniforms, the viewer is presented with another ‘editor’s’ interpretation of Shakespeare’s play. When presented with the modern editor’s New Historicist interpretation, the reader becomes active by making their own interpretations of the presented information; however, for the viewer, that...
interpretation is already provided to them. The modern viewer is presented with the director and costume designer’s (in this instance, the researcher’s) interpretation of the dramatic text. Therefore, the viewer’s construction of meaning may not be of Shakespeare’s text, but rather of the director’s version of the dramatic text. As a consequence, the role of the dramatic mediator influence is vital to this research, and in turn, problematic; their engagement with the dramatic text ultimately influences the viewer’s meaning construction of Shakespeare’s work, perhaps misconstruing the original intention of Shakespeare’s meaning altogether.

4.1.3 Shakespeare’s ‘meaning’

The adaptation of Shakespeare’s work as a dramatic text encourages meaning construction for the actor (or director); however, the viewer’s application of meaning remains problematic to estimate, as the mediator of the dramatic text has already completed significant interpretations of Shakespeare’s work. If the mediator of the text has constructed meaning, the viewer is presented with a fully decoded dramatic performance. As Erne and Kidnie (2004) state, ‘The more an editor intrudes to dress a play in a twenty-first-century guise, the more fully the play is subjected to his or her critical understanding of language and action’ (p. 10). As a result, the dramatic transmission is representative of the dramatic mediator’s culture (and editorial judgement), rather than Shakespeare’s original text (Figure 4.5).
In this example, the viewer remains either passive or active to the reception of the dramatic text; however, the reinterpretation, rewording or changing of the plot may remove the viewer’s insight into Shakespeare’s original text. The question should be asked, therefore – when the dramatic text is revived from the original literary text, into a ‘new’ dramatic text, as it was in the Restoration period, is the connection to (and the integrity of) Shakespeare’s work diminished?

Throughout the Restoration period, significant modifications were made to Shakespeare plays. During this period, Shakespeare’s established plays were reintroduced with ‘twenty adaptations of Shakespeare’s work created between 1660 and 1700’ (Merchant, 2012, p. 150). This revival of Shakespeare’s work saw his plays altered for a ‘new’ culture, reflecting a change in ideology.

As Hill (1990) states, ‘Restoration audiences, already much more exclusive than before 1640, were further removed from any sense of participation in the action on the stage’ (p. 229). As a result of the cultural shift, which saw women performing on the stage, amendments were made to the dramatic text in order for the plays to be communicable and accessible to the new viewer. Cultural expectations were altered and, as Merchant (2012) suggests that audiences anticipated the display of ‘those traits considered necessary for a woman in the late seventeenth century’ (p. 189). To
provide an example from the original literary text *King Lear*, the King asks his daughters (Goneril, Regan and Cordelia), ‘Which of you shall we say doth love us most’ (1.1 51 869). Goneril replies:

Goneril Sir, I do love you more than words can wield the matter; Dearer than eyesight, space and liberty; Beyond what can be valued, rich or rare; No less than life with grace, health, beauty, honour; As much as child e'er loved, or father found: A love that makes breath poor and speech unable. Beyond all manner of “so much” I love you. (1.1 55-61 869)

In the Restoration version of this scene, Goneril’s (and subsequently her sister, Regan’s) response to the King’s question is shortened. In *The History of King Lear* (Fischlin & Fortier, 2000), the text appears as:

Goneril Sir, I do love You more than words can utter, Beyond what can be valu’d, Rich or Rare, Nor Liberty, nor Sight, Health, Fame or Beauty Are half so dear, my Life for you were vile As much as Child can love the best of Fathers. (p. 69)

Tate, a mediator of this dramatic text during the Restoration period, altered the intent of Goneril’s reply by removing three lines, which included the excessive hyperbole, ‘Beyond all manner of “so much” I love you’ (1.1 61 869). As Merchant (2012) suggests, ‘it is possible that Tate shortened the speeches and removed the most poetic elements to make the sisters appear less monstrous’ (p. 192). This amendment was possibly made to enable the character of Goneril to appear more ‘truthful’, and therefore become repositioned as a more culturally ‘ideal’ presence in the plot. There are minor ‘truthful’ amendments to the language (e.g. *utter for matter*) and the addition of ‘Are half so dear, my Life for you were vile’ (Fischlin & Fortier, 2000, p. 69), which were controlled by the mediator, Tate. As Merchant (2012) states:

Goneril and Regan do not conform to the Restoration ideal of the perfect woman; Tate, in altering the speeches of these women has succeeded in making their later actions less horrifying. (p. 192)
A late seventeenth-century viewer’s meaning construction was connected to social changes that were not present in Elizabethan culture. Shakespeare’s work was recast in plot to reflect the ‘new’ cultural ideals. As Merchant (2012) points out, female roles were expanded upon (pp. 159-60), changed (p. 164), or added (p. 173). During the Restoration period, the dramatic text was altered, with some Shakespearean characters farcically saved from death, or some of the characters’ gender being changed (Merchant, 2012, p. 186). The mediator controlled these alterations by, adapting Shakespeare’s literary text for the late seventeenth-century viewer (Figure 4.6).

Figure 4.6: Shakespeare’s text, mediated for Restoration performance.

Performances during the Restoration period indicate aspects of the mediator’s interpretation, as well as the original work of Shakespeare. As Merchant (2012) states, ‘every text rewritten during the Restoration, every performance staged, can tell us something about the politics of the era’ (p. 30). The reinterpretation illustrates a significant difference between the changes made by a New Historicist investigation and those made by the mediator’s cultural influences. In this era, the text was reconstructed for a new culture through the ‘eye’ of the mediator. Through amendments to the text, as Merchant (2012) suggests, ‘Restoration writers were able to use the works of Shakespeare to represent their viewpoint of what an ideal woman should be’ (p. 193). A greater emphasis was placed upon the cultural value of the text, rather than locating the ideal ‘meaning’ of the text itself. As Greenblatt (1988) maintains:
“The text itself” is by no means clear. Indeed, in the case of Shakespeare (and of the drama more generally), there has probably never been a time since the early eighteenth century when there was less confidence in the “text.” Not only has a new generation of textual historians undermined the notion that a skilled editorial weaving of folio and quarto readings will give us an authentic record of Shakespeare’s original intentions, but the theatre historians have challenged the whole notion of the text as a central, stable locus of theatrical meaning. There are textual traces—a bewildering mass of them—but it is impossible to take the “text itself” as the perfect, unsubstantial, freestanding container of all its meanings. (p. 3)

By maintaining a focus on the cultural values of the text, the viewer is provided with the approach to construct meaning based upon his or her ideology. Kastan (cited in Erne, 2008) maintains that ‘the text is always constructed in accord with a set of cultural values and textual assumptions, and its making and remaking are not evidence of its contamination but are, in fact, the very conditions of its being’ (p. 9). As a result, the mediation of the literary text maintains the integrity of the text, where the dramatic text emphasised the cultural values embedded within it. Greenblatt (1988) suggests:

Through its representational means, each play carries charges of social energy onto the stage; the stage in its turn revises that energy and returns it to the audience. (p. 14)

For the purposes of this thesis, the focus upon Shakespeare’s cultural impact provides an insight into both the social influences of Shakespeare’s work, and the manner in which the mediator engages the viewer’s construction of meaning. Through viewing the action of a performance, meaning construction between and, as argued above, this process involves either the modern editor or, for the purposes of this research, a dramatic mediator. The dramatic mediator correlates the cultural connections between Shakespeare’s world and the modern viewer, applying the viewer’s cultural knowledge to engage meaning construction. Greenblatt (1988) states:

The mistake is to imagine that there is a single, fixed, mode of exchange; in reality, there are many modes, their character is determined historically, and they are continually renegotiated. (p. 8)

The twenty-first-century viewer can construct meaning from the dramatic text without previous knowledge of the literary text, as the cultural connections within the literary text are reinterpreted within the dramatic text. However, if the modern editor guides these reinterpretations, such adaptations may be far removed from Shakespeare’s meaning and, as a result, integrity may still be lost.
4.2 Analysing ‘Culture’

For the purposes of this research, a dramatic mediator’s interpretations of Shakespeare’s cultural influences upon the viewer is influential; nevertheless, the integrity of communicating and maintaining Shakespeare’s ‘meaning’ is equally valid. Just as the study of Shakespeare’s literary texts, through New Historicism, enables the active reader, so too social contextualisation for the modern viewer enables the identification of established cultural connections. As Hawkers (cited in Stern, 2004) states:

A transfer of emphasis from ‘text’ towards ‘context’ has increasingly been the concern of critics and scholars since the Second World War: a tendency that has perhaps reached its climax in more recent movements such as ‘New Historicism’ or ‘Cultural Materialism’. (p. ix)

Within this thesis, Cultural Materialism is the primary theory used in establishing the performative texts for the twenty-first-century viewer, maintaining both the dramatic mediator’s application of the dramatised world, while providing interpretations of Shakespeare’s mediated ‘meaning’. While the barrier that Shakespearean language presents remains significant for the viewer, such an exploration returns to the analysis of the literary text, and the notions of the ‘meaning’ of a text. Literary critics, like Arnold and Leavis, believed that the ‘truth’ of the text was located within the text itself, which in turn, places a cultural value on the literary text.

4.2.1 Analysing the text

In the mid-twentieth century, studies into Shakespeare focused on the meaning located solely within the text, through approaches like the New Criticism. The New Critics believed in the text-as-text; namely, the text was the only means of locating an understanding of the author’s intention. However, as Brannigan states (1998), such an approach creates challenges:

New critics saw the literary text as an autonomous system, self-contained and complete, and the implication is that the same insular properties are evident in the practice of studying culture as a system. (p. 92)

This self-contained idolisation of Shakespeare’s work meant that a New Critic valued literature with a bias. Arnold is one of the first critics who valued the work of Shakespeare above the majority of classic literature (Knapp, 1989, p. 4). Arnold’s work provides social commentary on the distaste of failing societal values and morals within literature. Eliot (as cited in DeLaura, 1973) states, ‘Arnold’s account seems to me to err in putting the emphasis upon the poet’s feelings, instead of upon the
poetry’ (p.22). Subsequently, Leavis\textsuperscript{103} analysed literature through a moral evaluation of language and the intention prescribed for the reader.\textsuperscript{104} Leavis followed a similar view to that of Arnold when it came to observing literature,\textsuperscript{105} with a strong focus on the construction of meaning for the reader.

Although Leavis predates the New Critics, his insight fed into their text-as-text, intrinsic theory of literary meaning, believing in the capacity for meaning to inform the reader.\textsuperscript{106} While Leavis wanted this meaning construction (for the reader) to be ‘correct’ and have significant value,\textsuperscript{107} his theory provides a model of the performative text. A focus on the moral choices of a character was explored in the construction of the performative texts, as the notion of adding a valuing system pedagogically engages the viewer.\textsuperscript{108}

In \textit{Twelfth Night: The Musical} [2012], as previously mentioned, the adaptation was focused upon the status of characters, as retold through the addition of identifiable costuming to connote social position and moral intentions; a decision made by the researcher’s role as dramatic mediator, co-director, and costumer. The conceptual impression of dressing Malvolio in a military uniform presented the character in culturally recognisable clothing as well as positively indicating his moral and social expectations. The dramatic mediator guided the viewer’s initial expectations of a character’s moral value and, in turn, subverted these beliefs. The dramatic mediator repositioned Malvolio’s social status, thereby deconstructing the viewer’s expectation. As a result, this adaptation constructed moral expectations of the character’s motives (and the subsequent subversion of the character’s social position in the dramatic world), which enables the viewer to reanalyse Malvolio’s moral choices (Figure 4.7).
While this construction of a military uniform does not guarantee the decoding from a twenty-first-century viewer, the viewer is provided with the means to deconstruct a character’s moral position, enabling a deeper analysis. By focusing on the presentation of the performative text, the dramatic mediator examines the steps in constructing and guiding the viewer’s comprehension of the text; however, these choices remain a reflection of the mediator’s culture, and not necessarily a reflection of Shakespeare’s Elizabethan culture.

4.2.2 Analysing the mediator

In relation to this research, the cultural influences of Shakespeare’s environment were considered to be equally important as the text, because this connection to his culture was reflective of the way in which an adapted performative text could endure a mediated ‘meaning’ (through modernisation) and remain accessible for a twenty-first-century viewer. Consequently, the text, the author’s culture, and the viewer’s culture are important in the proposed adaptation. The challenge for the direction of this performance-led research became maintaining the construction of meaning by the modern editor and the dramatic mediator, while concurrently guiding the viewer’s meaning construction. As a result, the performative text, facilitated by the dramatic mediator, was required
to maintain all three meaning constructions simultaneously: the modern editor, the dramatic mediator and the viewer (Figure 4.8).

Figure 4.8: Proposed model of the performative text.

The practice-led research resulted in the creation of a model of the performative text’s process (Figure 4.8). The figure above represents the modern editor’s interpretation of Shakespeare’s ‘mediated’ text (a modernised version of Shakespeare’s literary text) as the starting point for the dramatic mediator. The performative text, informed by the modern editor’s interpretation of the literary text, is a construction of the dramatic mediator’s own interpretation, reflective of their own social influences and cultural beliefs about Shakespeare’s work. The dramatic mediator facilitates the mediation of the performance through the performative text (dramatic transmission) for the twenty-first-century viewer. The viewer’s analysis of the ‘pedagogical’ performance is a combination of their own cultural knowledge and construction of meaning. To examine and test the proposed model, as well as theorise the impact of the adaptation upon the
twenty-first-century viewer, an investigation of Williams’ positioning of the viewer, and the insight of Cultural Materialist views were developed for the research.\textsuperscript{109} As Williams (1961) suggests:

Art cannot exist unless a working communication can be reached, and this communication is an activity in which both artist and spectator participate. When art communicates, a human experience is actively received. (pp. 25-6)

Williams provides an egalitarian view of literature, grounding literary insights with links to the cultural influence and engagement of both the author and the active participant. Williams was a critic of Leavis, and his views on literature move away from the idealisation of literature,\textsuperscript{110} suggesting that insight into the cultural impacts influencing a writer provides the means for better understanding their work and, as a result, the viewer’s meaning construction is encouraged. As Williams (1977) suggests, ‘the strongest barrier to the recognition of human cultural activity is the immediate and regular conversion of experience into finalised products’ (p. 128). Challenging the view of New Criticism, Williams regarded the impact of values and ideology upon literature as continuous, not just solely disseminated within the ‘text’ itself.\textsuperscript{111} As Brannigan (1998) states:

Literature for Williams was not the highest expression of human nature, but rather, was changing social practice which produced language in a specialized, seemingly privileged way. Literature represents the social and cultural values of certain sections of people, and not, as in humanist criticism, the great universal truths of human nature. (p. 37)

Williams’s views are useful in the process of identifying a connection for the twenty-first-century reader and viewer, and the text itself. While still biased towards the reader, Williams’s approach observes the text as a description of human experience, rather than the creator of the ultimate and sole experience possible. As Williams (1961) states, the artist shares ‘the capacity to find and organize new descriptions of experience’ (p. 26).

In approaching an adaptation of \textit{Twelfth Night}, Williams’s view of multiple forms of social experiences provided significant insights into the creation of the performative text. Shakespeare’s original literary text, along with the modern editor’s support, provides insights into the revelries of the ‘Twelfth Night’ festival. As Elam (2008) states, ‘the meaning given to ‘Twelfth Night tended to reflect the prevailing cultural concerns of the time’ (p. 18).\textsuperscript{112} This analysis of the literary text provides containment of a social opposition, providing the means for the dramatic mediator to deconstruct the cultural meaning of the festival itself. Williams (1961) provides the means for renegotiating the presentation of cultural experience, suggesting the term \textit{structure of feeling}, stating it is:
As firm and definite as “structure” suggests, yet it operates in the most delicate and least tangible parts of our activity. In one sense, this structure of feeling is the culture of the period: it is the particular living result of all the elements in the general organization. And it is in this respect that the arts of a period, taking these to include characteristic approaches and tones in argument, are of major importance. (p. 48)

While the cultural history of the ‘Twelfth Night’ festival, for an Elizabethan audience, would have been established and known, a modern analysis of the text is required for the viewer. Characters in the play represent the ‘misrule’ of the season, through songs, drinking and disguise, ‘in this sense, Viola disguised – at the court of Orsino – may be as much a participant in the rites as the noisy revellers’ (Elam 2008, p. 19). Moreover, as a result of misrule, social status was briefly affected. In order to understand the conditions of status, a modern editor provides insight into other traditions, like the introduction of the ‘Twelfth Night cake’. By analysing cultural experiences and background, greater social awareness occurs. Williams (1961) argues:

We need to distinguish three levels of culture, even in its most general definition. There is the lived culture of a particular time and place, only fully accessible to those living in that time and place. There is the recorded culture, of every kind, from art to the most everyday facts: the culture of a period. There is also, as the factor connecting lived culture and period cultures, the culture of the selective tradition. (p. 49)

From a modern perspective, a modern editor offers the ‘selective tradition’; providing a subjective understanding of traditional aspects of the ‘Twelfth Night’ festivities, and insight into the status of the household. The New Historicist research into the ‘Twelfth Night cake’ offers a rationale for a change in the social relationships of characters; thereby facilitating a Cultural Materialist ‘reading’ of the social and cultural influences. As Williams (1961) states, ‘the analysis of culture is the attempt to discover the nature of the organisation which is the complex of these relationships’ (p. 46). Due to the revelry bestowed upon the ‘bean king’, for instance, a cultural reading of the text would infer that Malvolio’s social position would be briefly affected. Sir Toby’s reference to this effect upon social order is visible in Twelfth Night, when he asks:

**SIR TOBY**

Art any more than a steward? Does thou
Think because thou art virtuous, there shall be no
More cakes and ale? (2.3 121-3 303)

While the modern editor provides an analysis of the festive celebrations of the Elizabethan culture, the dramatic mediator deconstructs these observations and reinterprets to suggest Malvolio’s dislike of the revelry. This Cultural Materialist analysis enables the dramatic mediator to
facilitate an interpretation of Malvolio’s character, by subverting his status in order to investigate his moral actions pedagogically.

Cultural Materialism enables the dramatic meditator the means to facilitate the performative text; allowing the construct of new interpretations by enabling the text to be performed by inexperienced actors and deconstructed by an audience. This process encourages the development of the viewer, creating opportunities for analysis through the observations of the characters’ actions, and encouraging meaning construction. These observations are reflective of the viewer’s cultural connections and ideology. As Williams (1961) suggests:

The social character – a valued system of behaviour and attitudes – is taught formally and informally; it is both an ideal and a mode. The “pattern of culture” is a selection and configuration of interests and activities, and a particular valuation of them, producing a distinct organisation, a “way of life”. Yet even these, as we recover them, are usually abstract. (p. 47)

As previously mentioned, interpretations made in the development of performative text for Twelfth Night: The Musical [2012] were facilitated by a focus on the abstract social structures of status. The connection to status (see Figure 4.4) was evidenced in the New Historicist research of ‘misrule’, connoting an altered social position of characters, thereby affecting Malvolio’s prominence.

The focus on status not only provided a template for the dramatic world in which the actors existed, but it also allowed a further layer of communication for the viewer to deconstruct. By visually signalling the status through ‘uniform’ costumes, the viewer is presented with familiar imagery implying social standing, thus enabling a deeper analysis of the dramatic world. However, the possibilities and interpretation, through Cultural Materialist ‘readings’, are vast; therefore, the challenge of the dramatic mediator is to limit these gaps in interpretations, while subjectively facilitating the viewer’s examination of the text and the cultural values.

4.2.3 Analysing Values

The dramatic mediator’s culture inflects their reading of Shakespeare’s cultural values and, in turn, the mediator’s reproduction of those values for the twenty-first-century viewer (Figure 4.9).
The gap between the literary text and the dramatic text amplifies under a Cultural Materialist reading. The modern editor’s mediation represents the mediator’s interpretation of Shakespeare’s intent, whereas the dramatic mediator’s facilitated reading of ‘values’ is representative of a reinterpretation of Shakespeare’s meaning through a different medium. This very act of reinterpretation means that the challenges of maintaining Shakespeare’s meaning, and reconstructing the text, are tested. As Kidnie (cited in Erne & Kidnie, 2004) states:

> It is something a reader brings to, rather than finds in, a script; it is part of the bridge that allows theatrical personnel to move from text to performance, yet equally forcefully separates text from performance as distinct media...there is no necessary or transparent link between scripted text and staged performance. Scripts are not comparable to performance, nor can they encode it. (p. 158)

Kidnie proposes the introduction of *textual performances*; a means of encoding the dramatic text with physical cues for inexperienced actors to interpret into their performance. This proposal moves
away from the reading of a dramatic text (guided solely by the literary text) and suggests a text more
suitable for informing performance. For this practice-led research, Kidnie’s insight encourages the
development of a performative text: an actor’s script indicating the performative and cultural
system, which is embedded within the literary text. Furthermore, insights into Williams’s views of a
cultural system were significant in providing a basis for the development of communicating social
values. As Williams (1977) states:

We have learned to see the relation of any cultural work to what we have learned to call a
‘sign-system’ (and this has been the important contribution of cultural semiotics), we can
also come to see the sign-system is itself a specific structure of social relationships ... those
apparently diverse elements which are in fact unified in the material social process. (p. 140)

Williams’s theoretical framework provides a reflection of the cultural system since he
proposes a greater shift away from the text as the only source for observing literature. Cultural
Materialism enables observation beyond the text and, as a result, encourages the viewer to have
greater involvement in the decoding process; for instance, status and social expectations may be
explored as a means to analyse character diversity and development. Williams (1977) states:

We have certainly still to speak of the “dominant” and the “effective”, and in these senses of
the hegemonic. But we find that we have also to speak, and indeed with further
differentiation of each, of the “residual” and the “emergent”, which in any real process, and
at any moment in the process, are significant both in themselves and in what they reveal of
the characteristics of the “dominant”. (pp. 121-2)

In William’s view, societal structures become clear and explicit, mainly as a means for outlining social
class and constructing cultural descriptions of Shakespeare’s surrounding environment. Using this
modal approach to cultural systems, as well as the performative text model (see Figure 4.8), the
researcher proposed an approach to a reinterpretation of the text. Williams (1977) establishes that
the importance of the approach:

As a way of defining important elements of both the residual and the emergent, and as a
way of understanding the character of the dominant, is that no mode of production and
therefore no dominant social order and therefore no dominant culture ever in reality includes
or excludes all human practice, human energy, and human interaction. (p. 125)

When approaching the performative adaptation of Much Ado about Nothing, the practice-led researcher presented social systems within Shakespeare’s culture as major themes. Led by the
dramatic mediator, these interpretations of Williams’s system focused on religion (the dominant),
war (the residual) and love (the emergent). Using these conceptual themes, an approach to
representing the literary text was proposed to guide the editorial shift to the performative text. Williams (1977) concludes:

What matters, finally, in understanding emergent culture, as distinct from both the dominant and residual, is that it is never only a matter of immediate practice; indeed it depends crucially on finding new form or adaptations of form. (p. 126)

The development of *Much Adoe about Shakespeare* [2011] focused on an underlying religious (dominant) theme as a means to highlight the character’s trickery evident in the literary text. Such religious influences within the literary text are prominent in the wedding scene in 4.1 (1-255 139-410) with the introduction of the Friar. In this scene, Hero is falsely accused of being unfaithful, an act that would be shameful in both Shakespeare’s society and religious culture. The Friar’s religious presence is of both ceremonial (of the wedding tradition) and narrative (as plot device) significance, as it is the Friar who indicates, for the audience, ‘If this sweet lady lie not guiltless here / Under some biting error’ (4.1 168-9 140). The conceptual theme of religion, focusing on moral choices, provided an approach combining the cultural influences in which Shakespeare wrote the literary text, as well as the dramatic mediator’s conceptual interpretation of this theme for a viewer (Figure 4.10).
The dramatic mediator’s facilitated ‘values’ impact on the inexperienced actors’ understanding of the text. The ‘pedagogical’ performance provides another layer of meaning-making, while similarly engaging the viewer’s interpretation and engagement with the performative text. A Cultural Materialist approach suggests influences on, or interpretations of, Shakespeare’s work; however, a definitive ‘reading’ is not possible. As Kidnie (cited in Erne & Kidnie, 2004) states:

A playwright cannot tell the reader every detail of the theatrical and fictional spaces, every actor’s tone of voice, gesture, the build and costuming of each character ... There will always be elements that are left undescribed, that the reader may choose to fix in a particular way in his or her imagination – or indeed, may choose to leave unfixed, open. (p. 159)

The literary text produced by Shakespeare continues to be investigated in great detail, and as a result continues to encourage examination. For this reason, both New Historicism and Cultural Materialism need to be used in conjunction with each other in the process of adaptation. As New
Historicists provide the mediated ‘meaning’ of the text, by outlining the social impact of literature upon Shakespeare’s literary text, they enable the active participation of the reader: namely, the inexperienced actor (or novice director). The Cultural Materialist offers insights into the cultural values, demonstrating evidence of the social influences upon Shakespeare’s literary text, enabling interpretations to be created by the dramatic mediator, and thereby encouraging the participation of the viewer. As Bryson (2008) outlines:

He [Williams] argues that in any society in any particular period there is a central, effective, and dominant system of meanings and values which are not merely abstract but which are “organized and lived”. This is manifested in our expectations, what we put energy into, how we understand the world. (p. 747)

Cultural Materialist theory, in conjunction with a New Historicist insight, offers a beneficial approach to the adaptation of performance and the study of Shakespeare in general, enabling a deeper pedagogical analysis and insight for both the reader and the viewer. As Brannigan (1998) states, ‘both new historicist and cultural materialist critics seek to examine the existence of an ideological system by reading its material practices, customs and rituals’ (p. 28). The cultural values and societal influences are useful in adapting Shakespeare’s literary text, and mediated ‘meaning’ for twenty-first-century interpretation, and cultural understanding is possible. However, Brannigan (1998) suggests a significant concern with these ‘values’, as he challenges the notion of placing the emphasis upon ‘reading Shakespeare’s plays on the notion of character and morality’ (p. 121). Brannigan (1998) states:

New historicist and cultural materialist critics challenge this use of Shakespeare by arguing that this is to impose our twentieth-century values on Shakespeare’s texts, and by reading the same texts in relation to their historical contexts. Thus they expose the historical differences between our culture and Shakespeare’s culture, and make visible the power relations implicit in every text or discourse. (p. 121)

The values within Shakespeare’s culture are embedded within his literary text; however, an interpretation of these values is not possible for a twenty-first-century reader or viewer. The modern interpretation of Shakespeare’s text will inevitably interpret the values system from a twenty-first-century point-of-view, thus changing the ‘original’ meaning. As a result, the value system of the dramatic mediator’s culture is reflected in the adaptation. By analysing these subjective interpretations, the reader and viewer are guided to deconstruct the performative text with the intent of creating their own meaning based on their own cultural values. As a consequence, synthesising cultural values in the performance text is the key to accessibility.
4.3 Synthesising Accessibility

Through the process of this practice-led research, the focus remained upon the reader and viewer’s construction of meaning, with a specific focus on improving the accessibility of Shakespeare’s work in the educational setting. For the modern student (being both a reader and viewer), there are remnants of Shakespeare’s work in everyday life evident through their interactions with theatre, television, film, social media and school curricula. While students’ encounters with Shakespeare’s work occur through a variety of interactions with different media, formal introductions to Shakespeare in school remain the initial introduction for most students. As Bryson (2008) argues:

The processes of education and of socialisation via the family and work continually make and remake the dominant culture by selecting, organising and interpreting our experience. Williams believes that educational institutions are often the main agencies of transmission of the dominant culture in society. (p. 747)

For the study of Shakespeare (especially in the United Kingdom), early education is encouraged. As Rokison (2013) states, ‘some argue that primary school children are perfectly capable of grasping elements of Shakespeare’s work, gain pride and pleasure from an understanding of his language and enjoyment of his stories’ (p. 1). When implemented in schools, Shakespeare’s work becomes a text that is both studied and performed, with many education systems opting for Shakespeare to be a compulsory aspect of a modern individual’s education.

The study of his work places Shakespeare as a set text: a text to be read and analysed, with in-class investigation focusing on applying the mediated ‘meaning’ and analysing the cultural values embedded within the text. The issue, however, is still the complexity of language; namely the dense and difficult nature of the language. As Coles (2013) suggests:

In this world of assessment-driven critical practice, surface knowledge is substituted for interpretation, with texts broken down into neat sets of concordances fitted into grids. Reading becomes a passive activity, where students’ own experiences and cultural knowledge are irrelevant and meaning is mediated by the teacher. (p. 63)

A teacher-centred approach to the education of Shakespeare’s text enables little scope for a student’s comprehension. If the reader is not active in attaining knowledge and understanding of Shakespeare’s language, the viewer will also remain passive, unable or unwilling to decode a performance. However, as Rokison (2013) suggests, ‘advocates of the early introduction of Shakespeare to children argue that if they become familiar with his work before its study becomes compulsory, they become less likely to feel intimidated by it’ (p. 1). For successful introductions to
Shakespeare’s language, contemporary schools approach both the literary and the dramatic for both the reader and the viewer, with early education providing significant improvements in accessibility. This approach to the study of Shakespeare’s work becomes the key to accessibility, the key to creating the active reader, and in turn, the viewer. A performative text, of the kind described in this thesis, is proposed as a means to improve greater accessibility to the cultural values embedded in Shakespeare’s work, enabling the viewer’s analysis of the performance, thereby encouraging the extended participation of the viewer.

4.3.1 Accessible Shakespeare

Accessibility for students is important since comprehension and appreciation are vital in encouraging the active reader. A student-centred approach enables the reader to interact with the literary text, decoding and developing their personal knowledge and the meaning construction of the modern editor. For schools, the focus upon Shakespeare is an ongoing process, as the reader’s comprehension progresses to inform their shift to the viewer of the dramatic text. As Rokison (2013) suggests:

Shakespeare is the only writer whose work is a compulsory part of the curriculum in British schools, and policy makers, teachers, theatre practitioners, writers, illustrators and film makers, irrespective of whether they agree about the centrality of the bard in prescribing education, continue to find ways of engaging young people, who are often perceived as struggling with his work. (p. 1)

Contrary to Rokison’s ‘irrespective of whether they agree’ suggestion, critics of this approach still exist. Kearns, a critic of Shakespeare in the English Curriculum, provided a short article detailing the issues of introducing Shakespearean language to students. Citing the Department of Education and Children’s Services’ paper, Kearns (2009) states that ‘learners’ conceptions are embedded in their culture and tied to their use of language’ (p. 29). Secondly, Kearns enquires into the true learning opportunities presented through Shakespeare’s language, suggesting ‘it is understandable that some students suffer from a lack of motivation when faced with Shakespeare for the first time’ (p. 29). This critic of the accessibility of the language cultivates further challenges for the reader, and in turn, the viewer.

The ‘lack of motivation’ described by Kearns is an important factor in engagement. For a student, and for the purposes of this thesis, the difference between the passive and the active is a matter of engagement. If the student does not feel a connection to the text or is unable to access
the text, he or she will not become motivated to decode it. This presents a significant challenge for the study of Shakespeare’s work. As Marsden (2004) points out:

Students should be especially aware of the problems of the “etymological fallacy”, whereby we assume that apparently familiar Old English words have the same meanings as their modern equivalents. (p. xvii)

While Kearns’ position is more focused on the students who use English as their second language, these challenges remain quite valid for many students. For first language English users, initial similarities with Modern English remain, mainly due to Shakespeare writing at the epoch of Early Modern English (as previously mentioned). While there are similarities between Shakespeare’s language and Modern English, this context is limited for the modern reader. Eagleton (as cited in Kearns 2009) reflects:

We may in the future produce a society which is unable to get anything at all out of Shakespeare. His works might seem desperately alien, full of styles of thoughts and feelings which such a society found limited or irrelevant. (pp. 30-1)

Kearns’ position is critical of the requirements to include Shakespeare’s work as part of a modern educational curriculum, and it derives from the question of accessibility. For students who encounter Shakespeare’s work for the first time, improved accessibility synthesises meaning construction, thereby enabling an individual’s motivation. In the United Kingdom, the Cox Report (1989) set down important approaches for changing the accessibility of Shakespeare’s work. Martin (2013) writes:

The performance-based pedagogies that the Report endorsed, coupled with the growth of Education Departments in theatre companies, meant that the way in which teenagers encountered Shakespeare in the classroom shifted. (p. 3)

By outlining a performance-based pedagogy for encountering Shakespeare’s work, a move to focus also upon the viewer (rather than solely the reader) is established. For the United Kingdom, the application and accessibility of Shakespeare in schools grew as a result of the Cox Report (1989). These initial encounters with Shakespeare are important for students, as forging positive experiences creates stronger connections between the text, the reader, and the viewer. However, this placement of Shakespeare in the National Curriculum, in the United Kingdom, further highlights the valuing of Shakespeare’s work (as previously discussed with reference to Arnold and Leavis), prioritised ahead of other significant artistic, musical and scientific genii’ (Olive, 2014, p.2). The Cox Report (Cox, 1989), suggests:
Teachers should introduce pupils to some of the works which have been most influential in shaping and refining the English language and its literature – for example, the Authorised Version of the Bible, Wordsworth's poems, or Dickens's novels. In particular, they should give pupils the opportunity to gain some experience of the works of Shakespeare. Using sensitivity and tact, teachers should help pupils to tackle texts of increasing difficulty. (p. 29)

This research argues that the idolisation of Shakespeare's text does not enable students to become active participants; rather, a focus on the moral and cultural values embedded within the text provides the means to develop and extend engagement. For this to occur, the language presented in the text must be accessible, encouraging the active viewer. The language, be it written or performed, must focus upon the familiar. As discussed in Chapter Three, familiarisation is achieved through translation (either of the text or supporting the decoding of the text) and, for the viewer, by presenting familiar and identifiable interpretations (providing both observable actions and recognisable language).

During the process of adapting the third literary text for this research, *The Tempest*, a familiarisation of the text occurred through the direct presentation of language between the inexperienced actor and the viewer of the performance. During the development of the second adaptation, *The Tempest* [2013], the performative text highlighted operative (or active) terms from each line of the script, thereby giving the actor a word to emphasise to the audience. This emphasis highlighted the purpose of the line, as well as stressed the recognisable language for the actor and the audience (Figure 4.11).
In approaching *The Tempest* [2013], the practice-led researcher took on the role of both the mediator and director of the adaptation. To assist the directing process, the dramatic mediator looked at established passages of text and positioned stresses upon the text through italics. In Antonio’s speech in 2.1 (234-40 20), his discussion with Sebastian is centred upon two significant points: Gonzalo’s weak memory, and Gonzalo’s conviction that the King’s son (Ferdinand) has not drowned.

**ANTONIO** Although this lord of *weak* remembrance; this, Who shall be of as *little* memory When he is earthed, hath here *almost* persuaded For he’s a spirit of *persuasion*, only Profess to persuade – the king his son’s *alive*, ’Tis as impossible that he’s *undrowned* And he that sleeps here *swims*. (2.1 234-40 20)

In this speech, Antonio stresses Gonzalo’s memory is poor by emphasising key words in his speech to the viewer: *weak* (235) and *little* (236). By stressing the terms *weak* and *little* to the audience, the actor is synthesising the audience’s meaning construction, proposing the use of the following terms – ‘remembrance’ and ‘memory’ – (respectively). Furthermore, the repetition of the term *persuasion* – ‘persuaded’ (236), ‘persuasion’ (237) and ‘persuade’ (238) – pinpoints Antonio’s suggestion that Gonzalo is convincing the King that his son may have survived. This small alteration in the
performative text enables the inexperienced actor to communicate more clearly to the audience, stressing familiar Modern English terms to enable the decoding of other, possibly unknown, language.

By familiarising Shakespeare’s language for the inexperienced actor, comprehension is enabled because decoding is encouraged. Consequently, the viewer will be enabled to be an active spectator, capable of substituting the unknown aspects of Shakespeare’s language with minimum knowledge of the play itself. However, this process is still dependent upon a reader-to-viewer progression, and the process of adaptation is reliant upon the literary text. The literary text encouraged and supported the active reader, while the viewer (for the purposes of this research) is only engaged by the one media: performance. As the practice-led objective is to make Shakespeare accessible to the viewer by performance alone, a review of the study of Shakespeare’s work becomes vital.

4.3.2 Introducing Shakespeare

As a consequence of the Cox Report (1989) recommending the addition of performance-based pedagogies for the introduction of teaching Shakespeare in the classroom, class investigations into the dramatic text were improved in contemporary United Kingdom schools. As previously stated, the dramatic text is reliant upon the literary text, as the text provides a starting point for the actor and the director. Through current educational approaches in schools, an introduction to Shakespeare is a combination of both the written and the performed.

Educational strategy in the United Kingdom has seen the benefits of Shakespeare to the education curriculum. As Olive (2014) suggests, ‘successful schools, exemplified by those which have reformed as academies, teach Shakespeare to all students regardless of racial, social or linguistic background, and their students enjoy it’ (p. 4). Shakespeare for all ages and stages (DCSF, 2008) is a Year One to Year Eleven program created to introduce students to the work, themes and characters of Shakespeare, focusing especially on his meaning, language, and style.

The Shakespeare for all ages and stages program introduced students to different aspects of Shakespearean plays and characters as a means to ingrain an early understanding of the writer. The introduction stated that ‘when young people watch or read Shakespeare today, they are pulled into a world that is both alien and familiar to them’ (DCSF, 2008, p. 6). For this reason, the program provides the means to familiarise students with Shakespeare in their early years and thereby engages their active participation. It focuses on both the literary text and the dramatic text, with the later stages showing a greater connection to drama: engaging the motivation of the viewer.
The program combines key aspects of Shakespearean-themed learning strategies and closely links these to the National Strategies Framework in the United Kingdom. The baseline for a majority of these investigations is drama, specifically the role in which dramatic elements are employed and manipulated. At a foundation level, students are encouraged ‘to understand what is meant by a “character” in a story’ (DCSF, 2008, p. 11). The notion of familiarising students with the characters is vital for basic story comprehension. This is also explored in various other year levels, including Year Nine, where learning objectives encourage students ‘to understand how characters are developed during the course of the play’ and ‘to appreciate the dramatic conventions and linguistic qualities of a scene and understand the significance to the play as a whole’ (DCSF, 2008, p. 30). Significantly, the development of the viewer is encouraged, as a deeper engagement with drama is explored since these objectives aligned with intentions stated within the National Strategies Framework in the United Kingdom. For instance, the second objective is closely focused on the ‘linguistic qualities’ of Shakespeare’s language.

*Shakespeare for all ages and stages* (DCSF, 2008) offered a significant insight into connecting a student’s familiarity with Shakespeare’s work, and the cultural relevance for the modern reader and viewer. For instance, one of the Year Seven learning objectives aims ‘to engage with some of the issues, themes and ideas in Shakespeare’s plays and to appreciate the way they remain relevant in the 21st century’ (DCSF, 2008, p. 26). This approach to the text is reflective of a Cultural Materialist theory, indicating the influences in Shakespeare’s plays and, in turn, reflecting upon the cultural application upon the modern individual. In this instance, the objective encourages the linguistic investigation of current political speeches, as well as the morality of decisions made by certain characters, enabling them ‘to know how it feels to be in someone else’s shoes’ (Wooster, 2007, p. 10). The comprehension and observation of a characters’ ‘actions’ are significant for students to make vital connections between their society and Shakespeare’s cultural ‘values’; therefore, accessibility is improved.

The introduction of Shakespeare, for a viewer, relies upon the observation of the familiar and, more significantly, the presentation of culturally recognisable situations. The informed actor (previously inexperienced), is enabled as the actor is constructing meaning for the viewer; in this case, presenting socially familiar interactions with other characters, connoting their character’s objectives and their relationship with other actors upon the stage. As Wooster (2007) suggests, this is ‘derived from Brecht’s ‘Epic’ theatre using both empathy and objectivity to encourage the involvement of the audience as critical observers’ (p. 2). Through observation, the viewer is enabled to decode the story being presented, as well as begin to hypothesise cultural connections to their own lives. As Brecht explains, ‘theatre should explore causes and effects and demonstrate through
the simultaneous presentation of alternatives the possibility for change’ (Wooster, 2007, p. 15). For this reason, the role of the actor is the vital difference between the literary text and the dramatic text, as the addition of the actor’s ‘reading’ of the dramatic text is also personally created based upon their meaning construction (Figure 4.12).

Figure 4.12: The reading of the dramatic mediator’s text, leads to the dramatic transmission.

The informed actor is the receiver of the amended literary text, and through the combined influences of their cultural knowledge and understanding of the text, the informed actor devises their own interpretations of the dramatic transmission of the text. As Williams (1971) states, ‘the drama he [Brecht] recommends presents a view of the world, in which the spectator confronts something and is made to study what he sees’ (p. 278). While an informed actor’s interpretation of the text might be influenced by their New Historicist research into the modern editor’s text, a significant impact on their interpretation will be created by their own cultural connection, thereby guiding the viewer’s meaning-making. As McConachie (2008) states:

Brecht was also interested in sparking the agency of spectators during a performance and this interest is echoed in recent research into how infants and children use their mirror systems to learn new skills when imitating adults. (p. 76)

Though the viewing of a performance, the audience can make observations of (or mirror) behaviour, synthesising cultural connections to their own world, and that of Shakespeare’s characters. Understanding the action located within the work of Shakespeare resonates for a viewer due to the
familiarity of themes and characters presented by the actors. The New Historicist insight into the ideological background of the dramatic mediator, coupled with the Cultural Materialist revision of the text through performance, creates a strong framework for providing the active viewer’s personalised interpretation of the presented scene. As Brannigan (1998) states:

The cultural materialist shares the new historicist method of describing the processes and forces of ideology hegemony, but also attempts to activate the dissidence and subversion which the cultural materialist believes lies dormant in any textual manifestation of ideology. (p. 28)

Brannigan’s ‘manifestation of ideology’ is perhaps most transparent in the Year Eleven component of the *Shakespeare for all ages and stages* (DCSF, 2008) document. Students are given the opportunity ‘to appreciate the moral and philosophical significance of Shakespeare’s plays and their relevance for a contemporary society’ (DCSF, 2008, p. 35). This approach encourages the modern viewer to investigate the basic ideological tenets of a play, questioning the very basic beliefs of both Shakespeare’s culture and their own. The ‘suggested teaching approaches’ encourage the viewer to focus on particular discussion questions and statements to debate, such as ‘the play shows us that humans are basically good’ (DCSF, 2008, p. 36). This moralist investigation is vital to allow for viewer comprehension as well as to create a personal connection, linking their observations with the world around them. This student-centred approach to observing the action within a performance returns to Leavis’s notions of ‘values’, guided by the actors.

Synthesising a moral position of social and cultural expectations is a vital aspect of education, and the informed actor is an important agent in the presentation of these values. As Howard suggests (cited in Brannigan, 1998), ‘literature is an agent in constructing a culture’s sense of reality’ (p. 3). Observing the moral aspects of Shakespeare’s work provides significant educational benefits for the modern viewer. What is most important about *Shakespeare for all ages and stages* (DCSF, 2008) is the connection to both the reader and the viewer, and both cultural theories: New Historicism and Cultural Materialism.

An informed actor provides a strong understanding of the text, as well as the means to develop diverse interpretations; however, a combination of the two theories enhances the text and enables a stronger means to motivate the viewer. New Historicism and Cultural Materialism provide an encompassing understanding of context and relevance, as Brannigan (1998) states, ‘both theories approach the relationship between text and context with an urgent attention to the political ramifications of literary interpretation’ (p. 3). With this in mind, a focus on engaging the modern viewer, for the purposes of this thesis, became twofold: engaging the active reader (informed actor) to engage the active viewer.
4.3.3 Improving Accessibility

The informed actor is the communicator of the text, presenting Shakespeare’s language through the action of the performance. Through action, the informed actor presents their character as familiar, and less ‘alien’, encouraging the viewer’s engagement with the dramatic transmission of Shakespeare’s language. By cultivating the viewer’s familiarity with Shakespeare’s text, greater accessibility is enabled. When a viewer makes a connection to the action, their engagement is developed, and a greater link to the performance can be encouraged.135

A detailed performative text improves accessibility for the inexperienced actor and, in turn, extends the viewer’s participation during the live performance. In this sense, the inexperienced actor is presented with a hybrid between the literary text and the dramatic text, supported from (and constructed for) facets of both New Historicist and Cultural Materialist research. As presented in this research, the performative text is supportive, because it presents Shakespeare’s language for the purposes of performance, not merely to be spoken aloud.

If Shakespeare’s work is renegotiated for a modern viewer and setting, then the actor’s meaning construction becomes vital. Through a clear and detailed performative text, the inexperienced actor is provided with cues and suggestions for their social interactions with other characters. The performative text enables the inexperienced actor to focus on the emotional aspects of their character, highlighting the character’s empathy for the viewing audience. As McConachie (2008) states, ‘empathy is a proactive search engine this is always ready to engage intention onstage and mirror meaning’ (p. 72). For the inexperienced actor, understanding the rationale behind the action creates a meaningful performance, mirroring real life, thus enabling the development of the viewer’s participation. Palfrey and Fernie (cited in Erne, 2008) suggest:

We want to open up the sorts of thinking – and thinkers – that might help us get at what Shakespeare is doing or why Shakespeare matters. (p. xi)

The informed actor, in the practice-led component of this research, was considered to be an ‘actor/teacher’ (Wooster, 2007, p. 72) engaging in student-centred learning. The informed actor engages with the viewer as a means to motivate their participation. As McConachie (2008) suggests, ‘rather than stepping into an actor/character’s shoes, sympathy involves the spectator in projecting her or his own beliefs and feelings onto the stage figure’ (p. 99). The informed actor, in this thesis, is created when the inexperienced actor constructs meaning from the textual reading of the performative text; in this instance, meaning-making is derived through the textual decoding of the reader.
The performative text supports and encourages the contextualisation of the language presented, enabling the reader (inexperienced actor) viewer to understand not only the familiar language being presented but also develop an interest in the decoding of the unknown language. As Wooster (2007) points out, ‘the audience should be challenged to participate rather than absorb’ (p. 69). With the presentation and focus upon familiar language and the observation of values, a modern viewer can produce a deeper engagement with a live performance. As Rokison (2013) suggests:

Although the productions which do use the Shakespeare text are often forced to reduce it to less than half, expunging characters, and sometimes plot lines, they surely provide a far more welcome, and valuable introduction to Shakespeare than a narrative storybook, giving children a chance to hear Shakespeare’s language, spoken by experienced actors who are able to make it come to life in a way that it rarely does when read out in class. (p. 121)

Through schools, the active viewer is encouraged in the classroom to engage further. For instance, according to Cox (1989) ‘pupils exposed to this type of participatory, exploratory approach to literature can acquire a firm foundation to proceed to more formal literary responses should they subsequently choose to do so’ (p. 97). However, this engagement is normally teacher-centred learning, or as Coles (2013) suggests:

Even in classrooms where teachers attempt to construct Shakespeare pedagogically as ‘active’, the process of reading may remain a passive one, where textual meanings are ultimately almost entirely mediated by teachers, mindful of ensuring all students are afforded ‘access’ to the text. (p. 50)

A student-centred, performative text approach encouraging a development of observation skills and interpreting performance enables the modern viewer’s greater opportunity to synthesise an understanding of Shakespeare’s characters and concepts. The addition of an educational performance text adapted for the viewer develops and augments the educational possibilities for the active participant. By becoming an active viewer, the observational benefits of theatre increase the learning opportunities. As Palfrey and Fernie (cited in Erne, 2008) maintain:

We want to communicate intellectual activity at its most alive: when it is still exciting to the doing it; when it is questing and open, just like Shakespeare is. Literary criticism – that is, really thinking about words in action, plays as action – can start making a much more creative and vigorous contribution to contemporary intellectual life. (p. xi)

The role of the dramatic mediator is vital in the process of the research for this thesis. The development of the active reader (the informed actor) encourages the active viewer to interpret the
presented production. This means that the viewer can be independent of the text, not relying on becoming a reader in order to decode the dramatic text. As Rokison (2013) points out:

The strength of these productions is that, with an audience of young children specifically in mind, they prioritize clarity, brevity and active involvement, all elements which, as have been seen, have the potential to involve and enthral young audiences. (p. 121)

The introduction of Shakespeare’s language, through the performative text, offers the opportunity to educate the viewer, pedagogically exploring the use of language as well as the complexities of social interactions. By creating the active viewer, the student is encouraged personally to decode Shakespeare's language, meaning, and intent, without the aid of external supports. In the development of the performative text, cultural and educational theory is put into practice; however, from the presentation of the performative text, practice becomes embedded in the communication of Shakespeare’s language, and the active viewer is enabled.
Chapter Five – Adapting Shakespeare:

Evaluating the Construction of Meaning

Suit the action to the word,
the word to the action, with this special observance,
that you o’erstep not the modesty of nature

(Hamlet, 3.2 18-20 849)

This chapter outlines the practice-led approach developed by the researcher through the adaptation of a number of Shakespeare’s plays, and the examination of the connections between, as well as perceptions of, the viewer’s possible interpretations and edification of live performance. In the first instance, it outlines the potential modifications to be made to Shakespeare’s language with connections established to the emotional journey of each character, as well as the actor’s relationship with the audience. Secondly, it outlines the possibilities for the editorial approach to a text in order to explicitly highlight embedded themes and to modernise, judiciously, Shakespearean speech for contemporary viewers. Finally, this chapter discusses a framework for revising Shakespeare’s plays, with a focus on audience staging and the cultural connections (reflecting the Cultural Materialist elements) that engage a viewer’s meaning construction. The overall purpose of this chapter is to draw conclusions from the practice-led research; namely, to access the outcomes for meaning-making of the mediation of Shakespeare’s work for the twenty-first-century viewer, with a specific focus on maintaining the authenticity and integrity of his plays.

To improve a viewer’s critical engagement, alterations to a text for educative purposes are developed. By changing the editorial approach of the text specifically for edification, the inexperienced actor becomes an informed actor, and the audience’s meaning-making is engaged; enabling either the passive or active viewer of a performance. The focus in the documented practice that follows becomes the development of an approach to adaptations, which successfully realigns the active viewer of a performance with their construction of meaning. This thesis uses performance – or more specifically, the presentation of the performative text – as an educative device to engage meaning-making.

Through this practice-led research, the researcher adapted and staged a number of Shakespearean plays for audiences as a means to develop and improve a viewer’s meaning construction. A theatre company was created at this time to generate and maintain a strategy for producing engaging and accessible productions focused upon adapting Shakespeare’s plays for contemporary audiences, while maintaining the integrity and essence of the original text. Through
this process, as stated in the methodology, the performance-led research shaped the approach for each production, as well as subsequent plays. When developing the performative text (the script for actors inexperienced in Shakespeare’s plays) the researcher sought, through various changes, to translate, compare and contextualise Shakespeare’s original text. These changes to the original plays offer the inexperienced actor a fully detailed textual resource; pedagogically providing interpolated suggestions for creating meaning, developing character, staging interactions, and presenting dialogue. This approach to modifying the literary text allowed for the informed, educated actor, who in turn, enabled the active viewer by improving the presentation of meaning, developing observable consequences, and presenting familiar situations viewed through a performance.

This chapter focuses significantly upon four adaptations of Shakespeare’s plays developed for the twenty-first-century viewer. *Much Adoe about Shakespeare* [2011] was a play created for middle/upper primary school students. As previously stated, the adaptation paired characters with similar narrative journeys while also focusing on changes to the play that modified language for the younger viewer. *Twelfth Night: The Musical* [2012] was a production developed for upper primary / lower high school students. This adaptation contemposised the language, recasting the play’s focus upon, as well as surfacing design elements of, significant embedded themes. *The Tempest* [2012], as a play for high-school students, focused on a single theme, in addition to an uncomplicated staging approach. *The Tempest* [2013] piece was a reworked version of *The Tempest* [2012], which was repositioned to tour schools in Melbourne (Victoria, Australia). This adaptation expanded the focus of multiple themes, as well as the repositioning of inexperienced actors in relation to the transforming performance space. The shift from the reader to the viewer enabled the improvement of contextualisation and re-evaluation of meaning, as well as the development of active engagement.

As mentioned in Chapter Four, the history of scholarly investigation of, and intervention into, Shakespeare’s plays has ultimately centred upon the literary text as the means of locating and constructing meaning; enabling the active reader. Performance, on the other hand, offers an approach that enables both an understanding of meaning, as well as an examination of the possibilities for interpretation; yet this process is not always active in the sense intended here. Friedlander (1987), for example, deals with teaching Shakespeare as theatre rather than as literature. He acknowledges that texts alone, or even occasional theatrical experiences, simply do not allow students to understand Shakespeare’s contributions or to develop any ‘feel’ for the performance aspects of theatre (p. 143). Encouraging the active viewer enables a greater connection to the audience’s interest and cultural background. When discussing the *Beauties of Shakespeare*, Twig (cited in White, Edelman & Wortham, 1998) states:
The aim of one of the anthologies could be constructed as trying to bridge the gap (if indeed there is one to need bridging) between reading and encouraging that same reader’s interest in Shakespeare as drama to be acted. (p. 31)

Maintaining, or developing, a reader’s interest in performance is an important step to creating an active viewer. Performance offers a distinctive and beneficial approach for the study of Shakespeare, as adaptations offer unique educative insights into the complex possibilities of language and the evaluation of moral values within the text. In addition, the visual aspects of theatre become a significant device for enhancing the viewer’s understanding, allowing them to evaluate what an original text is communicating. Tweg (cited in White, Edelman & Wortham, 1998) further suggests:

Reading aloud, or even imaginative silent reading through the dynamics of a scene, might encourage sensitivity to poetic language as the conveyor of dramatic meaning, linking the printed word with the active dramatic substance of performance. (p. 43)

Active engagement with the educative performance creates a stronger impact for the viewer, as well as deeper, long-term learning. The deeper critical engagement of the viewer enables stronger pedagogical and communicative connections, as well as developing energetic reflection of the work of Shakespeare. As a result, the viewer’s evaluation of the text is reliant on their initial comprehension of the dialogue presented.

5.1 Textual Meaning-Making

The format of Shakespeare’s literary and dramatic texts connotes that he was presenting dialogue; plays that signify conversations and interactions between characters. While Shakespeare’s inclusion of stage directions and sets is sparse, this, in turn, offers the means for multiple interpretations between scholars, directors, and actors when approaching the performance of his work. As Friedlander (1987) states, ‘Shakespeare wrote plays, there are virtually limitless ways of performing them, and some ways are better than others in capturing the “spirit” of the text and in affecting the audience’ (p. 144). Variations to Shakespeare’s plays have offered alterations in setting and character, even the changing of fundamental themes within the play’s structure. However, for this research, all alterations were guides to improving a viewer’s construction of meaning.
5.1.1 Accessible Language: Meaning-making for the Viewer, from the Actor

When developing the performative text of *Much Adoe about Shakespeare* [2011], the modifications to Shakespeare’s language (as mentioned in Chapter Four) guided the viewer’s meaning-making, therefore enabling the viewer to decode the spoken word and evaluate the text. For this adaptation, the practice-led researcher took on the significant roles of dramatic mediator, dramaturg, and director of the performative text; with secondary production roles centred on set and staging design, costuming, sound and lighting. As this was a production aimed at upper-primary students (years 4–7), replacing and modernising the speech was the editorial focus of the dramatic mediator, who then facilitated the viewer’s comprehension of the constructed themes and cultural connections. The theme of lying and trickery that occurs in the original text and, in turn, the consequences of such behaviours was the focus (in this adaptation); linking the viewer’s interpretation of these actions with their surrounding cultural values.

To guide the viewer’s interpretation, the reader (inexperienced actor) must first construct their own understanding and evaluation of the performative text. For this reason, the performative text guided the inexperienced actor’s comprehension by constructing Shakespeare’s language into familiar patterns of speech and punctuation.

*Meaning-making for the viewer*

As a viewer’s comprehension is derived from the decoding of the familiar, the written textual source (the performative text) must reflect identifiable, recognisable speech. In Shakespeare’s *Much Ado about Nothing*, the plot is driven by manipulation and deception, and, as a result, this became a significant focus when adapting speech in the performative text. Shakespeare frequently places characters in situations where they are either deceiving another person or being misled. In 2.3, Don Pedro, Claudio and Leonato falsely describe the affection that Beatrice has for Benedick. Benedick is positioned by the three characters to overhear the constructed story. In the short passage below (cited in Wilson, 1984), the term *counterfeit* in this conversation is indicative of the trickery.

*DON PEDRO* May be she doth but counterfeit.
*CLAUDIO* Faith, like enough
*LEONATO* Oh God? Counterfeit? There was never counterfeit of passion came so near the life of passion as she discovers it. (2.3 106-10 132)
In this instance, Don Pedro uses the verb *counterfeit* as a means to describe the act of ‘playacting’, whereas Leonato uses the noun *counterfeit* to define the ideal or a representation of Beatrice’s persona. The dramatic mediator replaced these two terms as a means to quickly communicate the intended interaction of this conversation and to assist the viewer’s meaning construction. However, to portray a smoother reaction to Don Pedro’s assertion that Beatrice was pretending, three changes occurred in the adaptation. Claudio’s line ‘Faith, like enough’ (2.3 107 132), and Leonato’s initial line ‘Oh God? Counterfeit?’ (2.3 108 132) were removed. Don Pedro’s *counterfeit* was replaced with the verb *pretend*, and Leonato’s second use of the term *counterfeit* was replaced with the noun *imitation*, as a term to mean reproduction or forgery. Finally, Leonato’s *discovers* was adjusted to *reveals*, as a way to describe the ‘reality of the passion she [Beatrice] displays’ (Mares, 2003, p. 97), as indicated in the following exchange:

**DON PEDRO**  
(Seeming sceptical) May be she doth but ... (pause) pretend.  
**LEONATO**  
(Seeming even more shocked) There was never imitation of passion came so near the life of passion as she reveals it. (Appendix 8.I, p. 205)

Although *counterfeit* is a term in twenty-first-century circulation, the repetition in this instance could be difficult for the viewer to decode. The revision of dialogue allowed greater opportunity for the viewer’s comprehension because the focus is on more familiar terms.

As the complexities of language present challenges for successful engagement of the viewer, the physical and performative aspects of the text were explored. Stress on the observable aspects in the process of adaptation is necessary to understand the construction of character and to guide the meaning-making for the viewer. For example, when the viewer is introduced to Don John and Conrad (1.2), the dramatic mediator focuses on the construction of meaning through the editing of speech and the provision of visual cues to each character’s true intentions. Because Don John feels disrespected by his brother Don Pedro, Conrad suggests, in the following exchange (cited in Wilson, 1984) that he should take control, stating:

**CONRAD**  
You have of late stood out against your brother, and he hath ta’en you newly into his grace, where it is impossible you should take true root but by the fair weather that you make yourself. It is needful that you frame the season for your own harvest.  
**DON JOHN**  
I had rather be a canker in a hedge, than a rose in his grace. (1.2 20-26 128)
In this piece of dialogue, Conrad is trying to convince Don John to stand up to his brother. In this instance, the dramatic mediator restructured the use of terminology and the length of the speech in order for the viewer to be able to interpret Conrad’s point of view more clearly. Conrad’s word grace was replaced by favour (reflective of what Mowat & Werstine (1995) note) to suggest that Don John is increasing in approval by his brother (p. 28). To suggest that Conrad was manipulating Don John in this scene, the verb frame (as in to plan) was replaced with create. Finally, because the term canker has multiple suggestions in various texts, from ‘a prickly wild rose’ (Mowat & Werstine, 1995, p. 28), to a ‘disease of malformation’ (Mares, 2003, p. 77), it was replaced with the word weed. The term weed, for this performative text, was a simpler and more easily identifiable replacement for viewers, as indicated in the updated exchange:

**CONRAD** (Controlled) You have of late stood out against your brother, the magpie, and he hath taken you newly into his favour. It is needful that you ... *(finding the words as she picks up a flower, trying to appear to be sly)* create the season for your own harvest.

**DON JOHN** (Stern) I had rather be a (strangles the flower with his hand) weed in a hedge than a rose in his grace *(Laugh)*. (Appendix 8.I, p. 189)

Don John’s reply to Conrad provided both a verbal and visual cue for the audience, allowing the viewer to construct meaning through familiar language by evaluating their observations. By making the language more accessible for the audience to decode, as well as providing additional visual cues, the viewer is guided to make interpretations of characters; in Don John’s case, identifying him as an antagonist. While these replacements to the text change Shakespeare’s language, the observable action provides an insight into the original intended meaning, as the viewer’s evaluation of the scene identifies the manipulation of Conrad, and the disdain from Don John. As Erne (2008) writes:

> The real question is what loss of meaning on the one hand and simultaneous production of meaning on the other hand is most desirable, and of course the answer will differ depending on the editor’s evaluation of the textual evidence and the editor’s intended reader or users. *(p. 8)*

By adapting the language to make the performative text familiar, the dramatic mediator encourages the active viewer by positioning them to evaluate a character based on the presented dialogue and movement. However, as previously mentioned, archaic terms or Elizabethan slang may be confusing for a viewer, and require some form of decoding (because physical movement will not be suitable to assist interpretation). Decoding, while normally implicit, can also be explicitly presented in order to support language difficult to replace.
Dogberry, in *Much Ado about Nothing*, is a character who speaks in malapropisms, making any replacement of terminology detrimental to the comedic value of the scene. Dogberry chooses words that are inappropriate to his meaning; often opposite or contrary to the point he is trying to create. This naturally creates the comedy of the scene, yet can also create confusion for audience members who do not understand that the terminology Dogberry is using is incorrect. In the extract below (cited in Wilson, 1984), Dogberry is trying to appear intelligent, while also obtaining Leonato’s attention.

**DOGBERRY**

One word, sir – our watch, sir, have indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.

**LEONATO**

Take their examination yourself, and bring it me, I am now in great haste, as it may appear unto you.

**DOGBERRY**

It shall be suffigance.

**LEONATO**

Drink some wine ere you go: fare you well. (3.5 45-53 138)

In adapting the language in this scene, a focus on explicitly correcting Dogberry’s mistakes was taken by the dramatic mediator. The invented character of Inkhorn, derived from inkhorn terms, was a tree that remains on stage the entire play and verbally corrects Dogberry’s malapropisms. This is achieved through quick interjections from Inkhorn after hearing Dogberry’s incorrect use of the terminology, and Dogberry’s repetition of the correction of his speech.

**DOGBERRY**

(Friendly, as he paces around to Leonato’s right-hand side, and Verges follows) One word, sir. Our watch, sir, have indeed comprehended –

**INKHORN**

(Correcting) – Apprehended? –

**DOGBERRY**

(Proudly) Apprehended two aspicious –

**INKHORN**

(Correcting) – Suspicious –

**DOGBERRY**

(Gleeful) Apprehended two suspicious persons, and we would have them this morning examined before your worship. (Dogberry presents a very extraordinary, and embarrassing, bow)

**LEONATO**

(Annoyed, yet gracious) Take their examination yourself and bring it me. I am now in great haste, as it may appear unto you.

**DOGBERRY**

(Proudly) It shall be suffigance –

**INKHORN**

(Correcting) – Sufficient –

**LEONATO**

(Impatient, but polite) Fare you well. (Appendix 8.I, pp. 233-35)

In this amendment Inkhorn acts to correct the language, thereby decoding what Dogberry is ‘attempting’ to say. Meaning is presented for the viewers, assisting in their comprehension of the scene, and enabling them to evaluate the comedic intent displayed through the incompetence of
Dogberry, and the intelligence of Inkhorn. The corrections are quick and repetitive, which keep up the pace of the scene as well as enhancing the comedy. The performative text focuses upon the quick breaks between Dogberry and Inkhorn’s lines; the dashes indicate quick interjections, where a line is almost spoken over the previous character’s dialogue. In this instance, the inexperienced actor’s interpretation of the performative text is crucial to the success of their character development and construction of textual meaning.

*Textual meaning-making for the actor*

The process of creating the performative text required a focus on the inexperienced actor’s development and presentation of character. The understanding of a character’s emotional state comes from the inexperienced actor’s original interaction with the written textual source (the performative text). Through this text, the actor shapes an understanding of how to present their character’s voice and personality. As Freidlander (1987) states:

> Actors create an inner life for their characters by imagining the characters’ basic assumptions, their goals and intentions, their feelings about the situation they are in and the people they are with. These decisions about the characters’ inner life form the subtext of the interpretation, the level of feeling and motive operating beneath the text. (p. 137)

The actor’s construction of their character’s ‘inner life’ is based on their understanding and interpretation of the written word; as the text holds the clues to discovering that character’s voice. As the written textual source is the most significant means to the actor’s meaning-making, the performative text must provide interpolated suggestions to guide the inexperienced actor. As a result, the performative text implicitly constructed an approach to present each character’s style (or ‘voice’) by modifying punctuation and suggesting the pace of their dialogue. During this process, a comparison of multiple modern editors’ texts was the first step to identifying punctuation changes required for the reader (inexperienced actor). As Erne (2008) states, with regards to the editorial process of scholars:

> Editors modernize the spelling and the punctuation, emend mistakes or doubtful readings, regularize speech headings, rearrange prose as verse or verse as prose, indent the beginnings of speeches, choose a certain spatial arrangement for specific passages, and insert act and scene breaks. By doing this, they produce meaning and shape the readers’ response. (p. 10)
When adapting Shakespeare’s work, meaning is developed through the actor’s interpretation of the written word. The inclusion of different punctuation, pauses, and inflections enhances the understanding for the inexperienced actor. An actor’s comprehension and interpretation of the performative text is vital because inevitably they are presenting it as the spoken word. To achieve the actor’s meaning-construction, the dramatic mediator guides the inexperienced actor, suggesting an idea (in the written textual source) for presenting their dialogue. As a result, a rephrasing approach is a fundamental step in adaptation and developing the style. As Erne (2008) stated:

By means of these acts of critical judgment, editors decide, on the micro level, what specific textual object they edit and, on the micro level, how exactly the textual object is constituted and presented. (p. 4)

While Erne, in this passage, is still referencing scholarly intervention, it must be noted that any adaptation will inevitably be derived from collaboration between Shakespeare’s literary text and that of modern scholars. As Erne (2008) also points out, ‘what we read in modern editions is a text written by Shakespeare as spelt by his modern editors’ (p. 14). The multiplicity of various scholarly opinions will also result in a significant variation from an initial performance text. As Worthen (cited in Erne, 2008) states, ‘Each Hamlet on the stage uses Shakespeare’s words, and much else, to fashion a new and distinctive performance’ (p. 8). For the adaptation of Much Ado about Nothing, seven texts were studied by the researcher in order to communicate a character’s ‘voice’. When it came to making the language familiar, the dramatic mediator considered the punctuation in the performative text to be important to enable the successful translation of meaning for the inexperienced actor. When the performative text presents modern punctuation, the inexperienced actor is given a text that is familiar and decodable.

When examining the short response to the messenger’s line ‘I see, lady, the gentleman is not in your books’ (1.1 74-5 125), multiple choices are available to modern editors. Beatrice replies, ‘No, an he were, I would burn my study’ (1.1 76 125). In the Cambridge edition, a comma after No is suggested, as this is reflective of the First Quarto edition (Allen & Muir, 1981), and is consistent in the Cambridge edition (Mares 2003, Berry & Clamp 2005). The comma connotes a separation of clauses, indicating a forthcoming conjunction. However, in response to the messenger, O’Connor (1995) suggests Beatrice’s line uses a colon, ‘No: an he were, I would burn my study’ (p. 23). O’Connor’s use of the colon suggests an utterance from Beatrice, followed by an explanation or description of that original thought. A similar approach is taken by Foakes’ (2005) as a semicolon is suggested, with ‘No; an he were, I would burn my study’ (p. 7). The use of the semicolon indicates
the start of an independent thought, which allows the two clauses, ‘No’ and ‘an he were’, the means to balance out both opposing concepts. Mowat and Werstine (1995) suggest a pause after the No, ‘No. An he were, I would burn my study’ (p.11). This full stop, in Holland (1999) and Stevenson (1964), is decisive in Beatrice’s reaction to the Messenger’s statement, namely that of shock. The dramatic mediator adapted both lines in the performative text to make the style of the character’s ‘voice’ more explicit for the inexperienced actors.

INKHORN\textsuperscript{138} \textit{(Dry)} I see, lady, the bird is \textit{not} in your \textit{good} books.
BEATRICE \textit{(Shocked)} No! And if he \textit{were}, I would burn my library. (Appendix 8.I, p. 183)

The addition of the word \textit{good} is reflective of the phrase ‘to be in someone’s \textit{good} books’, therefore supporting the viewer (and actors) to deduct what \textit{book} exactly was being indicated. In response, Beatrice’s reply is a shocked ‘No!’ Here, an exclamation mark was chosen to allow the actor to express their character’s disbelief explicitly, as well as allow the audience to decode Beatrice’s astonishment. The words ‘And if’ were added to make Beatrice’s response clearer, as with changing the term \textit{study} to the word \textit{library}.

By comparing possible punctuation choices, the dramatic mediator guides the inexperienced actor to highlight the comedy in the dialogue, as well as their emotional connection to the spoken word. As a result of the modernised punctuation, the actor’s understanding of the line improves; in turn, enabling the viewer’s evaluation of the character’s interaction. For Benedick, after he has been tricked by Leonato, Don Pedro and Claudio (2.3), an emotive use of punctuation provides insight into Benedick’s emotional state. In the Cambridge editions (Mares 2003, Berry & Clamp 2005), and in line with the First Quarto\textsuperscript{139} (Allen & Muir, 1981), a strategic use of punctuation is employed to illustrate Benedick’s lack of control.

\textbf{BENEDICK} This can be no trick, the conference was sadly borne, they have the truth of this from Hero, they seem to pity the lady: it seems her affections have their full bent: love me? Why, it must be requited: I hear how I am censured, they say I will bear myself proudly, if I perceive the love come from her: they say too, that she would die than give any sign of affection: I did never think to marry, I must not seem proud, happy are they that hear their detractions, and can put them to mending: they say the lady is fair, ‘tis a truth, I can bear them witness: and virtuous, ‘tis so, I cannot reprove it: and wise, but for loving me: by my troth it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her: I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long against marriage: but doth not the appetite alter? (Mares 2003, pp. 100-101)
This long passage only has two definitive ends in punctuation – ‘love me?’, and ‘but doth not the appetite alter?’ This minimal use of punctuation indicates Benedick’s speech pattern as a stream of consciousness; signifying his style of performance as a character who is second-guessing his initial thought processes through the discussion of multiple clauses. Both commas and colons break these clauses.

The focus of Benedick’s speech surrounds the phrase ‘love me? Why, it must be requited’ (2.3.221-2 133). The Penguin Shakespeare (Foakes, 2005), Signet Classic (Stevenson, 1964), Pelican Shakespeare (Holland, 1999) and Longman edition (O’Connor, 2004) all position his response the same way, breaking the phrase into two separate sentences. For Foakes (2005), the approach to Benedick’s speech is centred on two definitive punctuation marks placed in the middle of the passage. ‘Love me?’ is followed by a question mark, and ‘Why, it must be requited.’ (p. 37), is followed by a full stop. The clauses are separated, allowing an extension of the character’s thoughts.

For Mowat and Werstine (1995), a similar arrangement is constructed, ‘Love me? Why, it must be requited!’ (p. 77). The exclamation mark at the end changes the line; it answers the question, ‘Love me?’ with a definitive and strong, ‘it must be requited!’ This change illustrates Benedick’s development of character: from closed-off to an open individual. In adapting this pivotal speech for Benedick in the performative text, the dramatic mediator developed an approach from all three variations.

**BENEDICK** *(Moving forward, shocked, yet also strutting around the stage; just right of centre)* This can be no trick: they have the truth of this from Hero: *(miming a bow and arrow)* Love me? Why, *(Falling in love)* it must be requited! *(Appendix 8.1, p. 209)*

To guide the actor in this adaptation, the intent was to build to the definitive ‘love me?’ as quickly as possible. As a result, two clauses were chosen to indicate Benedick’s internal monologue, and an exclamation mark was chosen to end the second sentence with a defiant interjection. The ultimate process of adaptation, in the case of the research conducted for this thesis, was to increase the accessibility of Shakespeare’s language by indicating the style of presentation. However, as Taylor (cited in Erne, 2008) suggests, ‘every time an editor emends a text he is, to an extent, reconstructing its author in his own image’ (p. 20). The process will inevitably become subjective, yet modification must seek to maintain the integrity of the original and audible sounds familiar in Shakespearean speech. Erne (2008) states:
From the modernization of spelling and punctuation to the conclusion and arrangement of the material in complete works, editors of Shakespeare decisively shape his plays, suggesting one meaning, or reading, rather than another, collectively enriching the modern readers’ understanding and response to Shakespeare’s texts. (p. 58)

The performative text requires a focused point-of-view, namely a prejudiced purpose for the concluded artefact or intention of the speech. As Kastan (cited in Erne, 2008) suggests, it involves an understanding of ‘the impossibility of editing and yet the inescapability of it’ (p. 8). For Shakespeare’s language to be accessible, it must evoke familiarity, encouraging a connection to the contemporary audience and enabling the viewer’s evaluation of the performance.

5.1.2 Modifying Perspective: Meaning-making for the Director

In developing Much Adoe about Shakespeare [2011], the stage design was a vital component for the actors to interact with each other, and in turn, engage the viewer’s interpretation of the performative text. In this process, the dramatic mediator constructed blocking cues to assist the novice director; namely as a means to provide an initial concept of character interaction. For this adaptation, the stage was reflective of the two different characteristics important to the adaptation: honesty and deception. Characters who maintained honesty and were respectful in their approach to others stayed to the lighter side of the stage (stage right). Characters who were deceptive or dishonest to others maintained positions on the darker side of the stage (stage left). In 1.2 (Figure 5.1), Don John ‘T (DJ)’ enters upstage left and moves directly into the darkest corner of the stage (downstage left).
* Act 1, Scene 2

R (C) awakes as
T (DJ) enters DSL
A (B) moves DSL moving
R (C) slightly US on
“What news...”

Figure 5.1: Blocking in Much Adoe about Shakespeare, Act 1, Scene 2.

In this position (on the right-hand side from the audience’s point-of-view), Borachio ‘A (B)’ and Conrad ‘R (C)’ are drawn towards Don John on ‘What news, Borachio? (1.3 39 128). This is an explicitly acknowledged position of deception for the informed actors, as they are aware of the rationale behind this stage position and its visual purpose. By placing the actors in an obscured position on the stage, the audience is enabled to interpret the metaphorical ‘darkness’ of characters.

W (C) moves DSL
on “... with him about it”
T (DJ) and A (B)
move closer to
W (C) on “Are you not...”

Figure 5.2: Blocking in Much Adoe about Shakespeare, Act 1, Scene 3.
In 2.1 (Figure 5.2), when Claudio ‘W (C)’ believes Don Pedro has wooed Hero for himself, use of the darker stage space is vital to indicate his change of character. In this example, the actor playing Claudio moves down stage left into the darker corner of the stage. This is a representation of his mood as well as his physical and social position. Don John, Borachio and Conrad immediately corner Claudio with a false enquiry: ‘Are you not Signior Benedick?’ (2.1 151 129). Don John blocks him in this way and falsely confirms Claudio’s thoughts that Don Pedro is deceitful; ‘He [Don Pedro] is enamoured on Hero’ (2.1 162 129). In this instance, the positioning is also quite important: with Don John closer to the darker area and Conrad furthest away. For the inexperienced actor’s character development, this position indicates Conrad’s trepidation with the trickery of the situation. As a result, the informed actor’s movement upon the stage provides observable actions (and consequences) for the viewer to interpret and evaluate.

For the purpose of this adaptation, the centre of the stage was a neutral space. Situated upstage centre was a tree that connoted the division between the honesty and deception spaces. Through the rehearsal process, actors focused on the shift between these two environments. The novice director is guided to enable the actors to understand that the slight movements into the stage left area signified that their character was only lightly delving into dishonesty. For instance, in 2.3 (Figure 5.3), Lenoato ‘S (L)’, Claudio ‘W (C)’ and Don Pedro ‘S (DP)’, position themselves in the stage left space.

![Figure 5.3: Blocking in Much Adoe about Shakespeare, Act 1, Scene 4.](image-url)
In the example above, Leonato, Claudio and Don Pedro are attempting to trick Benedick into falling in love with Beatrice. They enter on ‘See you where Benedick hath hid himself?’ (2.3 39-40 132), and finish just left of centre; positioning themselves just within the deceptive side of the stage. The order of each character is just as important; thus, Leonato’s indecisive participation in the deception is illustrated by his close positioning to the centre stage (neutral space). This explicit approach for novice director enabled actors to modify their reactions as a result of passing the neutral space, as with Claudio and Don Pedro in 3.2 (Figure 5.4).

![Diagram of blocking in Much Adoe about Shakespeare, Act 1, Scene 7.](image)

As the figure above shows, Don John entices Don Pedro and Claudio to move into the deceptive side of the stage. While Don Pedro and Claudio are not being dishonest, their change in position indicates Don John’s manipulation (cited in Wilson, 1984).

**DON JOHN** If your leisure served, I would speak with you.
**DON PEDRO** In private?
**DON JOHN** If it please you – yet Count Claudio may hear, for what I would speak of concerns him. (3.2 79-83 135)

While at first, Don Pedro and Claudio are wary of Don John’s story, they quickly become misled when he asks ‘Means your lordship to be married tomorrow?’ (3.2 85-6 135). This question influences Claudio and Don Pedro’s movement over the neutral space and signifies their change to the dishonest side; which is a position these characters will remain in for the majority of the play.
The novice director guides the interactions of actors within the honest environment are also symbolic of their character's journey through the adaptation. When Hero 'E (H)' faints (Figure 5.5), her physical placement on the stage communicates the change in the character’s personal journey.

When Beatrice exclaims ‘Why, how now cousin, wherefore sink you down?’ (4.1 107-9 139), Claudio and Don Pedro remain on the deceptive side of the stage. Neither character reacts to Hero fainting. While the two do not move, Benedick moves over to assist Hero. This transition from deceptive to honest is important for Benedick, as well as the viewer interpreting his actions. The viewer is guided to re-evaluate Benedick’s values, deconstructing their observations of his actions. For the viewer, Benedick’s movement also physically disconnects his alliance with Claudio and Don Pedro. This positions Benedick to ask ‘How doth the lady?’ (4.1 112 139), as an honest inquiry into Hero’s health. In 5.1, the redemption of character is also seen in Borachio and Conrad’s confession (Figure 5.6).
In this staging of the performative text, Borachio ‘A (B)’ and Conrad ‘R (C)’ are positioned on the honesty side. The staging enables both Don Pedro and Claudio the rational to move across the neutral space, and interrogate them on ‘How now, two of my brother’s men bound? Borachio, one?’ (5.1 218-9 144). By guiding the novice director, this restaging informs the actors; brings them closer to the resolution of their characters’ journey, namely to bring them back to the side of honesty. The differences between the two spaces provide the actors with the means to interpret their physical interactions with others, and facilitate the viewer’s analysis of the dramatic world.

The novice director guides the actor’s position and movement upon the stage, providing observable actions for the viewer to interpret. Their reactions to a situation provide insight into their character’s honesty or deceptive nature, enabling a viewer to identify the consequences of behaviour. McInerney and McInerney (2002) suggest a connection to vicarious reinforcement, as the viewer interprets and comprehends the situation by, ‘observing the consequence of others’ (p. 143). While observing, the viewer is reflecting upon their similar situations and identifying the characters’ social value in the scene, as well as evaluating the characters in the context of the dramatic world.

5.1.3 Emotional Reinforcement: Meaning-making for the Director and the Actor

The relationship between characters, and the way in which they interact (as stated previously) is important for the actor’s meaning-making. Through their observations of an informed actor, the viewer is able to construct the meaning of a character’s social values based on their own
cultural background and experiences. The observation of emotions and the character’s change in confidence are visual cues that enable a viewer to interpret and analyse character development. When approaching the performative text of this adaptation, the dramatic mediator developed a series of ‘confidence/emotional status’ graphs for each character’s progression through the play, providing each actor with explicit cues for a viewer to observe and evaluate. These graphs were developed for the novice director as a means to guide an actor’s direction (and interaction with others) through each scene. In this study, the practice-led researcher presented the graphs to the actors before each scene was rehearsed.

The constructed ‘confidence/emotional status’ graphs focused on identifying the differences in a character’s confidence with others in the scene, as well as indicating their own emotional state. A character that is a follower, for instance, generally features lower on the graph in comparison to their master; but in the following instance, when Don John enters with little confidence (1.2), the actor is positioned to demonstrate a lack of control physically, permitting Conrad to appear more confident.

![Figure 5.7: Confidence/Emotional Status, Much Adoe about Shakespeare, Act 1, Scene 2.](image)

Conrad is quickly positioned in this scene (Figure 5.7), and subsequent scenes, as being low in confidence: however, with Don John, Conrad commences in control. As Don John’s confidence
builds, Conrad’s confidence (and status in the scene) drops. When a confident Borachio enters, Don John loses confidence because he is initially unsure whether someone had been listening to his conversation, ‘Who comes here?’ (1.3 37-8 128). As Borachio’s importance builds, so does Don John’s confidence. Eventually, by the end of the scene, Don John regains control of the situation and his two followers, ‘this may prove food to my displeasure’ (1.3 62-3 128).

The dramatic mediator’s focus upon emotional states within the performance of Shakespeare’s plays is useful when delivering non-verbal communication to the viewer. Vicarious reinforcement (McInerney & McInerney, 2002, p. 143) derives not just from observations of performed interactions, but also from situations that can depict ‘real-life’ events; these reflections enable the viewer to gain new types of knowledge and skills through the interpretation of viewed actions. To expand this discussion, Westlund (1984), in Shakespeare’s Reparative Comedies, analyses observations through reparative psychological strategies.

The aim of the reparative approach is to enable the viewer to interpret and evaluate misunderstandings or interactions. The approach offers a way to transcend the conflict and study the means by which reconciliation can be experienced. For example, when the dramatic mediator is constructing the ‘confidence/emotional status’ at the beginning scene of Much Adoe about Shakespeare, Leonato is positioned high in the status of characters (Figure 5.8), with Beatrice being the second-most confident character. Leonato is the Governor of Messina, as well as being respectful and kind to others. When Beatrice appears rude to the messenger, Leonato responds ‘You must not, sir, mistake my niece’ (1.1 58 125). In this reply, Leonato respectfully apologises for Beatrice’s actions, while also making fun of her behaviour. Leonato’s high status is instantly affected by the entrance of Don Pedro (Figure 5.8), whose confidence deems a higher status and presence.
The novice director can use these graphs to engage the informed actor; providing them with a knowledge of the play’s hierarchy of characters. Hierarchies of character are demarcated – by the dramatic mediator – from the high status of Don Pedro (Prince of Aragon), and Leonato (the Governor of Messina), to the lower status attendants of Hero and Margaret. Don Pedro is respectful yet dominant in his entrance, ‘Good Signior Leonato’ (1.1 92 125); in fact, the entrance of all of the returning soldiers in this scene lowers the confidence levels of the existing residents of Messina. The juxtaposition between the town’s inhabitants and the combatants returning from war is useful for an actor’s preparation of character.

*Much Ado about Nothing* focuses on war; a plot which presents both as a real, physical war beyond the town lines, and as the ‘battle’ of the sexes. While the dramatic mediator’s development of the performative text focused very little on the returning soldiers speak of the actual war, the battle of the sexes is indicated in the dialogue exchanges (cited in Wilson, 1984).

**Benedick**

If Signor Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is.

**Beatrice**

I wonder that you will still be talking, Signor Benedick – nobody marks you. (1.1 109-13 125-6)

While Beatrice is quite confident at the beginning of the scene (Figure 5.8), the entrance of, and banter with, Benedick lowers her status. When presenting these characters in the performative text,
the inexperienced actors are guided to maintain high confidence levels, but allow Benedick (for this scene) a slightly higher level. Beatrice loses the ‘battle’ with Benedick through the presentation of his line, ‘But keep your way a God’s name – I have done’ (1.1.138-9 126). This form of misogyny, as Davis (cited in White, Edelman & Wortham, 1998) suggests, is:

> Often voiced by characters themselves, [and] presents it in terms of a gendered opposition. A series of dramaturgical, verbal and semiotic commonplaces (deriving originally from classical and patristic texts) sets up this dichotomy. (p. 81)

In parallel to Benedick and Beatrice, Hero and Claudio highlight a similar, tentative relationship. The lovers, Hero and Claudio, are eventually brought together as the result of the first scene of this play. Upon viewing each other, the confidence level of both characters drops (Figure 5.8), in their case manifested as nervousness and shyness in the performative text. While both characters are low in emotional status, Claudio is positioned higher, connoting greater control of this scene. This approach communicates each actor’s social status, as well as manipulating their sexual intent. As Davis (cited in White, Edelman & Wortham 1998) states:

> While using gendered and misogynist tropes to figure their relationship to women, male characters reinforce positions and pleasures of control. At the same time, these tropes conceal other kinds of social or sexual interactions. (p. 81)

In *Much Ado about Nothing*, the text focuses on the manipulative environment in Messina, Italy; as Westlund suggests, it is a world of great beauty, yet Shakespeare presents the viewer with very little beauty. The text does not present a clear ‘central controlling figure’ (Westlund 1984, p. 39), but rather with the negative traits of manipulation, confusion, and mistrust. As a result, the viewer is presented with a series of situations where there is constant manipulation of the control or ownership of ‘trust’. These observations, for the viewer, indicate the negative traits of these isolated characters; consistently looking for an individual to trust, yet constantly becoming vulnerable to the next trick. Westlund (1984) suggests:

> Pedro woos Hero for Claudio and thereby sets off a series of misunderstandings. Since everyone expects some sort of trickery, everyone’s perception of reality grows warped. Such patterns can make us feel like the characters; open to anxiety about being manipulated. (p. 39)

This observation of isolated characters is a vital starting point in presenting *Much Adoe about Shakespeare* [2011]. The positioning of isolated characters in an untrustworthy environment enables the viewer to be the observer of consequences and evaluate their presented action.
Paranoia is created in the dramatic world when characters are manipulating others, as characters are always expecting to be tricked. This paranoia creates a psychologically consistent setting of discomfort. By observing the isolation of characters, and their emotional states within this environment, the viewer is positioned to construct an emotional connection with the character and their situation. Westlund (1984) argues such isolation, stating, ‘characters are so isolated that they lose their basis of trust in actual and internalized relations to others’ (p. 44). This creates a psychological state that visually requires repair.

In the example illustrated in Figure 5.9 above, Don Pedro drops in confidence, where previously he was a character that normally maintained a high level of self-worth throughout the performative text. The change in the emotional state of Don Pedro, in this scene, is important for a viewer’s interpretation of the manipulation because both the influence he has on others, and the trickery performed upon him, is observable. Until this scene, Don Pedro has taken the lead in manipulating Benedick (2.3), and initiates the engagement of Claudio and Hero, ‘I have wooed in thy name / and fair Hero is won’ (2.1 292-3 130).

While Don Pedro is positioned as a confident character, Don John is presented as a character not to be trusted (and normally, unconfident). When Don John enters in 3.2 (Figure 5.9), his confidence level increases, especially when he states ‘the lady is disloyal’ (3.2 101 135). This statement drops Don Pedro and Claudio’s confidence, as well as lowers their emotional strength in

Figure 5.9: Confidence/Emotional Status, Much A doe about Shakespeare, Act 1, Scene 7.
the scene. In this instance, the viewer is positioned to interpret the change in confidence for each character as Don John gains control, and Don Pedro loses confidence. In this example (Figure 5.9) Claudio is constantly positioned beneath Don Pedro’s status. This is due to the social differences in their rank, and the fact that Don Pedro controls Claudio’s choices.

Claudio does not control any decisions made about his career or love life. Claudio is talked into trickery, yet is concurrently aware that he is most likely being tricked. As Westlund (1984) states, ‘Claudio’s behaviour becomes comprehensible in the context of a world in which almost everyone expects to be manipulated, and behaves accordingly’ (p. 41). However, the simplicity of this character appraisal invites repair: the need, or longing, for the character to locate another individual they can trust. For the informed actor in this adaptation, this trait is developed through the emotional construction of the character. As Westlund (1984) says:

If Claudio will “trust no agent,” why does he persist in such reliance throughout the play? He continually lets others do what he could be expected to do for himself, yet readily fears that they trick him. There is a passive-aggressive quality here, and it seems a defence against the longing to trust others – and, indeed, to fuse with them (as he longs to merge with an idealized Hero). (p. 45)

The idealisation of an object is important in this context; idealisation replaces love as the driving force of creating a relationship. As a result, the viewer is positioned to interpret Claudio’s emotions and evaluate the rationale behind his response. Within the dramatic world constructed by the informed actors, the viewer is able to react to the emotional range of the characters and their situations. Claudio’s yearning to be with his ideal partner is emotional, conveyed to the viewer through his instantaneous reactions to situations. This enables the viewer’s comprehension of Claudio’s reaction near the end of Scene 3.2 (cited in Wilson, 1984):

**CLAUDIO**

If I see anything to-night why I should not marry her to-morrow, in the congregation, where I should wed, there will I shame her. (3.2 120-2 136)

While this speech from Claudio represents his lowest emotional point in the scene (Figure 5.9), Don Pedro’s explicit manipulation of Claudio begins when he states ‘I will join with thee to disgrace her’ (3.2 124). The idealised Hero becomes the idealised enemy; thereby isolating Claudio further.

The manipulation of the ‘ideal’ is important for the dramatic mediator’s development of each character; and in this performative text, it provides the means to communicate their isolation. For instance, both Beatrice and Benedick are tricked into finding the ideal partner; an individual they
did not originally love. By positioning these two characters ‘emotional’ journey in the performative text, observations of their narratives occur. Benedick first presents the concept of the ideal, when he discusses the perfect women (in 2.3), stating ‘till all graces be in one woman, one woman shall not come in my grace’ (2.3 28-30 132); positioning Benedick as isolated and alone. Benedick’s views are later juxtaposed (in 5.3) when he laments ‘I can find out no rhyme to ‘lady’ but ‘baby,’ an innocent rhyme’ (5.3 36-7 145). Benedick is still reflective of his narcissistic views, but now, positioned to the audience as emotionally weaker, and in turn, somewhat redeemed.

The view of Benedick is not a new psychological insight, but rather the re-idealisation of the viewer interpretation and evaluation of the character on stage. Although largely a comical character, the initial scene (2.3) offers further insight into Benedick’s narcissistic world-view; namely, a further extension of his isolation. The trickery, in this instance, exposes his need or longing to be with someone, of which Benedick was unaware. In 5.3, both Benedick and Beatrice are emotionally weaker, and as a result, honest with each other.

In 5.10, Benedick and Beatrice both attempt to open up to each other. Throughout the play both characters are emotionally isolated from others; however, this penultimate scene produces closure to their ‘battle’ of the sexes and enables a relationship change. As a result, the ‘Confidence/Emotional Status’ (Figure 5.10) reflects a lack of manipulation and trickery. Neither Benedick nor Beatrice holds the power in this scene, enabling a resolution to their relationship, as well as an end to their emotional isolation.

The reparative effect ‘breaks up the cycle of anger and isolation by making Beatrice and Benedick feel guilt for being destructively defensive and selfishly isolated’ (Westlund, 1984, pp. 46-
7). The very negative aspects of trickery, eavesdropping and manipulation result in the realisation of personal growth. As Westlund (1984) puts it:

Although we know this is a trick, Benedick is not a victim of deceit but someone managed with kindly intent. He overhears a largely truthful assessment of himself, one which presents him with an opportunity easy to seize. Because of this deception, he need not fear being a victim of Beatrice, as he always imagines he might be if he let himself go. (p. 49)

Shakespeare creates a world without a consistent or significant antagonist, highlighting the need for an informed actor to emphasise the character’s emotional engagement and interactions with others. The placement of narcissistic traits in the text is prolific, yet these characters exist and function without negative effects toward their immediate community; to manipulate characters, or, as Muir (cited in Westlund, 1984) states, ‘find either judgment or salvation’ (p. 4).

Through the creation of a performative text, the novice director becomes informed of the social and emotional status of each character. Both the director and the actor are guided by the dramatic mediator to engage with the viewer, facilitating a connection with the emotional journey of their presented character. By developing this connection, the viewer is able to connect ‘real-life’ experiences with observed behavior, actively engaging with the performance.

In summarising the performative text of Much Adoe about Shakespeare [2011] and the practice-led research (to this point), a number of reflective changes were made in the subsequent adaptations. While both the blocking cues and the ‘confidence/emotional status’ graphs were useful in assisting the novice director, and in turn, the inexperienced actor, they were not easily embedded into the performative text itself. In succeeding performative texts, improvements to written cues were embedded in the text (discussed in 5.2.1, 5.2.2, and 5.3.3). However, further discussion of the ‘confidence/emotional status’ concept is not explored until the conclusion (see Chapter Six). In addition, the translation and modern punctuation of the text remained a feature of each adaptation. Through the deeper examination of modernising the text (discussed in 5.2) and the presentation of the text itself (discussed in 5.3.2), the function of the dramatic mediator was refined.

5.2 Modernising Shakespeare

The contribution of a dramatic mediator, as this thesis argues, provides a crucial step in enabling the development of an inexperienced actor’s emotional understanding and delivery of the performative text. The direction of an adapted script highlights the chosen themes and situations that require extra focus for the modern viewer. As a means to motivate the observations of the
viewer, the modernisation of Shakespeare’s work, led by the dramatic mediator, creates new possibilities for interpretations, engaging audiences and enhancing their analysis of the events and actions in the dramatic world.

5.2.1 Explicit Editorial Approach: Dramatic mediator as scene editor

When adapting *Twelfth Night*, a focus upon developing a condensed, concise script was vital for the dramatic mediator. For this adaptation, the practice-led researcher took on the primary function of dramatic mediator and co-director; secondary roles included costumer and set designer. Developed for lower high-school students, the dramatic mediator’s approach to the modernisation of Shakespeare’s play commenced with a blank page, and only sought to add to the script line-by-line (as opposed to deleting unwanted original dialogue). This method created a finalised performative text that only included desired dialogue and, more importantly, excluded discourse that was considered unimportant to the development of plot or character.

The dramatic mediator, in this instance, developed an abridged performative text for the inexperienced actor to create a stronger comprehension of their character, thereby permitting the viewer to develop a quicker evaluation of the characters and their dramatic world. The situations in Shakespeare’s comedies, like *Twelfth Night*, are driven by extensive repetition of plot conventions pertaining to a character’s backstory or their current situations. These conventions are identifiable in many of the comedies and are used to extend the humorous interactions between characters, and mark the situations they find themselves within.

When developing the performative text for *Twelfth Night: The Musical* [2012], editorial choices were based upon some of the key comic conventions, with a greater focus on the separation of the twins, Viola and Sebastian. These characters are separated after a shipwreck, with each believing their sibling has drowned. In the original passage *Twelfth Night* (cited in Wilson, 1984), the Captain who rescues Viola explains that Sebastian may have survived.

<table>
<thead>
<tr>
<th>VIOLA</th>
<th>Perchance he is not drown’d: what think you, sailors?</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAPTAIN</td>
<td>It is perchance that you yourself were saved.</td>
</tr>
<tr>
<td>VIOLA</td>
<td>O, my poor brother! and so perchance may he be.</td>
</tr>
<tr>
<td>CAPTAIN</td>
<td>True, madam: and, to comfort you with chance,</td>
</tr>
<tr>
<td></td>
<td>Assure yourself, after our ship did split,</td>
</tr>
<tr>
<td></td>
<td>When you and those poor number saved with you</td>
</tr>
<tr>
<td></td>
<td>Hung on our driving boat, I saw your brother,</td>
</tr>
<tr>
<td></td>
<td>Most provident in peril, bind himself,</td>
</tr>
<tr>
<td></td>
<td>Courage and hope both teaching him the practise,</td>
</tr>
<tr>
<td></td>
<td>To a strong mast that lived upon the sea;</td>
</tr>
<tr>
<td></td>
<td>Where, like Arion on the dolphin’s back,</td>
</tr>
</tbody>
</table>
I saw him hold acquaintance with the waves
So long as I could see.

VIOLA
For saying so, there's gold:
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?

CAPTAIN
Ay, madam, well; for I was bred and born
Not three hours' travel from this very place.

VIOLA
Who governs here?

CAPTAIN
A noble duke, in nature as in name. (1.2 5-24 297).

In this passage, the Captain offers hope to Viola, suggesting that Sebastian may have survived. He compares Sebastian’s swimming as being ‘like Arion on the dolphin’s back’ (1.2 15 297), signalling the Greek myth where Arion used a lyre ‘to charm a dolphin that carried him safely ashore’ (Elam, 2008, p. 166). Furthermore, additional investigation suggests ‘Arion was helped by his friend Periander, as Sebastian will be by Antonio’ (Elam, 2008, p.167). While a motif of Arion’s rescue creates a clear comparison for this situation, for the purpose of this adaptation, it was not required. The mention of Arion requires active research into this mythological story and, as previously mentioned, is not possible owing to the immediacy of a live performance. For a modern viewer not knowing the story of Arion, comprehension of Sebastian’s fate may be lost.

Besides giving Viola false hope, the mention of Sebastian’s possible survival is not imperative to the plot in the beginning moments of the play. Initially, in Act One of the original literary text, the focus is on Viola and her attempts to integrate herself into Illyria, which is the coastline Viola and the Captain have washed up on. As a result, the metaphor of separation is a significant convention to focus upon in the adaptation of the performative text.

For the dramatic mediator, modernising this passage then became focused on describing the plot as quickly and succinctly as possible. By placing both Orsino and Olivia on the stage during this scene, Viola and the Captain can make reference to them when responding to the question of ‘Who governs here?’ (1.2 23 297).

VIOLA (Vulnerably, moving closer to the Captain) Perchance he is not drown’d.

CAPTAIN (Sympathetic, yet straightforward) It is perchance that you yourself were saved.

VIOLA (Abandoning hope) O, my poor brother!

Orsino enters USR, and sits halfway down the ramp.

VIOLA (Slightly puzzled) Who governs here?

CAPTAIN (Slightly insecure) A noble duke. (Appendix 8.2, p. 270-1)
In this revision, the Captain’s lengthy description of Sebastian’s possible survival is removed, since Viola’s previous question, ‘What country, friend’s, is this?’ (1.2 23 1) is believed to be the most important question to answer. For the viewer, the answer to this question introduces significant characters in the play. By having Orsino physically enter the scene, Viola’s question of ‘Who governs here?’ (1.2 23 297) is directly connected to Orsino’s entrance, thus connecting the initial scenes. This visual connection contextualises the action for the viewer, thereby linking the characters, the plot and the dramatic world. For this reason, the first two scenes in this adaptation (Appendix 8.2, p. 270-2) were blended into one, with 1.2 opening the dramatic text.

For a viewer, the initial mention of the characters Orsino, Olivia and Sebastian, and ascertaining who they are physically, can be difficult to comprehend instantly. In 1.2, of the original literary text, Sebastian, Orsino and Olivia are mentioned, but not immediately seen. Sebastian is perceived to have drowned, Orsino is a bachelor in love with Olivia, and Olivia is mourning the death of her brother. These plot points are initially presented through the dialogue in this scene (1.2), yet in this modernisation, their physical presence is included in the performative text. Orsino enters the scene when Viola inquires after him, and Olivia’s entrance is similar:

Orsino enters USR, and sits halfway down the ramp. Orsino is dressed in a high ranking military costume, connoting importance and isolation.

<table>
<thead>
<tr>
<th>Character</th>
<th>Action</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIOLA</td>
<td>(Slightly puzzled)</td>
<td>Who governs here?</td>
</tr>
<tr>
<td>CAPTAIN</td>
<td>(Slightly insecure)</td>
<td>A noble duke</td>
</tr>
<tr>
<td>VIOLA</td>
<td>(Somewhat cranky)</td>
<td>What is his name?</td>
</tr>
<tr>
<td>CAPTAIN</td>
<td>(With honour)</td>
<td>Orsino.</td>
</tr>
<tr>
<td>VIOLA</td>
<td>(Reflective)</td>
<td>Orsino. I have heard my father name him. He was a bachelor then.</td>
</tr>
</tbody>
</table>

Olivia enters USL, and sits down in sorrow. Olivia is dressed in military garb, wearing tinted glasses to represent her mourning and her lack of connection to others. She is holding on to her brother’s jacket.

<table>
<thead>
<tr>
<th>Character</th>
<th>Action</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAPTAIN</td>
<td>(Mellow)</td>
<td>And so is now. He did seek the love of fair Olivia.</td>
</tr>
<tr>
<td>VIOLA</td>
<td>(Puzzled)</td>
<td>What’s she?</td>
</tr>
<tr>
<td>CAPTAIN</td>
<td>(Regretful)</td>
<td>The daughter of a count that died. He left her in the protection of his son, her brother, who shortly also died. They say, she hath sworn off the company and sight of men. (Appendix 8.2, p. 270-1)</td>
</tr>
</tbody>
</table>

An instant connection between plot and the character relationships is important to allow the viewer to analyse and interpret the dramatic world presented; and in turn, the dramatic mediator, of this performative text (written textual resource), guides the inexperienced actor. This introduction in the performative text connects the character and their backstory, but it also establishes the world that Viola intends to navigate. Placing Orsino and Olivia on stage for large portions of the production, stage right (Image 5.1) and stage left (Image 5.2) respectively, sets up their personal environment,
performance space, and their physical isolation from other characters. This physical isolation is also socially isolating as well, as depicted below (Image 5.1 and Image 5.2).

Image 5.1: Feste (Foreground) Orsino (Background, upon the rostrum)
Image 5.2: Malvolio (Foreground) Olivia (Background, upon the rostrum)

By placing Olivia in this opening scene, the viewer can see Orsino’s messenger (Valentine) attempt to deliver messages sent from Orsino. Besides establishing character relationship and plot, the dumb show (between Valentine and Olivia) physically illustrates the constant affection Orsino bestows upon Olivia. Upon Olivia’s rejection of these messages, Valentine returns to Orsino with the news that she will not accept his advances. In the original Twelfth Night text (cited in Wilson, 1984), the conversation between Valentine and Orsino is that of a prologue to Olivia’s backstory and character.

ORSINO
VALENTINE
How now! what news from her?
So please my lord, I might not be admitted;
But from her handmaid do return this answer:
The element itself, till seven years' heat,
Shall not behold her face at ample view;  
But, like a cloistress, she will veiled walk  
And water once a day her chamber round  
With eye-offending brine: all this to season  
A brother’s dead love, which she would keep fresh  
And lasting in her sad remembrance.  

ORSINO  
O, she that hath a heart of that fine frame  
To pay this debt of love but to a brother,  
How will she love, when the rich golden shaft  
Hath kill’d the flock of all affections else  
That live in her; when liver, brain and heart,  
These sovereign thrones, are all supplied, and fill’d  
Her sweet perfections with one self king!  
Away before me to sweet beds of flowers:  
Love-thoughts lie rich when canopied with bowers (1.1 23-40 297).  

In this passage, Valentine explicitly discusses Olivia’s plot points. His description of events presents Olivia’s refusal for Orsino’s affections, stating that she continues to mourn for her brother. By creating the dumb show, the viewer is already aware of the previous action between Valentine and Olivia. As her refusal has already been physically demonstrated to the viewer, and as the plot point of her brother has been mentioned by the Captain, further discussion of the point is not required in 1.1.

ORSINO  
(Despondent) How now! What news from her?  

VALENTINE  
(Timidly) So please my lord, I might not be admitted, a brother’s dead love, which she would keep fresh and lasting in her sad remembrance –  

ORSINO  
(Crushed) – O, she that hath a heart of that fine frame how will she love, when liver, brain, and heart, are all supplied, and filled.  
(Appendix 8.2, p. 271)

In this adaptation, Valentine begins in the same style, and then his speech is swiftly edited to the end. Owing to Orsino’s impatience, Valentine’s line is interjected by Orsino’s melodramatic response. Orsino’s visible irritation allows the viewer to interpret the physically exaggerated relationship between him and Olivia. By swapping the order of the first two scenes, and combining them into one, the viewer is given a physical introduction to Orsino, Olivia and Sebastian, rather than solely a verbal description. The focus upon the visual reminder of characters and their relationship was most important. The foreshadowing of characters, as well as reminding the viewer of each character’s relation to the plot, is required throughout the whole play. Through this physical foreshadowing, the audience becomes familiar with the character, enabling the viewer to remember their story and evaluate their emotional connection with other characters.
In 2.1, Sebastian is introduced, many scenes after Viola and the Captain have discussed his possible fate. Sebastian’s conversation with Antonio (cited in Wilson, 1984) outlines his connection to Viola and reveals that he also believes that his sibling is dead.

**ANTONIO**

Let me yet know of you whither you are bound.

**SEBASTIAN**

No, sooth, sir: my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of Messaline, whom I know you have heard of. He left behind him myself and a sister, both born in an hour: if the heavens had been pleased, would we had so ended! but you, sir, altered that; for some hour before you took me from the breach of the sea was my sister drowned.

**ANTONIO**

Alas the day!

**SEBASTIAN**

A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful: but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her; she bore a mind that envy could not but call fair. She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more.

(2.1 11-32 302).

This scene enables the viewer to understand that both twins survived the shipwreck, yet illustrates a lack of knowledge about each other’s survival. This plot point assists in further developing the mistaken identity convention, already established with Orsino and Olivia, whom both believe Viola is a male. In this passage (2.1), Antonio learns that Sebastian has a twin sister, believed drowned, and he is grieving this loss. However, to assist the viewer, the dramatic mediator reconstructed the passage to re-address the main points, as well as indicate the purpose of the scene to the viewer. As a result, a number of quick editing choices were made by the dramatic mediator to guide the viewer’s meaning-making.

**ANTONIO**

(Graciously) Let me yet know of you whither you are bound.

**SEBASTIAN**

(Slightly mournful) You must know of me then, Antonio, my name is Sebastian. My father was that Sebastian of Messaline. He left behind him myself and a sister, both born in an hour. (Sadly) But, some hour before you took me from the breach of the sea was my sister drowned.

**ANTONIO**

(With respect) Alas the day!
SEBASTIAN  

*(Holding up his hand like a mirror, reflective)* It was said she much resembled me. She is drowned already, sir, though I seem to drown her remembrance again with more. (Appendix 8.2, p. 281)

In answer to ‘Let me know of you’, Sebastian immediately reveals aspects of his parentage, and discusses his sister’s possible fate; thereby reminding the viewer of Sebastian’s connection to Viola. The passage above begins with both Viola and Sebastian on stage, grieving (Image 5.3). The visual, recurring motif of the twins reminds the viewer of their dual existence, as well as re-establishing the convention of mistaken identity (Image 5.4).

Through the dramatic mediator’s explicit focus upon established conventions, the viewer is enabled to interpret the introduction of, and relationship between, characters in the performative text. By re-establishing the separation and mistaken identity of the twins, the viewer has greater insight into the play’s direction and humour. Through the explicit presentation of conventions in the performative text, the viewer and the inexperienced actors are guided to develop a stronger comprehension of Shakespeare’s language through the focus of embedded themes.
5.2.2 Embedding Themes: Dramatic mediator as thematic editor

In developing the adaptation Twelfth Night: The Musical [2012], a clarification of themes was important for the inexperienced actors, and in turn, the viewer. By understanding their character’s relationships with others within their scenes, and their overall purpose, the informed actors can establish a greater connection to the plot. As with Much Adoe about Shakespeare [2011], a focus upon the isolation of characters is an important trope to emphasise, especially in Twelfth Night. This focus on separation, as a theme, is communicated through many approaches to a stage that is divided into pockets of isolation.

Orsino remains isolated upon his rostrum (stage right) (Image 5.1) for a large part of the play, only leaving the performance space for a short moment near the conclusion of the play. His isolation is expressed through melodrama, yearning for Olivia’s love, ‘How will she love’ (1.1 34 297). This loneliness is staged by Orsino’s physical segregation from the other actors, as well as his physical distance from Olivia. Olivia’s placement on stage is similar to that of Orsino. Positioned stage left (Image 5.2), Olivia remains in isolation as a result of her grief. Her grief, namely the loss of her brother, is told first to the audience by the Captain (cited in Wilson, 1984).

CAPTAIN           Who shortly also died: for whose dear love,  
                    They say, she hath abjured the company  
                    And sight of men. (1.2 38-40 297)

Her isolation in the opening scene (Appendix 8.2, p. 275) is that of grief, physically sequestering her from the world. This isolation is again highlighted when she is reunited with Feste in 1.5 (cited in Wilson, 1984).

FESTE          Why mournest thou?
OLIVIA           Good fool, for my brother’s death.
FESTE           I think his soul is in hell, madonna.
OLIVIA            I know his soul is in heaven, fool.
FESTE         The more fool, madonna, to mourn for your brother’s soul being in heaven....Take away the fool, gentlemen. (1.5 67-73 300)

Highlighted by the dramatic mediator, the grief presented in this play is visually linked in the staging of the performative text. Olivia is unable to stop mourning for her lost brother, while Viola (still in mourning) continues through the play without display of the exterior grief. This construction sets up the actors to be explicitly isolating Olivia and allows Viola a ‘roam-free’ approach to the stage, which facilitates the inexperienced actors’ interpretation of the inner turmoil of these characters into
exterior physical movements. McConachie (2008) discusses this as a form of empathy, suggesting that:

Empathy may create bonds of virtue between people – and Shakespeare does allow such bond to provide the basis for the mutual love between Orsino and Viola – but for much of the action, Viola’s empathetic involvement with others only brings her isolation and emotional pain. (p. 158)

As the inexperienced actors construct a stronger understanding of the themes within the play, they develop a deeper conception of their character’s purpose. Using Williams’ cultural system (1977), a focus on three elements was important within this performative text: oppression (dominant), status (residual), and isolation (emergent). These three cultural connections, devised by the dramatic mediator, provided the means to classify characters in similar groups, or separate characters from one another, exaggerating their isolation.

In the adaptation Twelfth Night: The Musical [2012], the isolation occurs as a result of war and, as previously mentioned, this theme of isolation was illustrated through costumes. Through the construction of this performative text (textual resource), the dramatic mediator guides the novice director; suggesting ideas for costuming characters to imply status; thus engaging meaning-making. Characters’ uniforms suggested rank and importance, signifying similarities to and, ultimately, differences between each other. This was achieved by indicating costume choices within the performative text. For example:

Viola and Sebastian are dressed in the same air force uniform (including pants, jacket and tie). This indicates their same rank, as well as their relationship as twins. Feste is dressed in a baggy uniform, indicating conformity, yet slackness. (Appendix 8.2, p. 270)
To assist analysis of characters for the viewer, actor groupings were aligned throughout the production by costumes. As illustrated (Image 5.5), Olivia (reading Malvolio’s letter in 5.1) and her servants are dressed in matching styles and lighter colours, whereas Orsino is segregated by his style (namely of a different background) and darker colours (Appendix 8.2, p. 315). This aligns with Orsino’s isolation for the majority of the play, as well as his different status in relation to others. The dramatic mediator, in this instance, mediated the development of an armed forces motif. These choices facilitated the modernisation of characters, costumes, and context, and, as a result, status became an important focal point.

As discussed in Chapter Four, status, within the context of this adaptation, is expressed through the focus on uniforms, and ranks. For instance, the relationship between Sir Toby and Malvolio is a significant aspect of the sub-plot. As a result, the theme of oppression was extrapolated for the actors to develop their roles and relationships with others. These characters live in Olivia’s household: Sir Toby is Olivia’s uncle, and Malvolio is the Major Domo, a senior servant. Sir Toby and Malvolio’s cruel approach to others (and each other) is an important focus for communicating to the viewer. In a formal setting, when discussing the return of Feste to Olivia (1.5), Malvolio is petty and impolite.

   MALVOLIO

   I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brains than a stone. (1.5 84-7 300)

In the extract above, Malvolio maintains his servant status, yet subtly illustrates the further theme of oppression. In this instance, he is attempting to manipulate Olivia’s opinion, while subjugating Feste’s status. Sir Toby also demonstrates this oppression throughout the play by the way he interacts with Sir Andrew. Sir Toby refers to him as ‘Sir Andrew Agueface’ (1.2 44 298), and, in the final scene, calls him ‘an ass-head, and a coxcomb, and a knave! a thin-faced knave, a gull!’ (5.1 206-7 317). The oppression that both Malvolio and Sir Toby direct to others assists in developing the sub-plot when they develop animosity towards each other in 2.3, as Sir Toby declares ‘[to Malvolio] Art any more than a steward?’ (2.3 121 303). The journey of Sir Toby and Malvolio’s relationship climaxes in 4.2, with the most explicit form of oppression (cited in Wilson, 1984).

   SIR TOBY

   I would we were well rid of this knavery. If he may be conveniently...
delivered, I would he were, ‘for I am now so far in
offence with my niece, that I cannot pursue with
any safety this sport the upshot. (4.2 69-73 314)

In this passage, Sir Toby’s ‘bullying’ has increased. Sir Toby’s journey was very important for the
actor to understand to assist in illustrating this development of oppression. At the commencement
of the play, Sir Toby’s ‘drunkness’ hides his bullying; as he becomes sober, his oppression of others
develops. By highlighting this theme, the viewer is enabled to connect to the characters through
observations of familiar situations. Through the presentation of these situations, the viewer’s
awareness of the characters, and the possible consequences of their actions is presented; linking the
viewed situation with their own lives. For this reason, additional changes to the performative text
were made to highlight oppression.

For this adaptation, the relationship between Sir Toby and Sir Andrew was slightly altered. In
traditional productions both characters are aligned strategically; however, the performative text
focused upon the relationship of Sir Toby and Maria. Besides re-highlighting the isolation of
characters, this also provided an opportunity to emphasise the way in which Sir Toby oppresses Sir
Andrew. To understand the journey of these characters, the way actors connect to each other and to
the viewer is important. As Friedlander (1987) explains, ‘plays are long and complicated events. One
way [for audiences] to grasp the overall shape and movement of the work is to follow major
characters through the course of the action and note the way they change and develop’ (p. 138). For
the dramatic mediator, the role of highlighting the action and maintaining the viewer’s focus was
vital in redeveloping characters for this adaptation.

One significant way in which the performative text of Twelfth Night: The Musical [2012]
connected the viewer with the action was through the character of Feste. His role was re-designed
by the dramatic mediator to be omnipresent, as his knowledge of both houses (and the fact that he
successfully transfers between the two households of Olivia and Orsino) is established in the original
literary text. For instance, Feste is first seen in 1.5, returning to Olivia’s house after a period of
absence. Feste is also seen in 2.4 at Orsino’s house, illustrating his knowledge of both households.
This adaptation enables Feste’s familiarity with both worlds to be omnipotent in knowledge and
presence. In this adaptation, Feste guides the viewers’ analysis of events through the performative
text; in a way, narrating the story by guiding their attention. During the movement piece at the
opening of the play, Feste physically assists in the separation of the twins.

Viola and Sebastian move through the seated audience, and down onto the stage. A
siren SFX indicates the beginning of a movement piece. Antonio quickly enters from
USR and grabs Sebastian, just as Feste quickly enters from USL and grabs Viola.
During the following sequence, Viola and Sebastian are separated, with Sebastian and Antonio eventually exiting DSR, and Viola falling into the arms of Feste, and then being rolled onto the floor, DSC. Feste then moves up to the rostra. At this moment, Sebastian re-enters USR. (Appendix 8.2, p. 270)

After the audience has visually linked Sebastian and Viola, Sebastian exits, and Feste moves to Viola. 1.2 starts the production, with Feste taking on a different role.

*Feste visibly changes character into the Sea Captain, and moves towards Viola.*
(Appendix 8.2, p. 270)

By taking on the Captain’s role, Feste acts as a narrator. His change of character is obvious for the viewer, but he is positioned to facilitate the viewer’s meaning-making, by providing the plot points of characters.

*Viola exits USR, with Feste following CS. The visible character change from the Captain back to Feste can be seen by the audience. Feste sits on the rostra.*
(Appendix 8.2, p. 271)

By becoming the narrator-like character and continuously remaining on stage, observing, Feste assists in communicating the plot in the play and helps to reconvey the theme of isolation. However, his presence as an observer links the viewer to the action of the play, as well as highlighting the points that are most poignant or humorous.

By placing Feste in this role of storyteller, the dramatic mediator, through the actor, guides the viewer’s perspective, pointing out important details and enabling greater connection between the play and the character. In this instance, Feste acts as a character that is neither in the play nor the audience. By doing so, this enables a more accessible way for the viewer to connect with the introduction of subsequent characters.

*5.2.3 Contemporising the Performative Text: Dramatic mediator as modern editor*

When developing the performative text for *Twelfth Night: The Musical* [2012], the dramatic mediator focused upon a need to contemporise some aspects of speech. As previously discussed, the changes in language, from Early Modern to Modern, can be difficult for the modern reader (inexperienced actor) and viewer. Through the modernisation of language, a dramatic mediator supports an inexperienced actor to attain a quicker grasp of the character’s intent and purpose within the story, and in turn, communicate this successfully to the viewer. In 1.2, the conversation
between Viola and the Captain contains terminology and spelling that impede meaning construction. In Porter and Clarke’s reprinted First Folio (1941), the exchange reads as follows...

**Cap**
This is Illyria Ladie.

**Vio**
And what should I do in Illyria? My brother he is in Elyzium. Perchance he is not drown’d (Vol 5, 1.2, 2-5, 5)

In this passage, the Captain uses the terms *Ladie*. This term is modernised as *lady* by contemporary editors, as seen in Arden Shakespeare (Elam, 2008), Folger Shakespeare (Mowat & Werstine, 1993), and Alexander Shakespeare (Kennedy, 1974). Furthermore, the spelling of *Elyzium* is also updated to *Elysium*.

**CAPTAIN**
This is Illyria, lady.

**VIOLA**
And what should I do in Illyria? My brother he is in Elysium.

Minor changes, developed by modern editors, enable a quicker decoding of the language being presented. However, the word *Elysium* is difficult for a viewer, or an inexperienced actor, to decipher. Viola uses the term *Elysium* as a reference to ‘Greek mythology, where the blessed go after death’ (Mowat and Werstine 1993, p. 10), namely ‘the equivalent of Heaven’ (Kennedy 1974, p. 30). Without active research or prior knowledge, the passive viewer may not immediately be privy to this information. As a result, an alteration to the language is useful to both the inexperienced actor and the audience.

**VIOLA**
(Mournful) My brother he is in heaven. (Vulnerabley, moving closer to the Captain) Perchance he is not drowned. (Appendix 8.2, p. 270)

The use of the more familiar *heaven* provides access to a modern representation, allowing the viewer the means to decipher the presented concept; in this instance, Viola is discussing Sebastian’s possible fate. The use of the word *drown’d* although identifiable, requires decoding. The replacement *drowned* is reflective of the view expressed in the Arden Shakespeare (Elam, 2008) and Folger Shakespeare (Mowat & Werstine, 1993) editions. By replacing the term with a familiar, modern equivalent, a stronger connection to the performance is enabled for the viewer to interpret the performative text. For example, Viola concludes her conversation with Orsino, at the end of 1.4, when she is given the task of wooing Olivia in Orsino’s name. In this passage reprinted in the First Folio (Porter & Clarke, 1941), her reply reads as follows:

**Vio**
Ile do my best
To woe your Lady: [Aside] yet a barrefull strife,
Who ere I woe, my selfe would be his wife. (Vol 5, 1.4, 45-6, 13)

In revising these lines, modern editors make light alterations to reflect familiar views on pronunciation. A term like *Ile* is an archaism of *I will*, and is easily modified to *I’ll*. However, the word *woe* is not easily adapted. *Woe* in the Modern English spelling is a term connoting sorrow or grief; therefore editors have adapted the word *woo* in its place. This editing reflects the choices in Arden Shakespeare (Elam, 2008), Folger Shakespeare (Mowat & Werstine, 1993), and Alexander Shakespeare (Kennedy, 1974).

VIOLA

I’ll do my best,
To woo your lady (1.4 41-2 299)

The change from *woe* to *woo* is an editorial judgement based upon the shift in the sound of a word. While the original sound of *woe* may have been produced with an *oo*, the word for modern audiences reflects a different meaning, as ‘there is a probable pun on *would* and wooed, pronounced in the same way’ (Kökeritz, cited in Elam, 2008, p. 184). In the example of *woo*, the dramatic mediator interprets the performative text for the inexperienced actor. This enables a strong, initial construction of meaning, developed at the initial stage of scripting. Erne (2008) states:

When modernizing the spelling, editors thus have to choose between words which in modern English are quite distinct, including ‘loose’ or ‘lose’, ‘then’ or ‘than’, ‘born’ or ‘borne’, ‘travel’ or ‘travail’, ‘lest’ or ‘least’, and ‘of’ or ‘off’. This obligation to choose has been adduced as an argument against modernizing the spelling on the grounds that the modern editor’s adoption of the one or the other word constitutes a loss of meaning if the early modern spelling can mean both. (pp. 15-6)

The minor distinctions in language for the inexperienced actor attempting to decode the performative text are important for enabling comprehension. As a result, the dramatic mediator sought a further alteration to the performative text as a means of presenting familiar spelling. While the First Folio (Porter & Clarke, 1941) presents ‘Who ere I woe’, modern editors have usually decided to use the phrase ‘Whoe’er I woo’ (1.4 42 299). As presented in Shakespeare’s spelling, *ere*, and the spelling *e’er*, are pronounced similarly to the word *air*; therefore, *Whoe’er* creates the sound *who-air*. For this adaptation, the choice replacement for this word was ‘whoever’.

VIOLA

(aside, confounded) Yet, whoever I woo, myself would be his wife.
This decision reconstructs the language as familiar for the inexperienced actor, choosing a spelling that is more recognisable. As Erne (2008) states, ‘the best a modern editor can therefore do is choose the meaning that seems dominant and explain the other meaning in the annotation’ (p. 16). This alteration enabled smoother decoding for the inexperienced actor, and the viewer.

A further choice of editorial judgement occurs when the soldiers capture Antonio in 3.5. He unknowingly calls Viola by her brother’s name when he says, ‘Thou hast, Sebastian, done good feature shame’ (4.1 173 313). An extract from the First Folio (Porter & Clarke, 1941) shows a number of archaisms in Viola’s speech following her aside.

> Me thinks his [Antonio] words do from such passion flye
> That he beleeves himselfe, so do not I:
> Prove true imagination, oh prove true,
> That I deere brother, be now tane for you! (Vol 5, 3.4, 375-8, 65)

In this passage, the use of the additional ‘e’ in flye, himselfe and deere was simply removed. While the ‘e’ makes no difference to the sound of the word, it creates an initial difficulty for the inexperienced actor reading. While the word is identifiable, the spelling has been contemporised for the actor. In finalising Viola’s speech, a focus on the adjective ta’en provides the inexperienced actor and the viewer with another unfamiliar term (cited in Wilson, 1984).

> That I, dear brother, be now ta’en for you! (3.4 384 313)

In the First Folio (Porter & Clarke, 1941), the word is spelt ta’ne, meaning ‘mistaken’ (Gill, 1986, p.73). The word ta’en is a poetic contraction and is, ironically, pronounced tane, representing the original sound, but not the spelling. The changes in the performative text reflected the need to construct the actor’s understanding of the term, in order for the actor to successfully communicate to the viewer.

> (Taken back) Methinks his words do from such passion fly, that he believes himself. (Almost tearful) That I, dear brother, be now taken for you.(Appendix 8.2, p. 306)

The approach, as indicated in the examples above, provides a better suggestion for the informed actor to communicate effectively to the viewer. Taken, as opposed to ta’en, for this performative text, provided an effective way to communicate the familiar and enable the viewer to determine meaning. As Erne (2008) states:
What an editor cannot restore is the early modern readers’ capacity to be attuned to the multiple forms a word could take: ‘humane’, to modern readers, means ‘humane’, not ‘human’, or ‘human and/or humane’, as it may have to early modern readers. (p.16)

The multiplicity of meanings may create initial barriers to comprehension. As Friedlander (1987) states, the reader ‘can "flip" through a book, isolate passages, read and reread, quickly compare widely separated passages’ (p. 143). While the active reader may have access to this process and a glossary of vocabulary, the viewer is not privy to the decoding of the same Early Modern English terminology. For this reason, minor changes maintain the viewer’s capacity to interpret, changing the unfamiliar into familiar.

In approaching this performative text, the act of modernising the speech, for both the inexperienced actor and the viewer, was vital for improving comprehension and constructing meaning. Modernisation, therefore, enables greater focus on the action, rather than solely on script comprehension; however, this approach may be ‘frowned upon’, as Erne (2008) suggests:

The idea of such modernization seems to be frowned upon by some who, I suspect, may mistake the modernization of Shakespeare’s spelling for the modernization of his language. (p. 13)

Modernisation of spelling improves comprehension for the actors, and modernisation of language improves understanding for both the inexperienced actor and in turn, the viewer. In reflection on this adaptation, *Twelfth Night: The Musical* [2012] provided the means to embed suggestions of staging, costume, blocking, and pronunciation explicitly into the performative text as a way to improve comprehension. While the costume ideas provide a guide for the novice director, suggestions for costuming are not carried into the subsequent performative texts as it was deemed unnecessary for the role of the dramatic mediator. However, in comparison to the previous performative text (*Much Adoe about Shakespeare* [2011]), the significant alterations to embed actor and director suggestions enabled the expansion of this practice-led research, and indeed, the performative text approach. As a result of this adaptation of *Twelfth Night*, the blocking and staging elements of the performative text were subsequently developed in the following adaptations, with further examination of emotional expression (discussed in 5.3.1), and connection to the audience (discussed in 5.3.2) still to be explored. The development of the final two adaptations (for this thesis) saw the additional focus of presentational cues to be embedded in the dramatic mediator’s creation of the educative performative text.
5.3 Presenting Shakespeare

When the dramatic mediator developed the performative text of *The Tempest* [2012], significant focus was upon the presentation of the play to the viewer. In comparison to the previous two adaptations, the mediator sought to develop a stronger presentational approach to the audience in order to create a more educative connection between the actor and the (once passive) viewer. In this instance, a further adaptation of *The Tempest* [2013] was created for a Melbourne (Victoria, Australia) tour. Through the development and staging of these two adaptations, the dramatic mediator explored the possibilities for a variety of modifications. For the first adaptation, *The Tempest* [2012], the practice-led researcher took on the function of dramatic mediator and co-director, with secondary roles including set design and actor. For *The Tempest* [2013], the significant changes were centred around the dramatic mediator (revising the first adaptation) and the dramatic mediator’s sole director position.

The preparation of both adaptations due to the structure of the production established similarities in the role of dramatic mediator and director. The mediator’s initial ideas developed through the scripting period were reflective in the directorial process, as the established performative text guided the novice director. As a result, the dramatic mediator’s choices in approaches to the expressions of speech significantly influenced the direction of both adaptations, as well as the presentation of dialogue to the viewer.

5.3.1 Expressions of Speech: Textual meaning-making for the Actor

For this first adaptation of *The Tempest* [2012] the development of an abridged script was created by the dramatic mediator. As with previous adaptations, speeches were broken down to distinctive points that enabled quick accessibility for communication between the actor and the viewer. In Miranda’s first speech 1.2 (cited in Wilson, 1984), the passage reads as follows:

**MIRANDA**

If by your art – my dearest father – you have
Put the wild waters in this roar – allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th’ welkin’s cheek,
Dashes the fire out.... O! I have suffered
With those that I saw suffer: a brave vessel,
(Who had, no doubt, some noble creature in her!)
Dash’d all to pieces: O the cry did knock
Against my very heart.... Poor souls, they perished....
Had I been any god of power, I would
Have sunk the sea within the earth, or o’er
A more abbreviated version of the text was developed by the dramatic mediator, for the inexperienced actor’s comprehension. The adaptation deleted the verse pattern of the speech, creating a blocked monologue. The mediator also created emotional cues to assist the inexperienced actor in developing the appropriate emotive connection with each line. By developing these connections, the actor’s interpretation of the text and a connection with their approach to presenting the line was improved.

This speech was condensed by the dramatic mediator to highlight Miranda’s key emotion, initiated by her distress at seeing the ship that her father controls in the storm. This approach to the performative text made way for development during the rehearsal process to inform the novice director. In this instance, Miranda is in an emotional state of fear of Prospero’s power, then compassionate in pleading for him to stop, finally ending with a sorrowful reflection upon the ship’s occupants. The dramatic mediator used scripted cues to guide and suggest approaches for the inexperienced actor to externalise the character’s inner emotions through this passage.

The updated monologue features emotional cues, a cutting of unwanted speech and modernisation of terms. For example, the term *roar*, was replaced with *storm*, as it effectively communicates the cause of the wreck. However, in touring the same production to Melbourne schools, further modifications were created to the original [2012] adaptation. The additions to *The Tempest* [2013] were based on facilitating the inexperienced actors’ deeper emotional connection with other characters.

---

**Revising Shakespeare**
In this adaptation, the speech was returned to standard verse. This return to the original literary text, redeveloped by the dramatic mediator, focused upon the verse structure and the operative word found in each line (signalled through italics). This stress within a sentence highlights the word for the inexperienced actor’s emphasis. By understanding the most significant term in their dialogue, the inexperienced actor approaching the performative text is able to convey the suggested emotional reaction to the viewer, and their fellow actors.\textsuperscript{140}

During both adaptations, a focus on the development of detailed performative texts (with emotional cues) was important to facilitate the inexperienced actor’s emotional state of their character. This approach aided the directorial process; enabling actors to evaluate their character’s emotions and their relationship with others. The establishment of relationships is important for informed actors to communicate to the viewer. The suggestion of emotional expression also establishes the means by which characters interact within the dramatic world. For example, later in 1.2, Prospero provides Ariel’s backstory (cited in Wilson, 1984).

\textbf{PROSPERO}  

This blue-eyed hag was hither brought with child  
And here was left by the sailors. Thou, my slave,  
As thou report’st thyself, wast then her servant;  
And, for thou wast a spirit too delicate  
To act her earthy and abhor’d commands,  
Refusing her grand hests, she did confine thee,  
By help of her more potent ministers  
And in her most unmitigable rage,  
Into a cloven pine; within which rift  
Imprison’d thou didst painfully remain  
A dozen years; within which space she died  
And left thee there; where thou didst vent thy groans  
As fast as mill-wheels strike. Then was this island –  
Save for the son that she did litter here,  
A freckled whelp hag-born – not honour’d with  
A human shape. (1.2 268-84 15)

In approaching The Tempest [2012], the monologue by Prospero provides significant plot points, highlighted through his emotional responses. When talking to Ariel, the informed actor controls his dominance of the scene, yet also indicates his bitterness. A shortened performative text assisted the understanding of the monologue for the inexperienced actor, as well as increasing their comprehension of character narrative purpose.

\textbf{PROSPERO}  

(Trying to provide more discomfort) She did confine thee, in her most unmitigable rage, into a hollow pine tree, within which crevice

Revising Shakespeare
imprisoned thou didst painfully remain a dozen years; within which space she died and left thee there. (With slight bitterness) Then was this island – save for the son that she did leave here, a freckled whelp hag-born – not honored with a human shape. (Appendix 8.3, p. 324)

When first introduced to Prospero, he calms Miranda with his rationale for sinking the ship, yet demonstrates his resentment and anger. For this reason, the performative text [2012] begins almost halfway through his speech to focus upon his aggression and demonstrates his power over Ariel. This approach to the performative text enabled the inexperienced actor to prepare for the directorial process, as the initial adaptation focus provided enough emotional information for both the inexperienced actor and the novice director. For the second adaptation [2013], the monologue was almost completely restored; however, emotional cues and operative words were improved.

PROSPERO

(Trying to provide more discomfort) Thou, my slave, As thou report’st thyself, wast then her servant. And, for thou wast a spirit too delicate To act her earthy and abhorred commands, Refusing her grand hests, she did confine thee, In her most unmitigable rage, Into a hollow pine tree, within which rift Imprisoned thou didst painfully remain A dozen years; within which space she died And left thee there. 
(With slight bitterness) Then was this island – Save for the son that she did litter here, A freckled whelp hag-born – not honored with A human shape. (Appendix 8.4, p. 362)

In this passage, the focus on Prospero and Ariel’s relationship is further highlighted. The reinstatement of references to ‘my slave’ (1.2 269 15) and ‘her servant’ (1.2 270 15) assists in relaying Prospero’s anger, as well as redefining their master/servant relationship. The stress on the operative words slave and servant, in this instance, illustrated Prospero’s control over Ariel. The choice of words to highlight in this speech aligned with the emotional context of the desired presentation.

Words like abhorred, confine, unmitigable and painfully were stressed to present Prospero’s temper and power, indicating a need for the novice director to focus on the controlling aspects of this relationship. This speech also provides a juxtaposition of Prospero’s relationship with Ariel, near the conclusion of the play in the opening of 5.1. This passage focuses on the change in Prospero’s
emotional state, namely his relinquishment of control. The dialogue (cited in Wilson, 1984) illustrates Prospero’s humanity and his move towards forgiveness.

ARIEL
'The good old lord Gonzalo;'
His tears run down his beard, like winter’s drops
From eaves of reeds. Your charm so strongly works ’em
That if you now beheld them, your affections
Would become tender.

PROSPERO
Dost thou think so, spirit?

ARIEL
Mine would, sir, were I human.

PROSPERO
And mine shall.
Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply,
Passion as they, be kindlier moved than thou art?
Though with their high wrongs I am struck to the quick,
Yet with my nobler reason ’gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel:
My charms I'll break, their senses I'll restore,
And they shall be themselves. (5.1 15-32 28-9)

For the initial adaptation [2012], the focus of this interaction showed Prospero’s capacity for empathy. As previously discussed in Chapter Four (in relation to Brecht’s ‘Epic’ theatre) Wooster (2007) suggest ‘using both empathy and objectivity to encourage the involvement of the audience as critical observers’ (p. 2). Suggestions, within the performative text (written textual source), provide the means for the inexperienced actor to guide the audience’s edification of the production. Expressive cues were added to highlight the emotional resonance believed to be important by the dramatic mediator.

ARIEL
(Slightly sorrowful) “The good old Lord Gonzalo,” his tears run down his beard. Your charm so strongly works them that if you now beheld them, your affections would become tender.

PROSPERO
(Almost emotionless) Dost thou think so, spirit?

ARIEL
(Hesitantly) Mine would, sir, were I human.

PROSPERO
(Sympathetic) And mine shall. Go release them, Ariel. (Firmly) My charms I’ll break, their senses I’ll restore, and they shall be themselves. (Appendix 8.3, p. 348)

This speech indicates Prospero’s capacity for forgiveness, namely being able to let go of his resentment towards those who had banished him. The emotional state of Ariel is hesitant of Prospero’s reaction to the description of Gonzalo. As a result of Ariel’s state, Prospero’s response to
Ariel needed to demonstrate compassion immediately after the statement ‘Mine would, sir, were I human’ (5.1 19 29). This performative text provided a significant starting point for rehearsing, with the dramatic mediator informing the actor with suggested responses and reactions. In the second adaptation [2013], the dramatic mediator considered Prospero’s reflection of his actions to be important.

**ARIEL**

(Slightly sorrowful) “The good old Lord Gonzalo,”
His tears run down his beard.
Your charm so strongly works ‘em
That if you now beheld them, your affections
Would become tender.

**PROSPERO**

(Almost emotionless) Dost thou think so, spirit?

**ARIEL**

(Hesitantly) Mine would, sir, were I human.

**PROSPERO**

(Sympathetic) And mine shall.
Yet with my nobler reason ’gainst my fury
Do I take part. The rarer action is
In virtue than in vengeance. They being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel.

(Firmly) My charms I’ll break, their senses I’ll restore,
And they shall be themselves. (Appendix 8.4, p. 393-4)

This adaptation [2013] highlights the expression of Prospero’s self-reflection. The focus on the harsh operative words of fury, action, and vengeance is juxtaposed against the later part of the same speech, namely release and restore. This short passage illustrates the trajectory of Prospero’s journey through the play, communicating his desire to seek some level of forgiveness. This performative text provides both the inexperienced actor and novice director with an emotional sense of the idealised dramatic world, and in turn, supporting the audience’s comprehension.

### 5.3.2 Ownership and Connection: Textual meaning-making for the Actor and the Director

In developing the performative text The Tempest [2012], this adaptation sought to construct a stronger connection with the viewer. Restructuring the presentation of scenes in the production enabled this connection. For example, the initial Scene 1.1 focuses on the characters upon the ship, and the shipwreck itself, which is juxtaposed with Scene 1.2. Scene 1.2 (cited in Wilson, 1984) focuses on the introduction of the main characters upon the island, Prospero and Miranda; and while lengthy, it assists by providing details pertaining to the plot points of the characters introduced in 1.1.
PROSPERO

Now the condition....
The King of Naples, being an enemy to me
Inveterate, hearkens my brother’s suit,
Which was, that he in lieu o’ th’ premises
Of homage, and I know not how much tribute,
Should presently remove me and mine
Out of the dukedom, and confer fair Milan
With all the honors on my brother: Whereon,
A treacherous army levied, one midnight
Fated to th’ purpose did Antonio open
The gates of Milan, and, i’ th’ dead of darkness,
The ministers for th’ purpose hurried thence
Me – and thy crying self. (1.2 120-132 28-9)

Prospero’s speech describes the negative actions of Antonio and Alonso. These two characters are introduced in 1.1, and reappear, later in 2.1. As a result of this lengthy absence from the stage, the viewer may be confused as to these characters’ relationships with Prospero, and other characters within the production. In the initial adaptation [2012], the shipwreck in 1.1 left Alonso, Gonzalo, Antonio and Sebastian unconscious on the stage. When delivering the previous passage in 1.2, Prospero physically walks over their unconscious bodies.

PROSPERO

(Firmly, moving towards Alonso SR) The King of Naples, being an enemy to me confirmed, (pointing at Antonio) hearkens my brother’s request, in lieu of the exchange of respect and I know not how much money, should presently remove me out of the dukedom (moving towards CS) and bestow fair Milan with all the honors on my brother. (With dread, pointing at Antonio) Whereon, one midnight did Antonio open the gates of Milan, and, in the dead of darkness, the officers for the purpose hurried thence me and thy crying self. (Appendix 8.3, p. 322)

In this adaptation [2012], Prospero communicates an emotional connection to each character lying upon the stage, either by pointing or standing over their unconscious bodies. The staging, in this example, enabled the viewer to connect the plot and the characters being discussed, as well as evaluating the values of each character. This staging assisted the audience in comprehending and decoding the opening act of this play and understanding characters that have yet to be introduced.

In the performative text [2012], Prospero’s language was replaced with words that enabled decoding by the viewer. For instance, when Prospero, in the original text, refers to Alonso being ‘an enemy to me inveterate’ (1.2 121-2 28-9), the more concise term confirmed was sought to replace the word inveterate. In fact, within this passage, multiple changes were developed, including suit to
request, tribute to money, and extirpate to remove. However, in the second adaptation [2013], the
dramatic mediator returned to Shakespeare’s original language.

PROSPERO  (Firmly, moving towards Alonso SR) Now the condition.
The King of Naples, being an enemy
To me inveterate, (at Antonio) hearkens my brother’s suit,
Which was that he, in lieu o’ th’ premises
Of homage and I know not how much tribute,
Should presently extirpate me and mine
Out of the dukedom (moving towards CS) and confer fair Milan
With all the honors on my brother. (At Antonio) Whereon,
One midnight
Did Antonio open
The gates of Milan, and, i’ th’ dead of darkness,
The ministers for th’ purpose hurried thence
Me and thy crying self. (Appendix 8.4, p. 355)

In this passage, Prospero’s speech is almost completely returned to its original verse, with the
speech still being delivered over the unconscious characters. In this case, the return of the original
dialogue indicated the informed actor’s deeper engagement with his character’s emotions and a
stronger confidence to communicate meaning to the viewer. As Friedlander (1987) suggests, the
‘actor’s pause, the use of space and timing to create emotion, and the way these details affected
their reactions’ (p. 131), are all significant aspects to consider. The staging and placement of
characters communicate status, segregation or even controls the audience’s focus. In presenting
both adaptations, minor changes to the original literary text were sought to communicate concisely
and effectively to the viewer, while still maintaining the integrity of Shakespeare’s work. While the
second adaptation [2013] restored Shakespeare’s language, the comparison with the initial
adaptation [2012] provided additional scope for the practice-led research.

The two adaptations maintained many similarities, including the same division of scenes. For
example, in 2.1, Gonzalo, is discussing the island they have found themselves upon, while Antonio
and Sebastian belittle his constant commentary. To develop 2.1, the dramatic mediator halved the
scene, starting from where Alonso, Gonzalo, Antonio and Sebastian were left unconscious upon the
floor. At the beginning of Scene 3 (Appendix 8.3, p. 325 and Appendix 8.4, p. 363) the characters
awake, and attempt to make sense of their situation. Owing to their previous memory of the
shipwreck, they start the scene confused and delirious. This characterisation provided the
inexperienced actors and the novice director with a significant starting point.
Developed by the dramatic mediator, this concept, of leaving characters on the stage, provides a clear physical and emotional state for the rehearsal process. In both adaptations [2012, 2013], this group of four characters appears unconscious upon the stage at the commencement of this scene, rather than appearing, as in the traditional entrance, from an offstage location. This starting position for the inexperienced actors allowed for the development of confusion in their characters, encouraging the action of investigating the island and their surroundings. This lengthy scene (2.1) was divided into two halves to enable the viewer to connect a little deeper with these characters, rather than trying to decode their actions in one continuous sequence. In this original passage (cited in Wilson, 1984), some of the speeches are indented, indicating lines that are interrupting or flowing on from the previous actor.

As a result of this interruption, a scene change was sought, as this passage indicated a change in the story; namely, a focus on Gonzalo’s concern for Alonso, and Antonio and Sebastian’s irritation with Gonzalo. In this passage from *The Tempest* [2012], Gonzalo’s concern for Alonso – ‘It is foul weather in us all, good sir, / When you are cloudy’ (2.1 144-8 19) – provides the end for Scene Three.

After being re-introduced to Prospero in Scene Four (Appendix 8.3), then introduced to the drunkards Trinculo and Stephano (Appendix 8.3), the viewer is returned to the second half of 2.1. This break in the lengthy scene, developed by the dramatic mediator, sought to allow the viewer to connect with each of the characters in the dramatic world, enabling shorter interactions with their
story rather than broad scenes of the intensive plot. In Scene Six (Appendix 8.3, p. 333), Gonzalo’s focus is on himself, rather than his previous concern for Alonso.

Ariel enters DSL, followed by Gonzalo, Antonio, Alonso and Sebastian. They all move towards CS. Ariel is unseen by them all.

GONZALO (Reflective) Had I plantation of this isle, my lord –
ANTONIO (Slightly bitter) He’d sow it with nettle seed
GONZALO (Lost in thought) And were the king on it, what would I do?

These changes in the length of the scene, together with the division of the scene itself, enable the viewer to connect with the situation of the characters, and their frustration. As Friedlander (1987) discusses, for the viewer to appreciate and understand the performance, they must grasp the relationships between characters, their situations as well as their motivations, behaviour and speech (p. 148). The confusion around their survival, the shared knowledge of their shipwreck, and the shortening of each passage creates a pace for each scene that allows for concise character development and strong use of staging to assist in telling the narrative.

The staging of both adaptations [2012, 2013] sought to focus on the confusion of the characters lost on the island, by making the action circular. The two shipwrecked groups, the nobles (Alonso, Gonzalo, Antonio, and Sebastian) and the servants (Trinculo and Stephano), enter scenes stage left and exit stage right, demonstrating their emotional frustration with the events on the island; literally walking around in circles.

In both adaptations of The Tempest [2012, 2013], each character’s physical interaction with the environment enabled the viewer an insight into their emotional journey. For example, in the initial adaptation [2012], Trinculo’s first monologue is shortened (from Shakespeare’s original text), and emotional cues are added to express his confusion and response to the discovery of Caliban.

TRINCULO *(Pointing up at the sky, annoyed) And another storm brewing, I hear it sing in the wind. * (Yelling) Yond same black cloud, yond huge one. * If it should thunder as it did before, (fatigued) I know not where to hide my head. (He trips over Caliban’s leg, and stands back up, curious) * What have we here? * A man or a fish? * Dead or alive? * (Confident) A fish! * He smells like a fish! * (Walking around the chairs, cunningly) Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver. * There would this monster make a man. (Appendix 8.3, pp. 330-1) Emphasis [*] added

In this passage, the inexperienced actor is provided with multiple emotional cues. These cues communicate Trinculo’s confusion and cunning in an unknown environment. The inexperienced
actor is presented with emotional responses ranging from *fatigued*, to *annoyed*, then *curious* and *cunning*, to eventually *confident*, connoting an individual who is not emotionally stable. While these cues were initially for the inexperienced actor, these description points are also educative for the viewer. Textual notes were added to the performative text indicating the actor’s presentation of soliloquies, namely to assist the viewer’s comprehension:

Please Note * Asterisks indicates your character’s soliloquies. To enable a stronger connection with the audience, deliver each individual line to a different viewer, making separable eye-to-eye contact as you speak. (Appendix 8.3, p. 318 and Appendix 8.4, p. 354)

In this adaptation [2012], the informed actor directly addressed the audience, enabling a connection with individual audience members. Trinculo’s outward frustration was delivered through one-on-one contact with viewers in the audience enabling a character to be connecting directly with the viewer’s emotions. As Davies (2007) discussed, ‘the job of the actor is to make the audience believe in their character so as to draw them into the story’ (p.157). Each sentence was a cue to connect with a different viewer. For the second adaptation of *The Tempest* [2013], the connection with the viewer was also re-established, with a small addition to the performative text being added and a change of sex of the character.142

**TRINCULA * (Pointing up at the sky, annoyed)** And another storm brewing, I hear it sing in the wind. [*] *(Yelling)* Yond same black cloud, yond huge one. If it should thunder as it did before, *(fatigued)* I know not where to hide my head. *(She trips over Caliban's leg, and stands back up, curious)* [*] What have we here? [*] A man or a fish? [*] Dead or alive? *(Confident)* [*] A fish! [*] He smells like a fish. [*] A strange fish! [*] *(Walking around the chairs, cunningly)* Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver. [*] There would this monster make a man. [*] Any strange beast there makes a man. [*] Legged like a man and his fins like arms! [*] I do now let loose my opinion, hold it no longer: [*] this is no fish, but an islander that hath lately suffered by a thunderbolt. (Appendix 8.4, p. 371) *Emphasis [*] added

The gender casting of Trinculo as a woman was owing to the availability of the cast and led to alteration to the feminine Trincula. The positioning of the initial Trinculo [2012] as the servant to Stephana enabled a larger comical approach due to his incompetence. In his initial monologue (as presented above), Trinculo’s train of thought moves back and forth in fleeting moments of clarity and misperception. As a result, he lacks confidence and loses trust in his own beliefs. For the second
adaptation [2013], the feminine Trincula fought with Stephana for control, suggesting a more intelligent character. This change altered the meaning of the initial monologue, as it was important to express Trincula’s confidence to the viewer. In this monologue, Trincula’s reaction to the environment is thoughtful, demonstrated with longer, more considered connections to the viewer. In the passage discussed, Trincula alternates between the environment and an individual viewer every second line.

The connection with the audience, as has been argued, is an important step for the inexperienced actor’s development. As Davies (2007) believes, ‘the audience need to be hooked right from the start’ (p. 158). Once an actor can connect with the emotional state of their character, and understand their intention, ownership can occur. An informed actor’s ownership of a role is a result of their understanding of a character, that character’s intentions and, most importantly, their reason for existing in the performative text. Through the process of the two adaptations of The Tempest [2012 and 2013], the development of interactions with the audience enabled for the viewer greater possibilities of connection to the performative text.

5.3.3 Modification versus Integrity: Textual meaning-making for the Director

When designing a touring production of The Tempest [2013], the dramatic mediator originally sought to focus upon a basic set for the first adaptation [2012]. Because this adaptation was planned to be a touring show, the mediator decided upon a simple choice of using chairs to construct the dramatic world. Developed by the dramatic mediator, these set descriptions enabled a stronger influence over the aesthetics of the dramatic world, providing a novice director with initial ideas for staging.

The stage is set with a circular dispersing of rostra and randomisation of chairs. A series of chairs are formed into the shape of a ship’s hull. The point of the ship begins CS, and peels back to SR and SL, respectively. The look of the ship’s hull is high and wide. On the walls of both sides is a stand of multiple chairs stacked up on one another. There are also additional chairs placed close to the audience. The back curtain, and set, is dressed in white sheets, also forming the sails of the ship too. (Appendix 8.3, p. 319)

In these set descriptions, the chairs not only create the ship on which the nobles are sailing, but also add to a perception of the dangers of the island. These descriptions assist novice director in creating the harshness of the environment, as multiple stacks upon the stage represent island rocks, as well
as a structure that could potentially topple over. At the end of 1.1, Alonso, Gonzalo, Antonio and Sebastian move into position to physically communicate the wreck of the ship.

As the SFX reach maximum levels, Alonso and Gonzalo move left of centre, and Antonio and Sebastian move to the right. Together, they grab the base of the ship’s hull, and crash it onto the remainder of the stage. As the chairs crash, the four remaining passengers fall into the gaps and appear to be unconscious. Simultaneously, Prospero appears on the US rostra (from behind the curtain) holding his staff and wearing a long trench-like coat. (Appendix 8.3, p. 321)

The physical shipwreck of the chairs assists in communicating the chaos of the incident to the viewer. The crash sends the chairs into random positions upon the stage, creating obstacles for each character to interact with, and also as additional properties. When Ferdinand first meets Prospero, a chair is used to represent his use of a sword.

Ferdinand reaches for a chair, and attempts to lunge toward Prospero. Prospero steps forward slightly, and moves the staff towards Ferdinand. Ferdinand’s chair falls to the ground, with his hand stuck underneath. (Appendix 8.3, p. 329)

In this instance, the intention of Ferdinand’s act of defence is an aggressive move. This action replaces the sword with a chair, which still communicates the original action to the viewer. A similar property replacement occurs when Trinculo hides under the sheet in 2.2.

Trinculo crawls under the chairs, and holds his nose and his breath. He lies down directly on top of Caliban. (Appendix 8.3, p. 331)

In these stage directions, Trinculo moves in parallel to the scripted directions, as in ‘He hides under Caliban’s cloak’ (Lindley 2002, p. 149); however, the cloak is replaced with chairs. As Trinculo’s intentions are to escape the rain, the farcical aspect of hiding under a chair confirms (for the audience) the absurdity of the character. For a viewer, the chairs are translatable as different properties. The simplification of the set does not impede the reception of the action; it merely assists in highlighting the possibilities of adaptation, reflective of the original Elizabethan presentation. As Stern (2004) points out:

Plays, though staged with a minimum of bulky scenery, were lavishly produced with rich clothing and, contrary to what is often thought, many and varied props. But visual signs – clothes, props – were ‘read’ symbolically rather than, as now, naturalistically. (p. 94)

Owing to the simplification of the set and the requirements of an abridge script, the initial adaptation [2012] was developed as a thirty-eight-page performative text. To assist the novice director’s rehearsal process, the emphasis in the editing of Shakespeare’s original play focused upon
segregation and forgiveness. For the relationship between Prospero, Miranda and Caliban, these themes were crucial. When developing the initial performative text, the instruction of Caliban (1.2) provided the means to highlight the flaws of Prospero and Miranda:

**PROSPERO** *(Unpleased)* Thou most lying slave, I have used thee, with human care.

**MIRANDA** *(Standing behind Prospero, with slight fear)* I pitied thee, took pains to make thee speak, taught thee each hour one thing or other. *(Appendix 8.3, p. 327-8)*

In this passage, the discussion of Caliban is one-way, as Caliban’s dialogue – ‘Oh ho, oh ho! Would ’t had been done! / Thou didst prevent me – I had peopled else / This isle with Calibans’ (1.2 350-2 16) – was removed. The language from Caliban was considered to be unimportant because the focus, in this adaptation, was upon Prospero. However, in revising the play, a focus on a longer production was vital, and some removed lines were returned. These additions enabled the development of the secondary theme for the viewer, enabling a stronger development of character.

The addition of ten pages, creating a forty-eight-page performative text, highlighted the master/servant relationship, and focused on the change of status between characters. In this revised performative text [2013], a more negative relationship was created, and Caliban’s lines were returned.

**PROSPERO** *(Unpleased)* Thou most lying slave, I have used thee, Filth as thou art, with human care In mine own cell till thou didst seek to violate The honor of my child.

**CALIBAN** *(Mockingly)* Oh ho, oh ho! Would ’t had been done! Thou didst prevent me. I had peopled else This isle with Calibans.  

**MIRANDA** *(Standing behind Prospero, with slight fear)* Abhorred slave, Which any print of goodness wilt not take, Being capable of all ill! I pitied thee, took pains to make thee speak, taught thee each hour One thing or other. But thy vile race, Though thou didst learn, had that in ’t which good natures Could not abide to be with. Therefore wast thou Deservedly confined into this rock, Who hadst deserved more than a prison. *(Appendix 8.4, p. 366-7)*

The addition of Caliban’s original dialogue was used to develop the informed actors’ interactions within this scene. Because the theme of the master/servant relationship was explored,
Caliban needed to respond to Prospero’s line ‘In mine own cell till thou didst seek to violate / The honor of my child’ (1.2 348-9 16). Because most of the actors in the tour were part of the original cast, a modification of the performative text enabled them to use their pre-existing knowledge of each scene, and develop a stronger interpretation of the character. For this reason, adaptation of the performative text also returned to the original verse. The return to the original verse occurred as a result of each actor’s greater confidence in Shakespearean speech. The technique of emphasising operative words in individual lines was a crucial approach, as the performative text provided assistance for the actor to present the line, and connect to the viewer. As a final reflection of the two adaptations [2012, 2013], and the entire process, a return to the original Shakespearean structure was an important realisation. As a result, different conclusions for each of the adaptations were established through this practice-led research.

In reflection on the two adaptations of *The Tempest* [2012, 2013], the embedded stage directions, emotional cues, and presentational suggestions were all useful for guiding the inexperienced actor and novice director. However; after completing this practice-led research, not all elements would be necessary for any future performative texts. To be discussed in the following conclusion (Chapter Six), understated indications of emotional cues need to be explored; as well as the reworking of ideas from the ‘confidence/emotional status’ (discussed in 5.1.3).

In developing these four performative texts, differences in processes, ideas and guidance created a variety of unexpected outcomes. In approaching *Much Adoe about Shakespeare* [2011], a performative text was developed through the deletion of lines, contemposiring terms, adding emotional cues, and converting verse into prose. These choices were originally established by the dramatic mediator to enable the inexperienced actor to work with a more familiar text and enable the audience to decode more familiar terms, thus enabling a greater chance of comprehension, and allowing the production to be more accessible.

For *Twelfth Night: The Musical* [2012], the dramatic mediator developed the performative text by adding the desired lines and creating less contemposired terms. The conversion of prose and addition of emotional cues remained since they were previously successfully. This process sought to modernise the play for the viewer. The dramatic mediator developed a similar approach for *The Tempest* [2012], with even fewer decoded terms for the inexperienced actor and the viewer. The significant change in this adaptation was the interaction and connection created with the informed actor and the viewer.

The final adaptation in this process served to return a number of original ideas, but also confirm approaches. The tour of *The Tempest* [2013] allowed a unique opportunity to rework an adaptation [2012], refocus the themes and present a stronger piece. The return to verse came as a
result of the informed actor’s comfort and comprehension of the text. The performative text also avoided familiarising terms, yet relied on the emotional cues, established verse pattern and succinct editing to communicate the story; producing a performative text that maintained the integrity of Shakespeare’s original script. As a result, the performative text took on a pedagogical role; establishing the informed actor and director, as well as enabling the active viewer. The performative text is not prescriptive, rather suggestive of approaches to educate and guide the creation of a performance.

Through the practice-led research, the dramatic mediator’s control over the process enabled the creation of a didactic and engaging performative text. While the focus of the adaptations was on developing meaning construction for both the inexperienced actor and subsequently the viewer, the approach to each subsequent performative text enabled the role of the dramatic mediator to evolve. From the first adaptation, with a heavy focus on translation, to the final performative text, with a greater focus on audience connection and accessibility to the original verse, the introduction of a single mediator was vital to the success of these productions. Ultimately, the role of the dramatic mediator enabled the identification of cultural ‘values’ through the maintenance of an ideal ‘meaning’ of the literary text; enabling the integrity of Shakespeare’s work to be accessible and educative for the twenty-first-century viewer.
Chapter Six – Conclusion:

Maintaining the ‘Informed’ and the ‘Active’

For now our observation is performed

(A Midsummer Night’s Dream, 4.1 105 188)

For a twenty-first-century viewer, comprehension of Shakespeare's plays can be enriched by the development of a pedagogically focused performative text. The modern viewer is engaged in constructing meaning through the translation and contextualisation of Shakespeare's language and therefore building a conceptual evaluation of the performance. When introducing the viewer of Shakespeare’s plays to new vocabulary and idioms (which would normally engage passive comprehension), a modernisation of the text facilitates the active decoding of the viewer, enabling them to: observe physical behaviour, identify and connect with the familiar, and construct meaning from what they observe. While the performative text reflects elements of that might be constructed as prescriptive (as discussed in Chapter Three), its function is that of an education text that guides the reader (inexperienced actor and/or novice director), and the viewer. The purpose of this practice-led research is the dramatic mediator’s creation of a detailed, educative performative text. In this thesis, the proposed performative text is not designed for veteran actors and directors of Shakespeare’s work, rather as an initial, educative foray into the presentation of the plays themselves.

For the performative text to enable the viewer’s comprehension, the dramatic mediator must also facilitate the inexperienced actors’ portrayal of the characters in the dramatic world. By observing the psychology of the characters presented, and their moral choices, the viewer of the dramatic world, is provided with social and cultural connections to their own ‘real world’. To facilitate this comparison, the informed actor presents the viewer with physical situations and familiar language that is recognisable in a twenty-first-century setting, enabling the viewer’s active decoding of the characters and the contextualisation of the remaining language presented. To achieve this decoding, the dramatic mediator stresses identifiable emotional cues and familiar language in the performative text, allowing the inexperienced actor to decode the function of the performance, thereby enabling them to communicate the desired educative interpretation. The informed actor guides the viewer’s understanding and, as previously suggested by Wooster (2007), becomes the ‘actor/teacher’ (p. 72). The viewer, in this instance, is supported by the informed actors’ presentation of a modernised adaptation that supports meaning construction and, most importantly, maintains the integrity of Shakespeare’s original literary text.
For the purpose of this practice-led research, modified presentations of Shakespeare’s literary texts supported elements of the original work and a recasting of Shakespeare’s language. The establishment of an explicit theme in the dramatic text and the shortening of the literary text (with few amendments to the language) provide greater accessibility for the viewer. In developing the final performative text, this research revealed that a crossover of both texts (the literary text and the dramatic text) provided the inexperienced actor with the appropriate means to facilitate the engagement of the viewer. By combining aspects, such as the detailed editorial notes of the literary text and emotional cues of the dramatic text, the performative text is supportive of both the inexperienced actor and the viewer’s meaning construction.

By developing accessible, modernised adaptations, which maintain the integrity of Shakespeare’s literary text, the viewer is engaged with a production that is ‘authentically’ Shakespeare, rather than a complete reinterpretation. The active viewer is engaged, and as a result encouraged to seek further research and improve comprehension beyond the performance. Twig (cited in White, Edelman & Wortham, 1998) suggests:

Those of us who are interested in Shakespeare’s work principally as plays for the stage will be interested in the poetry that is the text itself, to be engaged with as rich and expressive language. (p. 32)

The change of engagement, from the passive viewer to the active viewer, through the performative text is important to maintain. The twenty-first-century viewer can interpret the physical performance, which creates new interest in Shakespeare’s work. Furthermore, a deeper and richer engagement with the literary text can be activated as the active viewer will ultimately inform the ‘birth’ of the active reader. If a viewer becomes engaged after watching a performative text of Shakespeare, a corresponding interest in the literary text might be established; enabling life-long learning.

The process of creating the performative text, through the practice-led research, became a fully reflective process, with changes occurring in the development of the performative text, mainly due to the feedback of the informed actors, as well as the observations of the active viewer. As a result of this feedback, modifications to the performative text model were created (Figure 6.1).
By making the creation of the performative text a reflective process, the improvement of the actor’s script can be achieved and, as Erne (2008) suggests, ‘the editorial reproduction of Shakespeare’s texts will thus continue, and continue to evolve’ (p. 103). In this instance, two significant ideas in the development of the performative text were proposed after the finalisation of these productions, namely the addition of textual notes (as seen in a standard literary text) and the addition of ‘Confidence/Status’ cues embedded within the actor’s script (as discussed in Chapter Five).

Firstly, during the process of developing two adaptations of The Tempest, the approach to translating the text changed. With The Tempest [2012], a modernisation of the text was initially important; however, for The Tempest [2013], this performative text was reverted to the original Shakespearean language. Upon reflection, these translated terms could have been embedded in the secondary performative text [2013]; footnoted in a way similar to that in which a modern editor mediates the literary text. In this example, from The Tempest (cited in Wilson, 1984), the textual

Figure 6.1: The modified performative text model.
notes have been added (at the end of the speech) indicate synonyms for the inexperienced actor to decode:

PROSPERO  
(Almost powerless) My tale provokes that question.  
So dear the love my people bore me.  
In few, they hurried us aboard a barque,  
Bore us some leagues to sea, (disdainful) where they prepared  
A rotten carcass of a butt – not rigged,  
Nor tackle, sail, nor mast – the very rats  
Instinctively had quit it.  

Through this proposed amendment to the performative text, the editorial notes provide an in-text glossary, to guide the inexperienced actor’s comprehension. This amendment means that the dramatic mediator facilitates their meaning construction, engaging the inexperienced actor’s interpretation of the text. By using an established literary textual ‘device’, the performative text becomes reflective of the needs of the reader (inexperienced actor), but also ensures their understanding of the text; thus enabling comprehension of their character and their performance.

Secondly, when developing The Tempest [2013], class systems and status were the focus in each actor’s performance. As the character relationships were crucial, the details of each actor’s performative relationship (as well as changes in that relationship) were vital to communicate to the audience. As previously discussed (in Chapter Five), the use of costume descriptions and ‘confidence/emotional status’ signals were useful in guiding the inexperienced actor or novice director, however, ultimately the ideas were too prescriptive. For this reason, a reflection of this production (and the performative text) proposes the addition of ‘Confidence’ cues within the performative text.

As with the use of ‘confidence/emotional status’ (evident in Much Adoe about Shakespeare [2011]), this reflection proposes the addition of ‘Confidence’ cues to the script indicating the characters in the scene, and their relationship with each other at specified moments. Names of the characters who have more status (within the description of the scene) could be listed first (from left to right); this would also assist in indicating the character’s ‘perceived’ confidence or emotional control. In the following example, the internal annotations in the performative text indicate the inexperienced actor’s relationship, and reactions, to other characters:

Prospero enters USL, and moves to the US rostra. He removes his coat from Miranda, and waves his hand over her head. As he talks, he places his coat back on.

PROSPERO  
(Sweetly) Awake, dear heart, awake! Thou hast slept well. Awake!

MIRANDA  
(Wearily) The strangeness of your story put
Heaviness in me.
PROSPERO (Strong) Shake it off. Come on. We’ll visit Caliban, my slave.

Prospero moves closer to Miranda.

MIRANDA (Feeling queasy) ‘Tis a villain, sir, I do not love to look on.

PROSPERO (Firmly) But as ‘tis, We cannot miss him. He does make our fire, Fetch in our wood, and serves in offices That profit us. (Yelling) What, ho! Slave! Caliban! Thou earth, thou! Speak.

After Prospero calls to him, Caliban is revealed SR (behind her father), closer to the rostra.

CALIBAN (Shouting from behind the rostra) There’s wood enough within.

PROSPERO (Firmly) Come forth, I say! There’s other business for thee. Caliban stands up, and peers over the rostra, looking down on Prospero and Miranda.

PROSPERO (Rudely) Thou poisonous slave, got by the devil himself Come forth!

CALIBAN (Indignant) I must eat my dinner. (Afflicted) This island’s mine, by Sycorax my mother, Which thou takest from me. For I am all the subjects that you have, (kicking a chair) Which first was mine own king. And here you sty me In this hard rock, whiles you do keep from me The rest o’ th’ island.

Prospero moves closer to Caliban, leaving Miranda alone.

PROSPERO (Unpleased) Thou most lying slave, I have used thee, Filth as thou art, with human care In mine own cell till thou didst seek to violate The honor of my child.

With this example, Caliban starts off confidently, as he literally stands up to Prospero, as indicated in the stage directions, ‘Caliban stands up, and peers over the rostra, looking down on Prospero and Miranda’ [emphasis added]. This confidence is indicated in the character order of Caliban, Prospero, and Miranda, soon to be rearranged when the stage direction reads, ‘Prospero moves closer to Caliban, leaving Miranda alone’ [emphasis added]. In this instance, the addition of these cues suggests the characters’ confidence and emotional reaction within the scene, improving comprehension of the dramatic world. Confidence cues, developed by the dramatic mediator, thus enable the inexperienced actor to create the suggested response for the viewer. In addition to these improvements of the performative text, the italics of this speech (one word on every line) should be reduced to only focus on key terms of oppression, suggesting words to stress. The key words of ‘slave’, ‘villain’, ‘slave’, ‘devil’, ‘lying’, and ‘violate’ are used to emphasise the relationships to the inexperienced actors, and guide the viewer interpretation of the dialogue. By guiding the empathy and objectivity of the viewer, the dramatic mediator didactically mediates the themes of the dialogue.
performative text, facilitating the viewer’s meaning construction. The dramatic mediator facilitates the presentation of the performative text, and therefore positions the inexperienced actor and the viewer so they are better able to engage with Shakespeare’s work. As Kastan (cited in Erne, 2008) states:

The text is always constructed in accord with a set of cultural values and textual assumptions, and its making and remaking are not evidence of its containment but are, in fact, the very condition of its being. (pp. 8-9)

Just as with a literary or dramatic text, a performative text will always remain a product of its mediator; however, its educative function indicates its employment. This thesis examined the literary text as the ‘read’ text, and the dramatic text as the ‘spoken’ text. In many cases, the literary and dramatic text is the same product, and therefore a product of the same mediator: the modern editor. As a result, this thesis argues the need to introduce a new product and a new facilitator: the performative text and the dramatic mediator.

The performative text guides the active construction of meaning for both the inexperienced actor and viewer, developed from aspects of both the literary and dramatic texts. Through the performative text, the dramatic mediator guides the inexperienced actor’s comprehension of the performative text, while providing a focus on the dramatic transmission. The dramatic mediator also facilitates the viewer’s engagement with language, contextualising the familiar while engaging their interest in the dramatic world. When looking at introducing Shakespeare to the twenty-first-century viewer, a performative text provides pedagogical engagement that ultimately enables a life-long engagement with, and appreciation of, the work of Shakespeare.
The term reader refers to an individual who can decode the language of a literary text through reading. As part of the transmission of a literary text, the reader could either be a passive or active receiver of the information presented. The active reader, for the purposes of this thesis, is referring to an individual who actively decodes a literary text in order to comprehend the information presented. The passive reader, in contrast, can decode the written language present, yet not necessarily understand what it means. This individual remains passive, as comprehension of the text is not achieved.

The term literary text refers to written material published for the primary purpose of a reader's engagement. Literary texts are those which are published for institutionally sustained reading, and as described in Knapp (1989), ‘the publication of the Folio clearly makes a canonical gesture, shifting Shakespeare’s texts into an authorized domain of reading’ (p. 5).

The term modern editor invokes an individual who produces a mediated version of an original Shakespearean literary text. The mediated text is informed by the modern editor’s research and personal rationale for modifying the published text. Ultimately, the editor establishes a modern, updated version, of the original published text, mediated by their own cultural and social views.

The viewer references an individual who can decode the dramatic transmission generated by the dialogue and the visual elements of a production through the observation or witnessing of a performance.

The dramatic text is the written material comprising the play which is developed to be spoken aloud. For the purpose of this thesis, the dramatic text is understood, primarily, as the script from which the performance derives and which might also contain stage directions for the mood or intent of the dialogue as well as the characters’ movements onstage. Knapp (1989) defines this combination of elements generated by the script as being ‘the art of doing’ through speaking, acting out or performance (p. 38).

The passive viewer, for the purposes of this thesis, refers to an individual viewer who can comfortably decode the language when it is presented in a performance, while not necessarily being able to understand or construct meaning when confronted by the dramatic text.

The active viewer, for the purposes of this thesis, refers to an individual viewer who can actively decode the language presented in a production, constructing connections between the plot and story, character relationships or even the emotional situations of scenes. The active viewer is engaged and encouraged to construct the meaning of the performance.

The performative text here refers to a mediated version of the literary and dramatic text combined. The text is developed with the contemporary actor in mind, providing the kind of contextual detail for a performer whose audience comprises twenty-first-century viewers. The script, in this case, contains textual notes for decoding the written word, combined with presentational suggestions for performing the spoken word.

The dramatic mediator (distinct from that of a dramaturg in that it has a more specific focus as this argument will demonstrate) is the individual who takes on the role of the modern editor of the dramatic text. The dramatic mediator provides the reader of the dramatic text (the actor or director) with the means to interpret and construct the meaning of the text. The dramatic mediator’s text informs the actor’s comprehension, while concurrently enabling and encouraging the viewer to construct meaning through the process of observing the performance of the performative text.

Top Line: Published text mediated by a modern editor into the dramatic text. Bottom Line: The dramatic mediator (aided, and informed, by the literary text, and the dramatic text) mediates the performative text, informing the dramatic transmission of the text to the modern viewer.

Foucault’s influence upon New Historicism is important, as the New Historicist places no value upon the text, rather suggesting that the original literary text is a product of the social impacts of other literary texts and dominant societal influences upon the author. For this thesis, the New Historicist view of the literary text indicates the possible means to adapting - without disrupting its integrity - the literary text, without necessarily providing a method to assist in the modernisation of the text for a twenty-first-century viewer.

This view of the text regards the author’s cultural influences as being embedded within the original literary text, the investigation of the literary text highlighting such cultural elements and thereby enabling a connection to the mediator, the reader, and in turn, the viewer. From Brannigan’s text, and in the process of developing the argument for this thesis, a focus on the combination of a Cultural Materialist and a New Historicist viewpoint provides the means to engage pedagogically with the literary text and conversely, the means to adapt the dramatic text.
Shakespeare’s work was published between the late sixteenth and early seventeenth century, Bragg (2004) states, ‘most scholars attribute thirty-eight plays, one hundred and fifty-four sonnets and other major poems to Shakespeare’ (p. 144).

In this thesis, the researcher is both mediator of the practice-led research, and the dramatic mediator of the performative text.

The spelling of Adoe, in this adaptation, is reflective of the First Quarto (1600) spelling, Much Adoe about Nothing.

Old English was developed through a variety of spoken dialects originating from the invading Germanic tribes. This invasion established the creation of an Anglo-Saxon settlement and the foundations of a common language that lasted till around the middle to the twelfth century, which now only survives through translations of documented texts (Barber, 2000).

Middle English, like Old English, appears to originate as the result of an invasion – dating from around the middle of the twelfth century to the beginning of the sixteenth. Approximations of speech are suggested through the changes in spelling conventions, rhyming structures and textual comparisons with Old English (Barber, 2000).

Placed around the beginning of the sixteenth century to the middle of the seventeenth, the birth of Early Modern English created significant shifts in the oral and textual construction of language, and these changes can still be identified in today’s Modern English (Barber, 2000).

Freeborn (1998) states that, ‘today we are used to reading printed books and papers in Standard English which use a spelling and punctuation system that has been unchanged for over two hundred years’ (p. 77).

As Old English grew in strength, Latin was still the language of government, law and scholarly texts. Latin itself deleted most of the original Celtic language; as it was predominately orally based, very few Celtic words survived.

These tribes created four distinctive dialects areas: West Saxon (Saxons in Wessex, Sussex), Kentish (Jutes in Kent), Mercian (Angles in Mercia, East Anglia and Essex) and Northumbrian (Angles in Northumberland) dialects (Barber, 2000). Barriers were not only to be found in linguistic differences, but in geographical ones as well; as a result, there was not a unified language that represented Old English in these early stages of settlement.

As Lass (1995) points out, ‘there is no single or uniform corpus of Old English, but rather a collection of texts from about the seventh to the eleventh centuries, representing dialects spread out from the North of England to the West Country and Kent. This collection is extremely heterogeneous, as the range suggests: runic OE [Old English] of the seventh century is in many ways as different from ‘classical’ literary OE of the eleventh as Chaucer’s language is from Shakespeare’s’ (p. 1).

Jember (1975) suggests a definition of broc also means ‘brook, stream’ (p. 101).

Jember (1975) suggests a definition of dun to also mean ‘hill’ (p. 109).


As Bragg (2003) states, 'this magnificent fertility of English spelling was everywhere. There were over five hundred ways of spelling the word 'through' and over sixty of the pronoun 'she'" (p. 97).

This occurred, as Bragg (2003) states, 'because England had used Latin traditionally and French for over three hundred years as the written languages, there had never been any need to agree on a common linguistic standard for its native tongue or even how to spell particular words' (p. 97).

Chaucer's writing representing the poet's own rural voice. Cannon (cited in Boitani & Mann, 2003) states, 'the great work of his life was the development of an English poetic tradition; this involved transference into English of the French tradition fed and supplemented by the greater literatures in Latin and Italian' (p. 237).

Shakespeare only begins writing around two hundred years after Chaucer; however, the inconsistencies and variations in spelling, punctuation, grammar and syntax from Chaucer's time were still an aspect of the English language that Shakespeare used.

For instance, as Bragg (2003) points out, 'Chaucer liked French borrowings and enjoyed introducing his own synonyms. English had the noun 'hard': Chaucer introduced the French (from Latin) 'difficulté'. He gave us 'disadventure' for 'unhap', 'dishonesté' for 'shendship', 'edifice' for 'building', ignoraunt' for 'uncunning'" (p. 75).

As Bragg (2004) states, 'he [Chaucer] decided to write not in Latin — which he knew well — not in the French from which he translated and which might have given him greater prestige, but in English, his own English, London-based English' (p. 69).
56 Chaucer’s writing reproduces the style of the author’s own voice, as his east midland English dialect did not represent the national standard (Lerer, 2008, p. 53). The distinctive characteristic of blending dialects, the introduction of writing in the third person and the first English poet to use the pronoun ‘I’ are styles first seen in Chaucer’s work (Butterfield, 2009). As Boitani (as cited in Boitani & Mann, 2003) states, ‘for the first time in European literature, a poet lays bare before our very eyes the intellectual, cultural and creative process by which tradition is transformed by ‘individual talent’’ (pp. 71-2).

57 Written text prescribes languages to a viewed ideology as an attempt to attain a standard or agreed method. In some cases, this is derivative of attempting to maintain social class (Freeborn, 1998), or construct standard and agreed upon definitions and spelling (Bragg, 2004).

58 ‘New historicism insists that we see the play in context and ask what ideological assumptions underlie the literature. In addition it asks how the literature interrogates the official doctrine and assumptions of Elizabethan and Jacobean culture. The approach may uncover some original and originating context that can help us understand the script. It is necessary to historicize production, that is, to see it as a product of the moment, not as a facet of some universal truth. Some feminist criticism is new historicist in that it examines early modern cultural practice’ (Coursen, 1997, p. 57).

59 Nietzsche’s work influenced the work of Foucault, whose work would, in turn, influence the development of New Historicism.

60 For Nietzsche, the use of the term perspectivism is important here. Naugle (2002) states, ‘perspectivism means that the world is always understood within the perspective of some point of view; all knowledge is thus an interpretation of reality in accordance with a set of assumptions that makes one perspective different from another’ (p. 102).

61 Quartos are known as foul papers (working drafts), or possibly written through the recollection of an author inscribing their interactions with the play.

62 The First Folio, printed in 1623 contains thirty-six of Shakespeare’s plays, representing copies of plays that were believed to be the final versions. Other plays existed in different versions before the First Folio. These editions were known as quartos, early versions of, what is believed to be, Shakespeare’s plays written by hand, and published without permission.

63 As Brannigan (1998) states, ‘whereas in Nietzsche this admiration for will to power and its exercise centers on a particular class or particular individual, Foucault recognises that power is not in control of any individual subjects or groups but instead is a general force which is only visible in particular events and actions’ (p. 48).

64 As previously mentioned, Bede’s Ecclesiastical History of the English People was translated from Latin into Old English due to the necessity for a religious text being written in the common tongue. Necessity also arose from King Ælfred’s move to create a standardised English in the West Saxon dialect. These changes create ownership of the language being used, and are detailed in the recording of the printed text.

65 The Signet Classic Shakespeare edition (Stevenson, 1964) is also based significantly on the First Quarto, while The Pelican Shakespeare edition (Holland, 1999) and Penguin Shakespeare (Foakes, 2005) either state they are mostly or closely based on the original edition. The Longman School Shakespeare text (O’Connor, 2004) does not explicitly state an alignment to the reproduction to a ‘corrected’ text, yet the Cambridge School Shakespeare (Berry & Clamp, 2005) and the New Cambridge Shakespeare text (Mares, 2003) demonstrate an editorial approach for actors or students. The latter three texts manipulate the punctuation as a means to indicate enunciation.

66 Sifting through various editions, the modern editor makes judgements upon word choices, spelling, syntax, punctuation, and pronunciation. As Brook (1976) states, ‘knowledge of Shakespearean usage can protect an editor from making unnecessary emendations’ (p. 45). As a result, the modern reader has access to a series of modified Shakespearean texts that support the subjective ideology of the editors themselves.

67 Sledd and Gwin (as cited in Greene, 1965) state, ‘English, Johnson recognized, was lexically a mixed language, which for known reasons and by known processes had borrowed both phrases and words, especially polysyllabic words, from Latin and Romance, sometimes to the detriment to the native word-hoard’ (p. 167).

68 For a twenty-first-century perspective, even ‘normal words as banter, coax, flimsy, flippant, fun, sham, and snob, all of which were frowned on in the eighteenth century’ (Barber, 2000, p. 225) were not included. Theatreically based terms were considered low words, therefore socially unimportant in origin (Lerer, 2008, p. 5).

69 Cannon (as cited in Boitani & Mann, 2003) suggest, ‘classical rhetoric specified three such types, the ‘high’ (gravis), consisting of words which are ‘impressive’ in an ‘ornate arrangement’, the ‘middle’ (mediocris),
Revising Shakespeare

consisting of words which are ‘lower’ but not yet ‘colloquial’, and the ‘low’ (adtnuatus), consisting of words which match the ‘most current idiom of standard speech’ (p. 234).

As Lerer (2008) suggests, semantic change reflects a hierarchy of historical change as opposed to a popularity or correctness. These are narrative phenomena representing the historical use and alterations of terms (p. 4). These narratives communicate the addition of terms, their history, usage and popularity.

‘Elizabethan stereotype of lack of charity’ (Holland, 1999, p. 40), ‘that is, no Christian. Charity, he [Benedick] thinks, demands that he love her’ (Foakes, 2005, p. 117) and ‘faithless rogue’ (Berry & Clamp, 2005, p. 60).

McConachie (2008) suggests, ‘Shylock in The Merchant of Venice is a good example of a figure that ranged from comic, to pathetic, to villainous … Elizabethan spectators probably typed him initially as a humorous Jew, it is not clear how they judged him by the end of the courtroom scene’ (p. 102).

As previously mentioned by Davies (2007), ‘Shakespeare wrote for an audience over half of whom were probably illiterate’ (p. 27).

As McDonald (2001) states, ‘Shakespeare’s first audiences seem to have been more sensitive to verbal structures than their modern counterpart’ (p. 108).

For example, the word ‘boot’ first appears in Old English from the Germanic term bōt. The etymology of the word has taken on multiple meanings. Old English boot, as a noun, indicates ‘to advantage’, or alternatively, ‘in addition’. Then an application into Early Modern English as a (now obscure noun) connoted ‘to spoil and plunder’, as in ‘Make boot upon the summer’s velvet buds, / Which pillage they with merry march bring home / To the tent-royal of their emperor’ (Henry V, 1.2 194-196, 461). The term boot, in relation to footwear, first appears in Middle English, however the etymology is connected to the Old French term bote; not the OE word bōt. From Modern English, the noun ‘boot’ takes on multiple meanings, including to dismiss or sack (a person), a luggage compartment and even a computer term to indicate the operating procedure. In this case, the etymology is neither directly from the Old English or Early Modern English, rather from the noun ‘boot-strap’. Boot. (2014). In Oxford English online dictionary (3rd ed.). Retrieved from http://dictionary.oed.com

As McDonald (2001) states, ‘you’ was the more formal and respectful choice: servants addressed their masters this way, and common folk always used ‘you’ when speaking to the king or to a member of the aristocracy. The nominative ‘thou’ (as well as the accusative or objective ‘thee’) was more familiar, spoken in personal conversations and in friendly encounters between equals’ (p. 21).

As McDonald (2001) states, ‘Shakespeare often takes advantage of such poetic license, his shifting accent being one of the clearest examples. In the first scene of The Comedy of Errors, for example, the word confiscate is pronounced with the accent on the second syllable (con-fis-ket), while in the second scene (five minutes later) it is spoken in the modern way (cón-f(764,764),(901,794)-

As Lerer (2008) suggests, semantic change reflects a hierarchy of historical change as opposed to a popularity or correctness. These are narrative phenomena representing the historical use and alterations of terms (p. 4). These narratives communicate the addition of terms, their history, usage and popularity.

As McDonald (2001) states, ‘Shakespeare’s first audiences seem to have been more sensitive to verbal structures than their modern counterpart’ (p. 108).

As McDonald (2001) states, ‘Shakespeare often takes advantage of such poetic license, his shifting accent being one of the clearest examples. In the first scene of The Comedy of Errors, for example, the word confiscate is pronounced with the accent on the second syllable (con-fis-ket), while in the second scene (five minutes later) it is spoken in the modern way (cón-f(805,795),(901,825)-

As McDonald (2001) states, ‘you’ was the more formal and respectful choice: servants addressed their masters this way, and common folk always used ‘you’ when speaking to the king or to a member of the aristocracy. The nominative ‘thou’ (as well as the accusative or objective ‘thee’) was more familiar, spoken in personal conversations and in friendly encounters between equals’ (p. 21).

As McDonald (2001) states, ‘Shakespeare often takes advantage of such poetic license, his shifting accent being one of the clearest examples. In the first scene of The Comedy of Errors, for example, the word confiscate is pronounced with the accent on the second syllable (con-fis-ket), while in the second scene (five minutes later) it is spoken in the modern way (cón-f(764,826),(901,856)-

As Lerer (2008) suggests, semantic change reflects a hierarchy of historical change as opposed to a popularity or correctness. These are narrative phenomena representing the historical use and alterations of terms (p. 4). These narratives communicate the addition of terms, their history, usage and popularity.

As Lerer (2008) suggests, semantic change reflects a hierarchy of historical change as opposed to a popularity or correctness. These are narrative phenomena representing the historical use and alterations of terms (p. 4). These narratives communicate the addition of terms, their history, usage and popularity.

As McDonald (2001) states, ‘Shakespeare’s first audiences seem to have been more sensitive to verbal structures than their modern counterpart’ (p. 108).

As McDonald (2001) states, ‘you’ was the more formal and respectful choice: servants addressed their masters this way, and common folk always used ‘you’ when speaking to the king or to a member of the aristocracy. The nominative ‘thou’ (as well as the accusative or objective ‘thee’) was more familiar, spoken in personal conversations and in friendly encounters between equals’ (p. 21).
social discourse from where and when a text is created is just as important as the text itself. Through mediation, Shakespeare’s texts are understood by the reader within the context of other literature and ideologies. However, for the viewer, these social aspects of Shakespeare’s dramatic text remain difficult to interpret through performance, as Shakespeare’s social influences are not necessary important for the viewer’s construction of meaning.

Quartos most notably appeared within the early decades of the seventeenth century, and outlined the script of one of Shakespeare’s plays. Quartos were individual publications of plays, ‘ranging from Titus Andronicus in 1594 to Othello in 1622’ believed to be ‘printed from Shakespeare’s or the company’s [King’s Men] own manuscript’ (Davies, 2007, p. 54).

Folios are larger editions, or anthologies, of multiple plays. The First Folio, compiled in 1623, contained a collection of thirty-six Shakespeare plays; with twenty of the plays only appearing in this publication (Davies, 2007, p. 27).

These editions of folios and quartos provide the written evidence of Shakespeare’s ‘text’; however, as Barnet (as cited in Stevenson (ed.), 1964) suggests, ‘though eighteen of his plays were published during his lifetime, Shakespeare seems never to have supervised their publication’ (p. xvi).

For example, between 1603 and 1623, Hamlet was published in three editions: the First Quarto [1603], Second Quarto [1604] and the First Folio [1623]. For the most part, modern editors show a preference toward the Second Quarto [1604] or the First Folio [1623] edition of Hamlet: and in most cases scholars blend aspects of these two editions (Mowat & Werstine 1992, p. xlvii). Erne (2008) provides the disagreement between the Second Quarto and the First Folio of Hamlet, with the discussion of the extract “What a piece of work is a man” (Hamlet, 2.2 313-6 844), stating “the editor’s decision of how to punctuate has important repercussions on what sense readers make of the speech” (p. 19). Paradoxically (as mentioned in Chapter Three) the quarto of Much Ado about Nothing is believed to be the more ‘true’ source, and the first folio is referred to as an ‘annotated’ edition. As Stevenson (1964) states, ‘the text itself [First Quarto, 1600] is an excellent one, the basis of the posthumous Folio text of 1623, with only a few minor difficulties, here and there, of the original punctuation’ (p. xxi).

Erne (2008) points out many issues with this approach to the literary text, as ‘occasionally, compositors also introduced changes which affect meaning, and some did so on a surprising scale. When setting the type for Richard II for the First Folio, a compositor introduced no fewer than 155 such alterations, omissions, substitutions, transpositions, interpolations, as well as additions’ (p. 3).

Printing, in 1623, still produced inconsistencies due to the slow and systematic regimented requirements of the printing press. Owing to the need for the compositors to lay each individual symbol, and for this to be sourced by hand, each copy of the First Folio [1923] contains differences in punctuation, spelling and spacing; as ‘spelling and punctuation were considered the compositor’s responsibility’ (Erne, 2008, p. 3). As a result, the early editors of Shakespeare’s work explored multiple editions in order to create their understanding of what constitutes the text. This resulted in, as McKerrow (1931) states, an Elizabethan print of a play was regarded as a play – a thing the rightful place of which was the boards of a theatre, and not the study, and that hence, though stage directions were generally, in the author’s manuscripts and frequently even in the prompter’s copy, given in a descriptive form, little care was taken to rid the printed text of a theatrical atmosphere (p. 253)

For example, as Stern (2004) suggests, ‘the purpose of the prologue and epilogue alike was to woo the first-performance audience which was judging or auditioning the play and to petition the spectators, begging them to be indulgent rather than unkind. A play, having survived its first day and been “passed” by the audience, seems to have shed its stage orations which could then float free of the text, and so were easily lost before publication’ (p. 122).

The monopolization of quartos and folios allowed for editorial revision. Tweg (cited in White, Edelman & Wortham, 1998) estimates, ‘even Garrick, owner of quartos and dedicated restorer of the “true” Shakespearean text, could cut, rewrite and add lines as he saw fit. And Pope, when editing Shakespeare, sought to excuse perceived authorial lapses by blaming the crude historical period in which the sensitive playwright had had the misfortune to live as a “Player”’ (p. 35).

From residences in Whitehall and Hampton Court, to performances at the universities of Oxford and Cambridge (Mowat & Werstine, 1995, p. xxxvi), surviving documents locate Shakespeare’s career, and suggest the prestige of cultural appreciation.
The political strength of Puritanism saw the theatres closed to protect the morals of the viewer. While the closure of theatres did not occur in Shakespeare’s time, the political Puritan force was culturally relevant to an Elizabethan audience.


While Tillyard’s (1960) analysis is problematised in Post-Modern theory, his structure provides an ideological insight into Elizabethan cultural beliefs.

The Restoration period occurred between the late seventeenth century to early eighteenth century. In the late-seventeenth century, the theatres were re-opened; however, as Hill (1990) states, ‘they too were very different from what they had been before 1640’ (p. 228). While the Puritans’ political control lost strength, significant cultural occurred with ‘the slow return of middle-class audiences’ (Hill, 1990, p. 228).

Contrastingly, during the mid-eighteenth century, ‘corrections’ were made to Shakespeare’s work. Tweg, in The Beauties of Shakespeare, (cited in White, Edelman & Wortham, 1998) investigates the reproductions of Shakespeare’s written work for popular dissemination. Released in 1800, the need for the fifth edition of The Beauties of Shakespeare is reflective of the mediator’s culture and personal reflection of the reader. As Tweg (cited in White, Edelman & Wortham, 1998) suggests, a fully ‘authentic’ text was not socially appreciated, for ‘they were often considered too crude and barbarous for performance onstage’ (p. 35). As a result, amendments were made to the literary text in order to highlight the mediator’s appreciation of Shakespeare’s work. In Dodd (1936), Goneril’s speech (1.1 55-61 869), as mentioned previously, commences the introduction of King Lear.

The passage, titled Goneril’s Declaration of her Filial Affection (Dodd, 1936, p. 313), is positioned to the reader as the first important passage from King Lear, with only five preceding speeches to summarise Act One. From pages 313 to 315, the entirety of Act One is presented, with speeches from the original literary text, including Scene One: Declaration of Regan (1.1 69-76 869), Declaration of Cordelia (1.1 95-104), Admiration of the King of France at the Conduct of Cordelia (1.1 250-7 871), Scene Three, Goneril’s Orders about her Father (1.3 13-27 873), and Scene Five, Filial Ingratitude (1.5 261-3 875). Of the 926 lines in Act One (869-77), Dodd (1936) reduced Shakespeare’s literary text to around fifty-two lines as a means to abridge the editor’s focal point of the text.

Brannigan (1998) suggests that ‘New Criticism was a: critical practice which insisted that the study of a literary text should not be concerned with history, biography, sociology or politics, that a piece of literature should be read as a linguistic structure, the proper practice of which was ‘Close Reading’” (p. 92).

The theories of New Criticism and Cultural Materialism emerged at similar times, and for that reason, both are explored in this thesis as a means to discuss similarities and differences.

‘Leavis is the heir of Matthew Arnold’ (Bilan, 1979, p 25).

As Brannigan (1998) suggests, ‘Leavis argued that literary critics were not just devoted readers and commentators of literature, but were highly trained readers, with an acquired appreciation of the subtleties and complexities of language’ (p. 37).

Leavis, although critically engaged with the purpose of literature, placed more importance upon the individual (or genius) who constructed the work or upon his own personal preferences. Brannigan (1998) points out, ‘the emphasis in Leavis’s critical practice are on the intelligence and genius of a writer and the way that a writer synthesises artistic form and human nature. The criteria for judgements, however, are largely a matter of taste’ (p. 37)

As Bell (1988) suggests, Leavis saw ‘literature as pre-eminent in the quality of its emotional and ethical intelligence, and his concern for language as the medium, and index, of experience is central to that claim’ (p. 3).

As Bilan (1979) states, Leavis’s ‘literary criticism is generally considered to be centred on a concern with moral values, or a moral sense, but the fact of the matter is that his ultimate concern is with the place of a religious sense in life and literature’ (p. 195). As a result, literature also performed a greater function; namely, that of a moral indicator for life experiences, and as Bell (1998) suggests, Leavis theorised ‘that language may in some way ‘enact’ the experience’ (p. 41). Leavis believed that literature enabled a morally
While Leavis’s subjective focus and bias of literary texts was not considered vital in the process of this practice-led research, a focus on the moral choices of a character was useful in the construction of the performative texts, as the notion of adding pedagogical value to engage the viewer.

Williams’s work paved the way for Cultural Materialism, with his own theories being influenced by Arnold and Leavis’ ‘New Critic views.

As Brannigan (1998) states, ‘Williams critised Leavis for promoting literature as the exclusive possession of a privileged elite of trained intellectuals, as the domain responsible for ‘controlling the whole range of personal and social experiences’’ (p. 38). Scholarly interactions upon literature sought to maintain an elitist control over written works, attempting to maintain a ‘universal truth’ to literature; which non-literary forces could debate against.

As Brannigan (1998) states, ‘for cultural materialists, Raymond Williams had been the first critic to challenge the liberal humanism of F. R. Leavis in English literary studies’ (p. 20). It is Williams’ examination of societal discourse that is the starting point for a theory to challenge the New Critic views. Brannigan (1998) goes on to say, ‘Williams shares Leavis’s interest in human experience, but sees literature as only one form of the material expression of human experience. The combined forms of expressing human experience are what Williams called ‘culture’, and his analysis of these forms is what he referred to in 1977 as ‘cultural materialism’” (p. 38).

Elam’s analysis of the cultural concerns is referring to the Christmas season (or more importantly, the twelfth day after Christmas), as the date is reflective of a time of revelry where, in early modern England, the ‘Lord of Misrule’ would ‘preside over the maskings, interludes, music, songs and other forms of merry making’ (Elam, 2008, p. 19).

As Elam (2008) suggests ‘the medieval European Twelfth Night cake had been imported into England late in Elizabeth’s reign by way of a ritual electoral system, namely the baking of a coin in a cake and awarding the title of ‘bean king’ (a variant of Festus) to the man who found it in his slice’ (p. 20).

Dollimore and Sinfield (1985) read Cultural Materialism as a social theory concerned with the ideological surrounding literature (p. vii). It refers to the investigation and judgement of social impacts upon the author and their society, and suggests how these experiences may have impacted upon the produced work. Culture is a significant determinant of influence, connoting vital insight into the social conditioning of an individual who exists within it. For Brannigan (1998), ‘language changes just as the material practices, objects and institutions to which it refers change, and likewise, it is only possible for us to conceive of these material changes when concepts for new forms already exist in language. In this way, culture and society are mutually interactive’ (p. 39).

Williams (1977) argues ‘the complexity of a culture is to be found not only in its variable processes and their social definitions – traditions, institutions, and formations – but also in the dynamic interrelations, at every point in the process, of historically varied and variable elements.’ (p. 121)

As Brannigan (1998) argues, ‘this range of references is combined with an anthropological focus on the social and cultural practices of modern society, and this has endorsed cultural materialist attempts to construct narratives of literature as a practice embedded in material institutions such as education, the media and the theatre’ (pp. 38-9).

As Bryson (2008) states, ‘Williams also distinguishes between residual and emergent forms of alternative and oppositional cultures. The residual culture he explains as the still practiced residue of previous social formations (e.g. certain religious values, notions from a rural past, and notions from a colonial past) that are often retained in order to make sense of the dominant culture. The emergent culture he explains as the new meanings, values, practices, and experiences which are continually being created, some of which are incorporated into the dominant culture and some of which are not. Thus, hegemony of the effective dominant culture is characterised as a complex, multilayered negotiation and renegotiation of the emergent and residual cultures and of those cultures relative to the dominant culture. This occurs through processes of incorporation and selective tradition’ (p. 748).

Cultural influences upon Shakespeare’s England were continuous. Religious doctrine had sway between Protestant and Catholic for many years. As Sinfield (cited in Kamps, 1995) states, ‘the absolutist state was never fully established in England ... Elizabeth and James I, and those who believed their interests to lie in the same direction, sought to sustain royal power and to suppress dissidents’ (p. 94).
The introduction of Noah’s Ark, as a conceptual theme, allowed the means of highlighting the trickery within the production by pairing characters together. Through this pairing of characters, the performative text was enriched with ideas for costuming, movement and narrative. The viewer is provided with two similar characters, and through observation, the consequences of trickery can be interpreted. In this instance, Cultural Materialism provided the basis for a performative text which was both a collaboration of the dramatic mediator and their interpretation of Shakespeare’s text.

As Brannigan (1998) suggests, ‘Cultural materialism does not seek to dislodge a patriarchal Shakespeare in order to impose a feminist Shakespeare. Rather, cultural materialists are engaged in a struggle to contest the idea that Shakespeare’s texts have one, and only one, meaning and significance, and they do this by producing through interpretation and historical investigation a multiplicity of ‘alternative Shakespeares’’ (p. 98).

As Brannigan (1998) states, ‘New historicism and cultural materialism are engaged in the process of renewing our images of the past, of revisiting the past. They carry out this work to different ends: new historicism aims to show that each era or period has its own conceptual and ideological framework, that people of the past did not understand concepts like “the individual”, “God”, “reality” or “gender” in the same way we do now; cultural materialism aims to show that our political and ideological systems manipulate images and texts of the past to serve their own interests, and that these images and texts can be interpreted from alternative and radically different perspectives, often constructed by placing those images or texts in their historical contexts’ (p. 119).

As Rokison (2013) points out, ‘Shakespeare has been consistently present in popular culture through the medium of cult television series including Star Trek, The Simpsons and Doctor Who’ (p. 4).

As previously mentioned, this thesis maintains a connection to the United Kingdom educational system. This is due to the approach and success of studies that remain focused on improving the study of Shakespeare in school.

As Brannigan (1998) questions, when referring to the United Kingdom approach, ‘it is difficult to see the reason for insisting that Shakespeare ought to be a compulsory part of English education, given that his plays seem neither popular nor particularly pertinent. Sinfield argues that what is at stake in the debates concerning Shakespeare in English education are the values and norms which the education system is geared towards producing in the hearts and minds of young English people, and indeed which the education system uses to test the suitability of students for mental and manual labour’ (p. 99) These ideas are, once again, reflective of Leavis and Arnold’s views.

Teacher-centred refers to the placement of the teacher as the conveyor, and giver, of knowledge and content.

As Wooster (2007) identifies, ‘this approach, often referred to as being “child-centred”, prioritized the child’s emotional needs over the mere requirement to absorb knowledge and facts’ (p. 1).

Significantly though, Kearns overlooks the fact that Shakespeare is not exclusively accessible in English, as Shakespeare is translated into many languages.


DCSF refers to the Department for Children, Schools and Families

Linked to Strand 6.2, of the Secondary framework, students are encouraged to ‘analyse in depth and detail writers’ use of literary, rhetorical and grammatical features and their effect on different readers’ (DCSF, 2008, p. 30). While this approach seems reminiscent of Leavis and Arnold’s views into Shakespearean investigation, the program maintains a more open and analytical insight into language and its application.

A significant number of stages within this document are in fact focused on the historical contexts of Shakespeare’s writing, as this still remains in important learning objectives stated in the National Strategies Framework. For Year Eleven students, an objective seeks ‘to understand the significance of the social, historical and cultural contexts of a Shakespeare play’ (DCSF, 2008, p. 35). This parallels the approaches visible within New Historicism and Cultural Materialism. ‘New historicism and cultural materialism share a common preoccupation with the relationship between literature and history, and share an understanding of texts of all kinds as both products and functional components of social and political formations. Where many previous critical approaches to literary texts assumed that the text had some universal significance and essential ahistorical truth to impart, new historicist and cultural materialist critics tend to read literary texts as material products of specific historical conditions’ (Brannigan, 1998, p. 3).

Revising Shakespeare
132 As McConachie (2008) reports ‘Andreas Wohlschlager and Harold Bekkering bring together several psychological and neurophysiological findings to suggest that human mirror systems privilege a child’s understanding of a person’s intentions over exact imitation while they learn’ (p. 76).

133 New approaches, like Shakespeare for all ages and stages (DCSF, 2008), provide an attentive methodology for ‘student’ learning and integration with the work of Shakespeare. As stated in the Cox Report (1989), ‘many teachers believe that Shakespeare’s work conveys universal values, and that his language expresses rich and subtle meanings beyond that of any other English writer. Other teachers point out that evaluations of Shakespeare have varied from one historical period to the next, and they argue that pupils should be encouraged to think critically about his status in the canon’ (p. 96).

134 As Brannigan (1998) states, ‘Shakespeare is not naturally familiar to readers in the twentieth century, and there are thousands of jobs and careers built on educating us to read Shakespeare. There is therefore a lot at stake keeping alive the critical industry of reading Shakespeare, and reading literature in general, and what lies at the heart of this is the belief that reading literature is somehow a morally uplifting, civilizing pursuit, which will produce people of good character and of high moral and civil principle. It is within, and sometimes against, his industry of producing people of good character, a highly idealized and ideological construct, that literary theories of the latter half of the twentieth century have been working’ (pp. 22-3).

135 Palfrey and Fernie (cited in Erne, 2008) state, ‘we want a more ductile and sensitive mode of production; one that has more chance of capturing what people are really thinking and reading about, rather than what the pre-empting imperatives of journal and respectable monograph tend to encourage’ (p. x).

136 In this production, characters represented Australian birds. Don John and his brother, Don Pedro, were represented as magpies.

137 Inkhorn terms appeared to ‘come out of ink’, as opposed to strong Latin or French links. Inkhorn terms were ‘fancy words and phrases that seemed uncomfortably new (just come from the inkstand, or ‘inkhorn’)’ (McDonald 2001, p. 16).

138 In this extract, Inkhorn replaces the character of Messenger.

139 Please note, this is focused upon the punctuation, not spelling (Allen and Muir, 1981, p. 501-2).

140 This passage return the term storm back to original term roar.

141 This asterisk, developed by the dramatic mediator, indicates moments were the actor is guided to make eye contact with individual audience members. Subsequent asterisks indicate the change of pace, and with that, the need to move eye contact to another viewer.

142 For the first adaptation, The Tempest [2012], Stephano was cast to the feminine, Stephana. However, for the second adaptation The Tempest [2013], both roles were feminine, so the roles of Tricula and Stephana were used.

143 Shakespeare’s text mediated by the modern editor’s (aided by values) and influenced by subjectiveness, modified into the dramatic mediator’s performative text (aided by values) and influenced by subjectiveness (with feedback from performance), enabling decoding by the twenty-first-century viewer (aided by the observation of values) encouraging the active viewer (who, in turn, mediated the improvements of the performance and the construction of the performative text).


145 ‘In short’, ‘A small boat’, ‘Skeleton’ and ‘Tub or barrel’ were obtained from Lindley (2002, p. 206).
Bibliography


Candy, L. (2006). Practice based research: A guide. [Online]. Available at:


http://anon.eastbaymediac.m7z.net/anon.eastbaymediac.m7z.net/teachingco/CourseGuideBooks/DG2250_9S3FVJ.pdf


Nares. (1822). A glossary (Or, collection of words, phrases, names and allusions to customs, proverbs, etc. Which have been thought to require illustration, in the works of English authors) cited in Oxford English online dictionary. (3rd ed). Retrieved from http://dictionary.oed.com


Oxford English Dictionary [online]


Appendix

8.1 Much Adoe about Shakespeare [2011]

Performative Text (Director’s Script)
## Much Adoe about Shakespeare

Third Draft – 1/9/2011

<table>
<thead>
<tr>
<th>Character</th>
<th>Animal</th>
<th>Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beatrice</td>
<td>Columbine – Lyrebird</td>
<td>Katrina</td>
</tr>
<tr>
<td>Benedick</td>
<td>Il Capitano – Lyrebird</td>
<td>Jason</td>
</tr>
<tr>
<td>Claudio</td>
<td>Lovers – White-headed Pigeon</td>
<td>Wade</td>
</tr>
<tr>
<td>Hero</td>
<td>Lovers – White-headed Pigeon/Dove</td>
<td>Ellin</td>
</tr>
<tr>
<td>Don Pedro</td>
<td>Pantalone – Australian Magpie</td>
<td>Steve</td>
</tr>
<tr>
<td>Don John</td>
<td>Pantalone – Australian Magpie</td>
<td>Tristan</td>
</tr>
<tr>
<td>Leonato</td>
<td>Il Dottore – Australian Pelican</td>
<td>Stephen</td>
</tr>
<tr>
<td>Sexton</td>
<td>Il Dottore – Australian Pelican</td>
<td>Tristan</td>
</tr>
<tr>
<td>Margaret</td>
<td>Innamoroti – Emu</td>
<td>Marian</td>
</tr>
<tr>
<td>Ursula</td>
<td>Innamoroti – Emu</td>
<td>Sarah</td>
</tr>
<tr>
<td>Borachio</td>
<td>Brighella – Bowerbird</td>
<td>Adam</td>
</tr>
<tr>
<td>Conrade</td>
<td>Scaramouch – Bowerbird</td>
<td>Renee</td>
</tr>
<tr>
<td>Dogberry</td>
<td>Harlequin – Australian Cattle Dog</td>
<td>Alex</td>
</tr>
<tr>
<td>Verges</td>
<td>Arleichino – Australian Cattle Dog</td>
<td>Uzi</td>
</tr>
<tr>
<td>Inkhorn (Messenger and Friar)</td>
<td>Innamorati – Acorn Tree</td>
<td>Scott</td>
</tr>
<tr>
<td>Seacole</td>
<td>Zanni – Kookaburra</td>
<td>Bridget</td>
</tr>
<tr>
<td>Oatcake</td>
<td>Zanni – Kookaburra</td>
<td>Selena</td>
</tr>
</tbody>
</table>
* Stage Pre-Set

A (I), A (B) and R (C) asleep on stage

LFX 1 – Preset
SFX 1 – Preset

*Act 1, Scene 1

LFX 2 – Afternoon light
SFX 2 – Joyful Music
S (L) moves to tree K (B), and E (H) move left of bench, S (U) and M (M) sit on bench.
All enter DSR

K (B) moves near DSC on “...is Signor” US on “Faith, niece...” S (L) moves to K (B) on “What is he” and back on “You must not” E (H) Steps DS then US on “My Cousin” and both return on “halting off
Act 1, Scene 1

*LFX – Night time – Strong blue light*

The stage is set with an Acorn tree upstage centre. The tree is large and vertically takes up vast space, yet horizontally stretches out one straight branch to the right. Against the tree rests a ladder on the left-hand side of the trunk, and a small bush is positioned to the right (possibly concealing a mattress behind). Two flats adorn the stage area either side of the tree; namely extensions of the wings. The flats depict the goodness of Messina (SR) as well as the corruptive elements (SL). Small set pieces also adorn each side of the stage; with white columns, vines and a bench (SR) and dead pot plants and leaves on the other (SL). Under the pile of leaves, Borachio and Conrade lay asleep, and the tree is also asleep.

*SFX Joyful/fun music. LFX SUMMER - Afternoon sunlight, slightly bronze in colour.*

Within the tree, a puppeteer's face can be seen (and heard) and they also work the two smaller twigs of the tree as arms. The tree is snoring as Leonato enters (DSR) and approaches the tree. His daughter and niece, and two maids follow behind. They stand next to the tree, just right of centre. Hero and Beatrice stand next to the bench, while Ursula and Margaret sit down on it.

**LEONATO** (Reading letter) I learn in this letter (pause)... (excited) that... (the Acorn tree awakes) Don Pedro the *Magpie* comes this night (pause)... to Messina.

**INKHORN** (With constrained excitement) He is very near by now.

**BEATRICE** (Coy, as she moves DS) I pray you, is Signor Montanto (brushes a 'imaginary' moustache and takes a fencing pose,) returned from the wars (Lunges for a jab) (extends the emphasis on these two words)...*or no?*

**INKHORN** (Confused) I know *none* of that name, lady.

**LEONATO** (Gently, as he moves DS) What is he that you ask for, niece?

**HERO** (Seriously, following Beatrice) My cousin *means*... (trying not to giggle) the lyrebird ...Benedick.

**INKHORN** (Still slightly confused) Oh... he is returned, (Stern and admiring) and as pleasant as ever he was.

**LEONATO** (Seriously) Faith, niece, you tease Signor Benedick too much.

**INKHORN** (With confidence) He hath done *good* service, lady.

**LEONATO** (Civil, as he returns to stand next to the tree) You must not, sir, mistake my niece. There is a kind of merry (looking for the right word) *war*
SFX 3 – Magpie cry

S (DP), J (B), W (C) and T (DJ) enter USL

Upon enter, S (U) and M (M) hide behind the bench

S (DP) and S (L) move
DSR on “an honourable Father” as K (B) moves
DS, just left of centre

J (B) moves DS left of K (B) on “If Signor…”

E (H) and W (C) move towards each other just as J (B) finishes moving
between Signor Benedick and her –

**BEATRICE** (Interrrupting Leonato) – Alas, (Coy) in our last conflict four of his five wits went halting off (mimes the stomping of a horse’s a hoofs, then both Beatrice and Hero move back to the bench giggling)

**INKHORN** (Dry) I see, lady, the bird is *not* in your *good* books.

**BEATRICE** (Shocked) No! And if he *were*, I would burn my library. But (controlled) I pray you, who is his companion?

**INKHORN** (Respectfully) He is most in the company of the right noble Claudio the Pigeon.

**BEATRICE** (Melodramatically hand over forehead) *O Lord, he will hang* upon him like a disease! *(SFX Magpie cry)*

**INKHORN** (Excited) Don Pedro is here.

*Both Ursula and Margaret hide behind the bench. Don Pedro enters from USL, followed by Claudio, Benedick and a slow moving Don John, all stopping left of CS*

**DON PEDRO** (Warmly and embracing Leonato, then stepping back to SL) Good Signor Leonato… (Friendly, to Hero) I think this is your daughter?

**LEONATO** (Naively) Her mother hath many times told me so.

**BENEDICK** (Sarcastically, yet seeming inquisitive) *Were you* in doubt, sir… that you asked her?

**LEONATO** (Teasing) Signor Benedick, no, for *then* (pointing at Benedick) *you* were a child? *(Places his hand out to show Benedick’s hight as a child)*

**DON PEDRO** (Light-hearted) Truly, the lady *fathers* herself. Be happy, lady, for you are *like* (trying to find the right words)... an *honorable* father.

*Leonato and Don Pedro move DSL to continue a private discussion. Beatrice moves DSL, followed by Benedick. In front of the tree, Hero and Claudio lightly “fawn” over each other, and slowly move towards CS.*

**BENEDICK** (Precociously) If Signor *Pelican* be her father, she would not have *his* head on *her* shoulders for all Messina, as *she* is (pause) like *him*.

**BEATRICE** (Thoughtfully) I wonder that you will still be talking, Signor lyrebird… (Sharply with eye contact) Nobody *hears* you.

**BENEDICK** (Sarcastic and shock) Are you yet living? (Clearly) But it is certain I am loved of *all* birds, only you excepted; and I would I could find in my heart (pause) (coy) that I had not a hard heart (taps his chest), for truly, I love none.
K (B) moves into
J (B) space, forcing them
to swap on “A great
happiness”

J (B) moves US, moving
W (C) back into his
original position on
“I have done”

K (B) moves back
to her original position,
also forcing back E (H)
on “...know you of old”

S (DP) and S (L) move
either side of CS, while
J (B), W (C) and T(DJ)
move DS on “Signior
Claudio”

LFX 3 – Late Afternoon
BEATRICE (Relieved, as she swaps spaces with Benedick) A great happiness to all birds. I had rather hear my dog bark at a crow (woofs at Benedick) than hear a bird swear he loves me.

BENEDICK (Quick and to the point) God keep your Ladyship *still* in that thought, so some gentle-bird or *other* shall *scape* (shows claws) a predestinate scratched face.

BEATRICE (Sharp) Scratching could not make it worse as if it were such a face as yours were.

BENEDICK (Mocking) *As if it were such a face as yours were.* (Sceptical) Well, you are a rare parrot-teacher (squawks and flaps wings at Beatrice).

BEATRICE (Sharp) A bird of my tongue is better than a… (pause, bitterness) beast of *yours*.

BENEDICK (Rudely) I would my… (pause) horse had the speed of your tongue… But keep your way. I have done. (He moves back to under the tree, pushing Claudio USL, and then Hero returns to the bench)

BEATRICE (Repulsed) You always end with a jade’s trick. (Contempt and reflective) I know you of old.

*Beatrice moves back to the bench. Leonato and Don Pedro move DSC, and beacons everyone to join them, with Don John positioned further left of centre.*

DON PEDRO (Graciously) Signior Claudio and Signior Benedick, my dear friend Leonato hath invited you all. I tell him we shall stay here at least a month, and he heartily prays some (Searching for the word)... event may detain us longer.

LEONATO (To Don John, with reservations) Let me bid you welcome, my lord, Don John. I owe you all duty.

DON JOHN (Emotionlessly) I thank you. I am not of many words, but I thank you.

LEONATO (With sincerity to Don Pedro) Please it your Grace, lead on?

*Everyone exits, lead by Don Pedro and Leonato DSR. Benedick begins to leave but is stopped by Claudio’s question DSR.*

*LFX Change to late afternoon sunlight, darker autumn bronze in colour.*

CLAUDIO (Reserved) Benedick, did you note the daughter of Signior Leonato?

BENEDICK (Reflection) I noted her not, (Straightforward) *but* I looked on her.
S (DP), S (L), K (B),
E (H), S (U), M (M)
and T (DJ) all exit.
J (B) attempts to exit
but is 'cut-off' by K (B),
then W (C) moves to
J (B) on “Benedick, did
you note”

S (DP) re-enters
DSR moving to
just right of centre of
“...bachelor again?”
J (B) swaps with W (C)
on “He is in love”

S (DP) moves towards
W (C) on “If you love her”
J (B) moves into S (DP)
original position
CLAUDIO  (Devoutly) In mine eye, she is the sweetest pigeon that ever I looked on.

BENEDICK  (Dry) I can see without spectacles, and I see no such matter... (about to get furious, then concerned as he turns) But I hope you have no intent to turn (scared of the word)... husband, have you?

CLAUDIO  (Smitten) I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

BENEDICK  (Over the top, exasperated) It's come to this? (Disappointed and over the top) Shall I never see a sixty-year old bachelor again?

Don Pedro re-enters DSR. The conversation continues left right of CS.

DON PEDRO  (Slightly annoyed) What secret hath held you here that you did not follow to Leonato's?

BENEDICK  (Dry and mocking, as he swaps his position with Claudio) He is in love. With who? Mark how short (guesses Hero's hight with his hand) his answer is: (with distain) with Hero, Leonato's short daughter.

DON PEDRO  (Confused) If you love her, (confident, stepping closer to Claudio) Good... for the lady is very well worthy.

CLAUDIO  (Infatuated) That I love her, I feel.

DON PEDRO  (Maturely and reflective) That she is worthy, I know.

BENEDICK  (Stern and annoyed, stepping around them to CS) That I neither feel how she should be loved nor know how she should be worthy is the opinion that (spitting the word, holding out his hands)... fire cannot melt out of me. (Confidently) I will live a bachelor.

DON PEDRO  (Sceptical) I shall see thee, ere I die, look pale with love

BENEDICK  (Solemnly, as he exits DSR) With anger, with sickness, or with hunger, my lord, (off stage, shouting) not with love.

Borachio startles himself awake, quickly appearing from under the leaves with a loud snore. Seeing the 'secret' conversation, he makes his way over to the tree. He climbs up the ladder resting on the tree and views the following conversation. Claudio sits down at the bench, and Don Pedro moves just left of it.

CLAUDIO  (Timid) My liege, your advice now may do me good.

DON PEDRO  (Thoughtfully) My love is thine to teach.

CLAUDIO  (Engaged, yet timid) Hath Leonato any son, my lord?
J (B) exits DSR
on “... not with love”
W (C) moves to sit at
the bench with S (DP)
near on “My liege”
At this moment, A (B)
awakes and moves
US to the ladder

W (C) stands and moves
to his original position
on “But lest my...”, then
S (DP) moves towards
W (C) on “in her privacy”
dances, and then
finishes just right of CS.
Both exit DSR.
LFX 4 – Dusk
SFX 4 – Magpie cry
SFX 5 – Dark music

* Act 1, Scene 2
R (C) awakes as
T (DJ) enters DSL
A (B) moves DSL moving
R (C) slightly US on
“What news... “
DON PEDRO  (Devout) No pigeon but Hero; she’s his only heir.  
(Compassionately) Dost thou love her, Claudio?

CLAUDIO  (Fanatical) O, my lord,

DON PEDRO  (Soothingly) I will talk with her and with her father, (smiling) and 
thou shalt have her.

CLAUDIO  (Timidly, as he stands up and move towards CS) But lest my 
(holding on to his heart) liking might seem too sudden

DON PEDRO  (Straight forward, as he moves towards Claudio) Thou lovest, 
and I will provide thee with the remedy. I know we shall have dancing tonight. 
(Moves left of Claudio) I will assume thy part in some disguise (places a feather over 
his eyes, and bows) And tell fair Hero I am Claudio, (Smittened) and in her privacy I’ll 
open my heart

Both joyfully exit DSR, while Borachio still remains half up the ladder spying (and 
carries this position into the next scene).

Act 1, Scene 2 (Act 1, Scene 3)

SFX of Magpie, as the music moves to a darker tone. LFX Switch to dusk, slightly 
burnt orange tones.

Don John enter from USL and move to DSL. During this scene, Inkhorn tries to listen 
into the conversation, but is unable to hear what is being said. Conrade is still asleep 
under the pile of leaves, and is woken but the sound of the magpie.

CONRAD  (Concerned) Why are you thus out of measure (pause)... sad?

DON JOHN  (Stern) There is no limits in the occasion that cause it. Therefore 
the sadness is without limit.

CONRAD  (Concerned) You should hear reason. (Controlled) You have of 
late stood out against your brother the magpie, and he hath taken you newly into his 
favour. It is needful that you ... (finding the words as she picks up a flower, trying to 
appear to be sly) create the season for your own harvest.

DON JOHN  (Stern) I had rather be a (strangles the flower with his hand) 
weed in a hedge than a rose in his grace (Laugh). (Sharp) Who comes here? 
(Borachio descends the ladder and joins Don John DSL, moving Conrad USL) What 
news, Borachio?

BORACHIO  (Sly) The Prince your brother is royally entertained by Leonato, 
and I can give you information of an intended (Pause) marriage.
A (B) dances with R (C), throwing her to the ground on "having obtained her..."

All exit USL.

SFX 6 – Owl sound
LFX 5 - Night
SFX 7 - Fun music

*Act 1, Scene 3
S (L), K (B) and E (H) enter DSR. E (H), K (B) sit at the bench.
S (L) is quite left of the bench

K (B) moves just right of centre, bringing S (L) forwards and dances on "If the Prince..."
Then K (B) moves SL and S (L) moves back on "out the answer"
SFX 8 – Festive music
DON JOHN  (Rudely) Will it serve for any... (searches for the word) model to build mischief on? What is he for a fool that betroths himself to unquietness (mimes a 'nagging' wife, by waggling his finger)?

BORACHIO  (Sly) Indeed, it is your brother's (he looks at both of his hands, slightly confused) right hand.

DON JOHN  (Contempt) Which way looks he?

BORACHIO  (Obnoxiously) Marry, one Hero, the daughter of the pelican, Leonato. (Deviously) I heard it agreed upon that the Prince should woo Hero for himself, (Borachio Grabs Conrade, swings her around, with a 'dance-like' move), and having obtained her (then drops Conrade to the ground), give her to Count Claudio.

DON JOHN  (Excited) This may prove food to my displeasure. That (with sustain) young up start hath all the glory of (enjoying the words) my overthrow. If I can impede him any way, (smiling) I bless myself everyday (Laughs).

All three exit USL.

Act 1, Scene 3 (Act 2, Scene 1)

SFX of an owl, and music moves to fun and festive tones. LFX Switch to night, yet fully lit with sky blue undertones.

Leonato enters from DSR, stopping just left of the bench, followed by Beatrice and Hero who both sit down on the bench.

LEONATO  (Concerned, yet nonchalant) By my troth, niece, thou wilt never get thee a husband if thou be so harsh of thy tongue.

BEATRICE  (Light-hearted) What should I do with him?

LEONATO  (Elegantly) Well, niece, I hope to see you one day fitted with a husband.

BEATRICE  (Almost whispering, straightforward) Not till God make a bird of some other metal than earth. No, uncle, (Disgusted) I'll none.

LEONATO  (To Hero, sternly) Daughter, remember what I told you. If the Prince does propose marriage to you in that kind, you know your answer.

BEATRICE  (Slight concern and warning) The fault will be in the music, cousin, if you be not woo'd in good time (Beatrice stands, and begins to dance with Leonato DS, finishing just right of centre). If the Prince be too important, tell him there is rhythm in everything, (joyfully mocking), and so dance out the answer. (Begins dancing)
S (L) moves to the bench
as S (DP) and W (C)
enter USR, stopping
right of CS, J (B) behind,
and S (U) and M (M)
on “Make good room”
T (DJ), A (B) and
R (C) enter USL to
finish DSL

Splitting, S (DP) moves
to E (H), as W (C) moves
to the ladder. J (B) moves
K (B) while S (U) and
M (M) move forward.
E (H) moves off bench
on “I am yours...”

S (DP) and E (H)
move right of CS
on “...speak love”
S (U) moves DSR
on “I know you...”
and S (L) follows
just to her left on
“At a word...”
LEONATO (Excitement) The revelers are entering. Make good room.

Don Pedro, Claudio, Benedick, Ursula and Margaret enter from USR. Don John, Borachio and Conrad enter from USL, and move to DSL. Don Pedro makes eye contact with Claudio and nods, then covers his face with his mask and moves to the ladder. Don Pedro approaches Hero DSR, as all partygoers place on their masks. Ursula and Margaret stay near the tree SR.

SFX Full festive music

DON PEDRO (Mysteriously) Lady, will you walk a bout with your friend?

Everyone begins to dance. Benedick approaches Beatrice USL.

HERO (Taken back, as she stands) I am yours for the walk, and especially when I walk away.

DON PEDRO (Gracefully) Speak low if you speak (pause) love.

Hero and Don Pedro move to USC, as Ursula and Leonato move DSR.

URSULA (Confidently) I know you well enough. You are Signor Leonato

LEONATO (Clumsily) At a word, I am not.

URSULA (Smartly) I know you by the waggling of your head.

LEONATO (Feebly) To tell you true, I imitate him (Over emphasises his own movements).

URSULA (Coy) Look, you’ve got his wrinkled hands. You are the pelican Leonato you are (over stressing the word) he.

LEONATO (Embarrassed) At a word, I am not.

URSULA (Jesting) Come, come, do you think I do not know you by your excellent wit (thinking of another example)... your feathers?

Leonato moves away USR, and Ursula follows sternly

URSULA ( Seriously) Can virtue hide itself?

After a mimed conversation, Benedick, followed by Beatrice move DSC. Though the following conversation, Benedick tries to manipulate/disguise his voice. At this moment, Don John, Borachio and Conrad move US to spy on Claudio.

BEATRICE (Seeming concerned) Will you not tell me who told you so?

BENEDICK (Aloof) No, you shall pardon me.
K (B) moves DS,
followed by J (B) on
“Will you not...”
T (DJ), A (B) and R (C)
move upstage on
the same que

S (DP) and E (H), then
K (B) alone, then
S (L) and S (U), exit USR
on “follow the leaders”
J (B) grabs M (M)
and exits USR on
“every good thing”
SFX 9 – Music off-stage
SFX 10 – Strong winds

W (C) moves DSL
on “… with him about it”
T (DJ) and A (B)
move closer to
W (C) on “Are you not...”
BEATRICE  (Stern) Nor will you not tell me who you are?

BENEDICK  (Feebly) Not now.

BEATRICE  (Reflective) Well this was Signor Benedick the lyrebird that said so.

BENEDICK  (Seeming innocent) What's (pause) he?

BEATRICE  (Contempt) I am sure you know him well enough.

BENEDICK  (Seeming proud) Not I, believe me. (Seeming puzzled) What is he?

BEATRICE  (Cheekily) Why, he is the Prince's jester, a very dull (pause) fool, his only skill is in devising unbelievable slanders.

BENEDICK  (Clumsily) When I know the gentle bird, I'll tell him what you say.

BEATRICE  (Cheerfully) Do, do. (Mimes Benedick's reaction... Ill Capitano) He'll but break a comparison or two on me, which, not laughed at, strikes him into (over-pronouncing the syllables of the word) melancholy (mimes his depression), for the fool will eat no supper that night. (They are interrupted by the start of the dance) (Looking with excitement) We must follow the leaders.

Beatrice leaves the conversation.

BENEDICK  (Shocked and lost for words) Only in every good thing.

Beatrice follows Don Pedro and Hero. Then Ursula and Leonato, then an annoyed Benedick grabs Margaret as the all exit USR except Claudio who moves DSL and removes his mask, and Don John, Borachio and Conrad remain just left of the tree.

SFX of dance music end, and a strong wind begins, perhaps the addition of 'dark' music

DON JOHN  (To Borachio, sly) Surely my brother is in love with the pigeon Hero, and hath withdrawn her father to speak with him about it. The ladies follow her, and but one pigeon remains.

BORACHIO  (Trustworthy) And that is Claudio.

They walk towards Claudio DSL

DON JOHN  (To Claudio, seeming concerned) Are not you Signor Benedick?

CLAUDIO  (Feebly, as he places his mask back on) You know me well. I am he.
T (DJ), A (B) and R (C)
all exit USL on "let us
to the banquet"
W (C) moves over to the
tree, on "affairs of love"
climbs the ladder,
and lays down on the
branch on "Farewell,
therefore, Hero" SFX
11- Fun music

J (B), followed by
S (DP) enter from USR
on "The lady Beatrice"
They both stop just right
of centre

J (B) swaps places with
S (DP) on "look here
she comes" as S (L),
K (B) and E (H) enter
DSR and finish in front
of the bench [E (H) sits]
J (B) exits USR on
"My lady’s tongue ’
DON JOHN  (Authoritatively) Signor, you are very near my brother. He is in love (places hand to heart) with Hero. She is no equal for his birth –

CLAUDIO  (Interrupting Don John, dismayed) – How know you he loves her?

DON JOHN  (Elegantly) I heard him swear his affection.

BORACHIO  (Awkwardly supporting) So did I too, and he swore he would marry her tonight.

DON JOHN  (Civil) Come, let us to the banquet.

*Don John, Borachio and Conrad exit USL. Claudio remains seated, and removes his mask.*

CLAUDIO  (Saddened) ’Tis certain so, the Prince woos for himself. Friendship is constant in all other things save in the office and affairs of … love. Farewell, therefore, Hero.

*Claudio moves to centre stage and climbs the tree, just as Benedick enters from USR stopping right of centre, with Don Pedro following closely behind. SFX Light, fun music begins.*

DON PEDRO  (Concerned) The lyrebird Beatrice hath a quarrel to you. The bird that danced with her told her she is much wronged by you (he walks past Benedick, and stops just left of centre).

BENEDICK  (Annoyed) She told me, not thinking I had been myself, (pointing at his chest) that I was the Prince’s jester, that I was duller than… mud. She speaks daggers, (mimes a stabbing) and every word stabs. Come, talk not of her.

*Leonato (eating an orange) slowly enters DSR, with Beatrice and Hero closely behind in light conversation. Benedick swaps places with Don Pedro, and hides.*

DON PEDRO  (Smirking) Look, here she comes.

BENEDICK  (Pleading) Will your grace command me any service to the world’s end? (Down on both knees begging) I will go on the slightest errand now to the Antipodes that you can devise to send me on. I will fetch you a toothpicker now from the furthest inch of Asia. (Exasperated) You have no employment for me?

DON PEDRO  (Sincerely) None… but to desire your good company.

BENEDICK  (Irritated) O God, sir, here is a dish (stern and slow) I love not. (Annoyed) I cannot endure my Lady Tongue!

*Benedick exits USR. Entering DSR Beatrice moves to the tree, Hero sits and Leonato stop just near the bench.*
S (DP) moves DSR on “Come Lady” she comes” as S (L), K (B) moves to just right of CS on “Marry once” stopping under the tree on “have lost it”

K (B) moves just left of CS on “I have found” as S (DP) moves to just right of CS, while S (L) and E (H) stands and moves closer to S (L)

E (H) moves to right of CS, on “name the day” and W (C) falls off branch on “God give thee joy” then W (C) moves next to E (H) on “Count, take of me”
DON PEDRO (To Beatrice, as he moves DSR) Come, lady, you have lost the heart of Signior Benedick. (He moves just right of the bench)

BEATRICE (Reflective, moving towards the tree) Marry, once before he won it of me with false dice. (Soberly) Therefore your Grace may well say I have lost it.

DON PEDRO (Stright-forward) You have put him down lady, you have put him down.

BEATRICE (In defence) So I would not he should do me, my lord. (Changing the subject, as she crosses to SL) I have found Count Claudio, whom you sent me to seek. (She points up the tree)

They all move closer to the tree. Don Pedro closest, with Leonato and Hero behind

DON PEDRO (Brightly) How now, Count, (Concerned) wherefore are you sad?

CLAUDIO (Uncivil and slowly) Not sad, my lord.

DON PEDRO (Confused) How then, sick?

CLAUDIO (Emotionless) Neither, my lord.

BEATRICE (To the point) The Count is neither sad, nor sick, nor merry, nor well, but civil count, (Jesting) civil as an orange and something of that yellow complexion. (Mimes vomiting sea sickness, as Leonato stops eating his orange, wraps it, and places it in his pocket)

DON PEDRO (Friendly) Here, Claudio, I have wooed in thy name, and fair Hero is won. I have told her father and his goodwill obtained. (Excitement) Name the day of marriage, and God give thee joy.

Claudio falls from the tree (onto a hidden mattress). Hero moves DSC, and Claudio gets to his feet, and follows her.

LEONATO (Gracefully) Count, take of me my daughter, and with her my fortunes.

BEATRICE (Timidly) Speak, Count, 'tis your cue.

CLAUDIO (Soulful) I were but little happy if I could say how much — Lady, as you are mine, I am yours. I give away myself for you and dote upon the exchange. (They hug and create a traditional Commedia 'lovers' pose, then both move towards the tree, as Don Pedro and Leonato move towards the bench)

BEATRICE (Reflective, as she steps forward) Thus goes everyone to the world but I. (Firmly) I may sit in a corner and cry, "Heigh-ho for a husband!"

DON PEDRO (Cheerfully, and reserved) Lady Beatrice, I will get you one.
W (C) and E (H) move US, on “upon the exchange” as K (B) moves DS on “thus goes” and S (L) and S (DP) move slightly DS on “Heigh-ho for a husband”

K (B) exits USR on “your Grace’s pardon” S (DP) move DSR nearer to the bench on “By my troth” S (L) moves to S (DP) on “Oh Lord”

S (DP) moves between S (L) and W (C) who both move slightly closer on “Count Claudio” S (DP) moves just left of centre on “That I know”
BEATRICE (Breaking out of thought) I beseech your grace pardon me. I was born to speak all mirth and no matter – Cousins (to Hero and Claudio), God give you joy!

LEONATO (To Beatrice, warmly) Niece, will you look to those things I told you of?

BEATRICE (To Don Pedro and Leonato) By your Grace’s pardon.

Beatrice exits USR. Don Pedro and Leonato move towards the bench.

DON PEDRO (Respectfully) By my troth, a pleasant-spirited lady.

LEONATO (Warm remembrance) There’s little of the melancholy element in her, my lord. She is never sad but when she sleeps, and not always sad then.

DON PEDRO (With conviction) She would be an excellent wife for Benedick.

LEONATO (Disgusted) O Lord, my lord, if they were but a week married, they would talk themselves mad.

They move back towards Claudio and Hero who are still fully resembling Commedia ‘lovers’.

DON PEDRO (Remembering the other conversation, first moves right of the couple, then crosses to their left CS) Count Claudio, when mean you to go to church

CLAUDIO (Almost breathless) Tomorrow, my lord.

LEONATO (With authority) Not till Monday, my dear son, which is hence just two nights, and a time too brief, too, to have all things answer my mind.

DON PEDRO (To Claudio, in agreement) I promise thee, Claudio, the time shall not go dully by us. (Plotting) I will in the interim undertake one of Hercules’ labors, (strikes a body builder pose) which is to bring Signor Benedick and the lyrebird Beatrice into a mountain of affection (placing his hands together), the one with the other. (Sobering excitement) If you three will but minister such assistance as I shall give you direction.

LEONATO and CLAUDIO (With earnest) I, my lord.

DON PEDRO (Intrusive) And you too, gentle Hero?

HERO (Proudly) I will do any small part, my lord, to help my cousin to a good husband.

DON PEDRO (Cheekily) And Benedick is not the unhopefullest husband that I know. (Soberly) I will teach you how to humor your cousin that she shall fall in love with Benedick.— (Excited) And I, with your two helps, will so deceive on Benedick
Everyone exits USR on “Go in with me”

LFX 6 - Blackout
SFX 12 – Birds
LFX 7 - Afternoon
SFX 13 - Music

* Act 1, Scene 4

J (B) enters from USR onto the tree branch, at first he is sitting on it

S (DP), W (C) and S (L) enter from DSR on “Monsieur Love” at which J (B) attempts to hide himself “flatter”
that, (Controlled joy) he shall fall in love with Beatrice. If we can do this, (mimes a bow and arrow, as everyone watches the arrow ‘fly’) 
*Cupid is no longer an archer; his glory shall be ours, for we are the only love gods. Go in with me, and I will tell you my plan.

They all exit DSR, LFX Blackout

Act 1 Scene 4 (Act 2, Scene 3)

*SFX Birds chirping and light and cheeky music. LFX AUTUMN - Afternoon sunlight.*

Benedick enters USR, and makes his way up the tree to sit on a branch.

**BENEDICK** (Philosophical) I do much wonder that one bird, seeing how much another bird is a **fool** (Distain) when he dedicates his behaviors to love (Mimes the Commedia ‘lover’), will, after he hath laughed at such shallow (spitting the word) **actions** in others, (Controlled disgust) become the subject of his own scorn by falling in love—and such a **bird** is Claudio. (Lost in thought) May I be so converted and see with these eyes? (Holds his heart, then taps his chest) I cannot tell; I think not. (Firm) Till all graces be in one bird, one bird shall not come in my grace. Ha! HA! The Prince and Monsieur Love!

Benedick hides himself flat on the tree’s branch.

**Don Pedro enters DSR, followed by Claudio and Leonato move to DSL.**

**DON PEDRO** (Aside to Claudio) See you where Benedick has hid himself?

All three ‘casually’ peer over to view a very visible, yet ‘hidden’, Benedick

**DON PEDRO** (Seeming intrigued, spoken louder) Come hither, Leonato. What was it you told me of today, that your niece **Beatrice** was in love with (slightly louder, pronouncing every syllable slowly) **Signor Benedick**?

Benedick almost falls out of the tree

**CLAUDIO** (Seeming surprised) Oh, yes. (Aside to Don Pedro) Stalk on, stalk on... the fowl sits (he flaps his wings, like a bird) — (Loudly and surprised) I did never think that lady would have loved any bird.

**LEONATO** (Seeming surprised) No, nor I neither, but most wonderful that she should be so fond of **Signor Benedick**, whom she hath in all outward behaviours seemed ever to... (searching for the right word) (Firmly) **hate**.

**BENEDICK** (Aside, confused) Is it possible?

*Claudio pushes Leonato right of CS*
W (C) pushes S (L) out on “is it possible” where S (L) moves to DSR on “By my troth”

S (L) moves back to his original position when W (C) ushers him over on “Bait the hook”

S (DP) moves forward on “You amaze me” W (C) moves forward to S (DP) on “He’s taken the bait”
LEONATO (Seeming authoritative, yet feeling isolated) By my troth, my lord, I cannot tell what to think of it, but that she loves him with an enraged ... (lost for the right words) passion.

DON PEDRO (Seeming sceptical) May be she doth but...(pause) pretend.

LEONATO (Seeming even more shocked) There was never imitation of passion came so near the life of passion as she reveals it.

DON PEDRO (Seeming intrigued) Why, what effects of passion shows she?

CLAUDIO (Aside to Leonato, firmly whispered) Bait the hook well; this fish will bite. (Mimes fishing, as he ushers him back)

LEONATO (Confused) What effects, my lord? (Long pause) (Confused, to Claudio) You heard my daughter tell you how.

CLAUDIO (Unconfident and awkwardly) She did indeed.

DON PEDRO (To Claudio, pleading) How, how I pray you? (long pause, then fake amazement, as he separates the huddle and steps forward) You amaze me. I would have thought her spirit had been invincible against all assaults of love.

BENEDICK (Aside, confounded) I should think this a trick but that the white-pelican speaks it.

CLAUDIO (Aside to Don Pedro, confident, as he steps forward) He hath taken the bate. Hold it up (Mimes a catching a fish)

DON PEDRO (Seeming clumsy, as he moves into Claudio’s position, pushing him USL) Hath she made her affection known to... (pause) Benedick?

LEONATO (Seeming firm, stepping forward) No, and swears she never will. That’s her torment.

DON PEDRO (Seeming innocent) It were good that Benedick knew of it by some other, if she will not reveal it.

CLAUDIO (Seeming surprised, as he steps forward) To what end? He would make but a joke of it and torment the poor lady worse.

DON PEDRO (Seeming reflective) She’s an excellent sweet lady, and, out of all suspicion, she is worthy.

CLAUDIO (Proudly) And she is exceeding wise –

DON PEDRO (Interrupting Claudio, mockingly) – In every thing, (pause, then said louder) but in loving Benedick.
S (DP) moves US to S (L) on “Hath she made” while W (C) moves to the slightly USL S (L) steps forward on “No and swears”, then W (C) steps forward on “To what end?” SFX 14 –Branch breaking

J (B) falls out of tree on “loving Benedick” W (C) steps onto one knee on “Hero thinks...” S (DP) moves US on “Scornful spirit”

J (B) exits USR on “unworthy so good” W (C) moves back into the huddle on “Let there be the same”
SFX of breaking branch, as Benedick falls from the tree onto the hidden mattress. Long pause.

DON PEDRO  (Seeming serious) I pray you tell Benedick of it and hear what he will say.

LEONATO  (Seeming concerned) Were it good, think you?

CLAUDIO  (Seeming solemn, taking on a larger role of the ‘lover’ as he moves DSL) Hero thinks surely she will die, for she says she will die if he love her not, and she will die ere she make her love known, and she will die if he woo her rather than she will depart one breath of her accustomed insults.

DON PEDRO  (Agreeing in jest) She doth well, for the bird, as you know all, hath (said louder, as he moves slightly US) a scornful spirit.

Benedick cries out, then replaces the sound with a crow’s cry, then Inkhorn barks like a dog. Claudio, Don Pedro and Leonato all ignore the very obvious sounds, and create a slight huddle to chuckle at what just happened.

CLAUDIO  (Seeming to defend) He is a very proper bird.

DON PEDRO  (Agreeing) He hath indeed a good outward happiness.

CLAUDIO  (Seeming noble) Before God, and in my mind, very wise.

DON PEDRO  (Reflective pause, seeming concerned) Shall we go seek Benedick and tell him of her love?

CLAUDIO  (Seeming depressed) Never tell him, my lord.

LEONATO  (Seeming fearful) She may wear her heart out first.

DON PEDRO  (Seemingly firm and respectful) Let it cool the while. I love Benedick well, and I could wish he would modestly examine himself to see how much he is unworthy so good a lady.

Benedick quickly exits off stage to prepare his lyrebird ‘fan’

LEONATO  (Realising the time) My lord, will you walk? Dinner is ready.

CLAUDIO  (Aside to Don Pedro and Leonato, self-indulgent) If he do not dote (holding onto his heart) on her after this, I will never trust my expectation.

DON PEDRO  (Aside to Leonato, pretentious) Let there be the same net spread for her, and that must your daughter and her gentle emu manage. (Falling into (almost) laughter) Let us send her to... (pause, slowly and almost whispering) call him in to dinner.
S (L), S (DP) and W (C) all exit DSR. J (B) re-enters USR to finish just right of centre on “call him in to dinner”.

J (B) moves to USL to the ladder on “spy some signs of love”.

K (B) enters DSR to USC just right of the tree on “Here comes Beatrice”.

K (B) moves closer to CS on “It took no more”.

Then moves DSR to sit on the bench on “Fair you well”.

J (B) moves just right of centre on “Ha! Again”.

SFX 15 – Fun music.

LFX 9 - Sunset.
All three exit DSR, leaving Benedick to re-enter the stage moving DSC, with a fully formed fan of lyrebird feathers.

LFX Switch to pre-sunset, slightly pink/orange tones.

BENEDICK (Moving forward, shocked, yet also strutting around the stage; just right of centre) This can be no trick: they have the truth of this from Hero: (miming a bow and arrow) Love me? Why, (Falling in love) it must be requited! (Confused) I did never think to marry. I must not seem proud. (Confident, yet unsure) When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. (Smitten) By this day, she’s a fair lady. I do spy some signs of love in her (He quickly moves up towards the ladder).

Beatrice enters DSR reading a book, and walks up to the tree… only slightly paying attention to Benedick.

BEATRICE (Contempt) Against my will, I am sent to bid you, come in to dinner.

BENEDICK (Respectfully) Fair Beatrice, I thank you for your pains.

BEATRICE (Confused, yet irritated, moving slightly closer) I took no more pains for those thanks than you take pains to thank me. (Stern) If it had been painful, I would not have come.

BENEDICK (Quirky and coy) You take pleasure then in the message?

BEATRICE (Cynical) Yes, just so much as you may take upon a knife’s point (pushes the book into her finger like a knife) and choke a small crow. You have no stomach, Signior. Fare you well.

She moves DSR, and sits at a bench and continues to read. She remains in the position for the following scene.

BENEDICK (Aside to himself, gitty, as he move CS) Ha! “Against my will I am sent to bid you come in to dinner.” (Rudely) There’s a double meaning in that.

Benedick exits USR.

Act 1 Scene 5 (Act 3, Scene 1)

SFX Change in music still light and fun.

Hero and Ursula sneak in USL, and hide behind the tree. They both begin to poke their emu ‘heads’ out from under the ladder.

HERO (Aside to Ursula, firmly) Now, Ursula, as we do tread this alley (pointing down to the path) up and down, our talk must only be of Benedick. When I
*Act 1, Scene 5

J (B) exits USR on

“Double meaning in that”

E (H) and S (U) enter

USR, at first attempting to go down stage, then moving to USL near the ladder

E (H) and S (U) move

DSL on “No Truly”

K (B) falls off the bench then crawls her way behind the tree to the ladder on “Loves Beatrice”

E (H) moves towards the tree on “I know he doth” forcing K (B) to crawl out on the tree branch, where she falls off on “So self-ador’d”. S (U) moves USL near E (H) on “Sure, I think so”
do name him, (seeming smitten) let it be thy part to praise him more than ever bird did merit. My talk to thee must be how Benedick is sick in love with Beatrice. (Both mime being in love, perhaps the Commedia ‘lovers’)

**URSULA**  
(Aside to Hero, sober) Fear you not my part of the dialogue.

**HERO**  
(Aside to Ursula, cunningly) Then go we near her, that her ear (Holds her hand to her ear) lose nothing of the false sweet bait that we lay for it —

*They move DSL, pretending not to notice Beatrice*

**HERO**  
(Seeming shocked) No, truly, Ursula, she is too disdainful.

**URSULA**  
(Seemingly sceptical) But are you sure that (raising her volume) *Benedick* loves Beatrice so entirely?

*Beatrice falls to the ground in shock, and begins to make her way to the tree, crawling.*

**HERO**  
(Seeming firm) So says the Prince and (with a smile) my new-betrothed lord (Holding out her hand, with a ring upon it).

*Both Hero and Ursula lose focus and giggle, then remember their conversation.*

**URSULA**  
(Seeming intrigued) And did they bid you tell her of it, madam?

**HERO**  
(Seeming strong) They did beg me to tell her of it, but I persuaded them, if they loved Benedick, to wish him wrestle with emotions and *never* to let Beatrice know of it.

**URSULA**  
(Seeming concerned) Why did you so?

**HERO**  
(Seemingly sorryful, as she moves towards the tree, forcing Beatrice on the branch) I know he doth deserve as much as may be given to a bird, but Nature never framed a bird’s heart (hand over heart) of prouder stuff than that of Beatrice. (Quite sad) She cannot love, (louder) *She is so self-adored.* (Mimes holding a mirror up to her face and loving her own reflection)

*Beatrice falls from the branch, cries out, and then replaces the noise with the sound of an owl. Then Inkhorn replaces her noise with a howling wolf. Both girls giggle.*

**URSULA**  
(Seeming firm) Sure, I think so, and therefore certainly it were not good she knew his love, lest she make *sport* at it. (Miming teasing)

**HERO**  
(Reflective, and seeming concerned, moving closer to Ursula) Why, you speak truth. (She uses Ursula’s figure as a means to describe the next line) I never yet saw bird, how wise, how noble, young, how rarely formed. (Sternly, she places her hand on Ursula’s head, twists her around and pushes her away) So turns she every bird the wrong side out.
E (H) takes a single step forward on “Why, you speak truth” then
E (H) turns S (U) on “So turns” and pushes her CSL on “wrong side”
S (U) returns to her original position on “Sure, sure” and E (H) on one knee on “With wit”

S (U) lifts up E (H) on “tell her of it” then
E (H) and S (U) move DS on “I will go to”
While K (B) moves around the back of the tree. Then E (H) and S (U) move to the bench after “My dear Claudio”

E (H) and S (U) move DSR on “She’s limed”, then exit
DSR after “with traps”
K (B) moves DS just right of centre on “What fire”, the exits USR
LFX 10 - Dusk
SFX 16 – Magpie cry
URSULA  (Turn back, in defence of Hero) Sure, sure, such (searching for the right word)... *nitpicking* is not commendable.

HERO  (Seeming reflective) But who dare tell her so? If I should speak, she would reduce me into air (Floats to the ground, and sits). (Sad) O, she would laugh me out of myself, press me to death... with *wit*.

*Ursula picks Hero from the ground compassionately.*

URSULA  (Seeming strong) Yet tell her of it; hear what she will say.

HERO  (Seeming fearful) No, rather I will go to Benedick and counsel him to fight against his emotions.

URSULA  (Seeming smitten) So rare a gentle bird as Signior Benedick.

HERO  (Seeming even more smitten) He is the only bird of Italy, (Innocently remembering) always excepted my dear Claudio.

*Hero and Ursula move DSR, closer to the bench. Beatrice moves behind the tree.*

URSULA  (Thoughtfully) When are you married, madam?

HERO  (Fanatical) Why, every day, tomorrow. (Excited) Come, go in.

URSULA  (Aside to Hero, proudly, as the both stand to exit) She's limed, I warrant you. We have caught her, madam.

HERO  (Aside to Ursula, elegantly in control) If it proves so, then loving goes by haps; (Miming cupid) some Cupid kills with arrows, some with traps.

*Hero and Ursula exit DSR. Beatrice moves DSC*

*LFX Switch to full sunset, bright pink/orange tones.*

BEATRICE  (Confounded) What fire is in mine ears? Can this be true? Contempt, (lightly, as she searches for a breath) farewell, and maiden pride, adieu! No glory lives behind the back of such (Smitten) and Benedick, love on; I will requite thee.

*Beatrice exits USR.*

**Act 1 Scene 6 (Act 2, Scene 2)**

*SFX Sound of a magpie cry, then music moves to a darker tone. LFX Dusk, slightly burnt orange/brown tones.*
* Act 1, Scene 6

SFX 17 – Dark music

T (DJ) and A (B) enter

USL and move to the corner of DSL after

K (B) exits on

“Requite thee”

A (B) moves closer
to T (DJ) on

“I think I told”

A (B) exits and T (DJ)
moves to the ladder
and hides at the base of the tree after

“A thousand ducats”
she falls off on “So

LFX 11 - Night
SFX 18 – Light music
Don John enters USL, followed by Borachio. They both move to DSL. Inkhorn, taking a big yawn, promptly falls asleep through the next two scenes.

DON JOHN (Annoyed) It is so. The Count Claudio shall marry Leonato’s pigeon.

BORACHIO (Smugly) Yes, my lord, but I can… (looks around) spoil it.

DON JOHN (Arrogantly annoyed) Any barrier, any trouble, any impediment will like medicine to me. I am sick in displeasure to him, and whatsoever comes against his affection ranges evenly with mine (Firm) How can thou cross this marriage?

BORACHIO (Held back) Not honestly, my lord, (slightly malicious) but so… secretly that no dishonesty shall appear in me.

DON JOHN (Sceptical, as he stares impatiently at him) Tell me briefly how.

BORACHIO (Sly, stepping forward) I think I told your lordship a year ago how much I am in the favour of the emu Margaret, the waiting gentlewoman to Hero.

DON JOHN (Firm, yet feeble) I remember.

BORACHIO (Cunningly) I can, at any inappropriate instant of the night, appoint her to look out at her lady’s chamber window.

DON JOHN (Slightly confused) What use is in that, to be the death of this marriage?

BORACHIO (Macholivelian) Go you to the Prince, your brother. (Sly, miming the scenario with a white handkerchief drawn from Don Jon’s pocket) Draw Don Pedro and the Count Claudio alone. Tell them that you know that Hero loves me (references himself). Offer them evidence (pause), to see me at her chamber window, hear me call Margaret “Hero,” (places the handkerchief around his head) hear Margaret term me “Claudio,” (Stern, yet sly) and bring them to see this the very night before the intended wedding, (Smug) and there shall appear such seeming truth of Hero’s disloyalty that jealousy shall be called (dry and slowly spoken) certainty and all the preparation overthrown. (Drops the handkerchief to the ground)

Don John slowly rises, and places his arm over Borachio’s shoulder.

DON JOHN (Gracious and cunning) Grow this to what result it can, I will put it in practice. Be cunning in the working, and thy fee is a thousand ducats.
* Act 1, Scene 7

S (DP), W (C) and S (L) enter DSR move just right of CS as J (B) follows and sits on bench on “not as I have”

S (DP) moves left of the bench on “Hang him” while W (C) moves right of the bench on “if he be not in love” S (L) move closer to CS on “with perfume”

J (B) moves off the bench to S (L) on “Old Signor; then S (L) and J (B) both exit USR after “Hobbyhorse will not”
They both grin at each other, as Don John holds up a bag of gold. Don Pedro, Leonato and Claudio enter DSR, with a nervous Benedick following them. Borachio exits USL and Don John hides up the ladder of the tree.

Act 1 Scene 7 (Act 3, Scene 2)

SFX music becomes lighter in tone. LFX Night, yet still bright, slightly blue tones.

Benedick, sits down on the bench, as Leonato (reading a book), Claudio and Don Pedro stop just right of centre.

BENEDICK (Confounded) Gentle birds, I am not as I have… (pause) been.

LEONATO (Seeming serious, yet predominantly ignoring him) So say I. Methinks you are sadder (He goes back to reading his book).

CLAUDIO (Seeming coy) I hope he be in love.

DON PEDRO (Seeming serious, as he moves left of the bench) Hang him, rogue! There’s no true drop of blood in him to be truly touched with love. (Coy) If he be sad, he wants money.

CLAUDIO (Seeming concerned, moves right of bench) If he be not in love with some bird, there is no believing old signs. What should that mean?

DON PEDRO (Surprised) Nay, he rubs himself with perfume. Can you smell him out by that? (Leonato steps closer to CS)

CLAUDIO (Acting smitten) That’s as much as to say, the sweet youth’s in love.

DON PEDRO (Authoritative) The greatest clue of it is his melancholy.

CLAUDIO (Coy) Oh, but I know who loves him.

DON PEDRO (Deviously) That would I know too. I warrant, one that knows him not.

BENEDICK (Annoyed as he stands up) Old Signior, (Civil, as he move to Leonato) walk aside with me. (Clumsy) I have studied eight or nine wise words to speak to you, (Arrogant) which these hobbyhorses must not hear.

Benedick and Leonato exit USR. Don Pedro and Claudio move to CS.

DON PEDRO (Self-indulgent) For my life, to speak with him about Beatrice!
SFX 19 – Darker music
S (DP) and W (C) move
DS just left of CS on
“For my life”.
T (DJ) moves DSL on
“When they meet”

S (DP) and W (C) move
just left of CS (closer
to T (DJ) on “Means
your lordship”

T (DJ) moves between
S (DP) and W (C) on
“Leonato’s Hero”
as S (DP) moves slightly
to the left.
CLAUDIO  (Proudly) 'Tis even so. Hero and Ursula have by this played their parts with Beatrice, and then the two bears (mimes his hands as bears about to attack) will not bite one another when they meet.

Don John moves DSL. SFX Music draws darker in tone again.

DON JOHN  (Seeming concerned) My lord and brother, God save you.

DON PEDRO  (Civil) Good evening, brother.

DON JOHN  (Seeming clumsy) If your leisure served, I would speak with you.

DON PEDRO  (Concerned) In private?

DON JOHN  (Sharply) If it please you. (Seeming naive) Yet Count Claudio may hear, for what I would speak of concerns him.

DON PEDRO  (Concerned) What's the matter?

DON JOHN  (To Claudio, seeming feeble, drawing Claudio and Don Pedro just left of centre) Means your lordship (pause) to be married tomorrow?

DON PEDRO  (Rudely) You know he does.

DON JOHN  (Seeming confounded) I don't know that, when he knows what I know.

CLAUDIO  (Innocently) If there be any reason, I pray you discover it.

DON JOHN  (Appearing apologetic) You may think I love you not. Let that appear hereafter, and think better of me by that I now will reveal. (Soberly to Claudio) For my brother, I think he holds you well, (Hand over heart) and in dearness of heart –

DON PEDRO  (Interrupting Don John, slightly annoyed) – What's the matter?

DON JOHN  (Seeming compassionate) I came hither to tell you; (long pause, then sharply as he turns his back to them both) the lady is disloyal.

CLAUDIO  (Surprised) Who, Hero?

DON JOHN  (Soberly, as he moves in between Don Pedro and Claudio) Even she: Leonato's Hero, your Hero, every bird's Hero.

CLAUDIO  (Shocked) Disloyal?

DON JOHN  (Straight-forward) Go but with me tonight, you shall see her chamber window entered, even the night before her wedding day. (Reflective) If you
T (DJ) exits USL on
"you are my witness"
as S (DP) and W (C)
slowly follow
LFX 12 - Night
SFX 20 – Farcical music

*Act 1, Scene 8
S (O) and B (S) enter
DSR on “my witnesses”
S (O) wakes S (I) while
A (D) and U (V) enter
USR before “Are you”

S (O) and B (S) move to
the bench, while U (V)
and A (D) move closer
to the tree on “neighbour
Dogberry”
love her then, tomorrow wed her. (Firm) But, it would better fit your *honour* to change your mind.

**CLAUDIO**  (To Don Pedro, confused) May this be so?

**DON PEDRO**  (Annoyed) I will not think it.

**DON JOHN**  (Seeming solemn) If you will follow me, I will show you enough, and when you have seen more and heard more, (pause) proceed accordingly.

**CLAUDIO**  (Disgusted) If I see anything tonight why I should not marry her, tomorrow in the congregation, (stern) where I should wed, there will I shame her.

**DON PEDRO**  (In agreement) And as I wooed for thee to obtain her, I will join with thee to *disgrace* her.

**DON JOHN**  (Sharply) I will criticize her no farther till you are my witnesses.

*They all exit USL.*

**Act 1 Scene 8 (Act 3, Scene 3)**

*SFX music becomes farcical in tone. LFX Night, still very bright, heavy blue tones*

_The two watchmen, enter quickly (and clumsily) from DSR, forming a line in front of the Acorn tree. Dogberry and Verges enter USR, appearing to view the line a general observing the troops. Inkhorn awakes when Oatcakes nudges him._

**DOGBERRY**  (Authoritative) Are you good kookaburras and true?

**VERGES**  (With maturity) Yes, or else it were regrettable they did not suffer salvation –

**INKHORN**  (Correcting) – *damnation* –

**VERGES**  (Smiles at Inkhorn for the correction) – They should suffer *damnation*, body and soul.

**DOGBERRY**  (Slightly disgusted) Nay, that were a punishment too good for them, if they should have any allegiance –

**INKHORN**  (Correcting) – lack any allegiance –

**DOGBERRY**  (Clicks his finger at Inkhorn) – lack any allegiance in them, being chosen for the Prince’s watch.

**VERGES**  (Straight-forward) Well, give them their orders, neighbor Dogberry.
S (O) stands and steps forward on “George Seacole” then sits back at the bench.
B (S) stands and steps forward on “Both which” then sits back at the bench.

A (D) and U (V) move DS on “You are thought” stopping DS on “in the Prince’s name”.
B (S) stands and steps forward on “How if he” then sits back on the bench.

S (O) stands and steps forward on “If we know” then sits back down on the bench.
A (D) returns US on “out of your company” U (V) returns US on “merciful man partner”
Both Oatcake and Seacole move over and sit on the bench. Dogberry and Verges both move closer to the tree.

**DOGGERY** (Seriously) First, who think you the most desartless –

**INKHORN** (Correcting) – Most deserving? –

**DOGGERY** (Proudly) – Most deserving bird to be constable?

**OATCAKE** (then sits) (Confidently, stands) George Seacole, for he can write and read

**DOGGERY** (With pride) Come hither, neighbor Seacole. God hath blessed you with a good name. To be a good looking kookaburra is the gift of fortune, but to write and read comes by nature.

**SEACOLE** (Naively, stands) Both which, Master Constable (then sits)—

**DOGGERY** (Assuringly) – You have. I knew it would be your answer. (Commandingly, as he moves DS) You are thought here to be the most senseless –

**INKHORN** (Correcting) – Sensible? –

**DOGGERY** (Continues) – and fit bird for the constable of the watch; therefore bear you the (pause) lantern. This is your charge: you shall comprehend –

**INKHORN** (Correcting) – Apprehend –

**DOGGERY** (Proudly) - Apprehend all vagrant birds; you are to bid any bird stand (inserts hand gesture for stop), in the Prince’s name.

**SECOLE** (Naively, stands) How if he will not stand? (Then sits)

**DOGGERY** (Timidly) Why, then, take no note of him, but let him go and presently call the rest of the watch together and thank God you are rid of a **criminal**. (Commandingly) If you meet a thief, you may suspect him, by virtue of your office, to be not an honest bird, and for such kind of bird, the less you meddle or make with them, why the more is for your honesty.

**OATCAKE** (Confused, stands) If we know him to be a thief, shall we not lay hands on him? (Then sits)

**DOGGERY** (Compassionately) Truly, by your office you may, but I think they that touch **dirt** will be **defiled**. (Firm) The most peaceable way for you, if you do take a thief, is to let him show himself what he is and steal out of your company. (Then moves back to the tree).

**VERGES** (With admiration) You have been always called a merciful dog, partner. (Turns, notices Dogberry is not there, and quickly follows)
SFX 21 – Clock chime
LFX 13 – Blue dim
A (D) and U (V) both
exit USR on “and
good night”
S (O) and B (S) both
stand on “Well
master” then A (D) and
U (V) re-enter on
“One word more”

A (D) and U (V) exit
USR on “be vigilant”
A (B) and R (C) enter
and move DSL on
“What Conrade!”
S (O) and B (S) move
behind the bench on
“Don’t move”

A (B) and R (C) move
to the ladder on
“Stand thee close”
S (O) moves over the
bench, and towards the
tree on “stand close”
DOG Berry (Slightly disgusted) Truly, I would not hang a dog by my will, much more a bird who hath any honesty in him. (Realising the time) Ha, ah, ha (like a crow)—(Friendly) Well, masters, good night. And there be any matter of importance, call up me. Keep your fellows' counsels and your own; and good night.

Dogberry and Verges exit USR. The watchmen move over to the bench DSR.

Seacoile (Confidently, yet confused) Well, master, we hear our charge. Let us go sit here upon the church bench till two, and then to bed.

SFX of a church clock chiming two o'clock. LFX Blue dims slightly. The watchmen, at first sitting, then take the position of a sleeping Commedia character standing. As they all take a restful position, Dogberry's entrance startles them.

Dogberry and Verges exit USR, as Borachio and Conrade enter USL, moving DSL. The watchmen return to their sleeping position, until they are startled again by noise.

Borachio (Loudly) What Conrade!

Seacoal (Aside, scared) Peace! Don't move.

Then, after a short pause, Oatcake and Seacole hide behind the bench.

Borachio (Loud) Conrade, I say!

Conrade (Annoyed) Here, bird. I am at your elbow.

Borachio (Trying to be quirky, holding out his elbow) ... and my elbow itched, I thought there would a scab follow.

Conrade (Uninterested in the banter) I will owe thee an answer for that. And now get on with thy story.

They move to USL, under the left side of the tree.

Borachio (Secretly) Stand thee close, then, under this canopy, for it drizzles rain, and I will, like a true bowerbird, utter all to thee.

Oatcake (Aside, fearfully) Some treason, master. Yet stand close. (Oatcake begins to creep up to the Acorn tree)

Borachio (Cunningly) Know I have earned, of Don John, a thousand ducats.
A (B) and R (C) move
desc on “Know that I”
B (S) move next to
S (O) on “Two of them”

S (O) circles A (B) and
R (C) clockwise, and
B (S) circles them
anti-clockwise on
“without a husband”
S (O) finish behind, yet
right of A (B) and B (S)
finishes behind, yet left
of R (C)

S (O), A (B), R (C) and
B (S) exit USR on
“go with us”
LFX 14 - Blackout
SFX 22 — Light music
LFX 15 — Full sunlight
CONRADE (Dry) Is it possible that any villainy should be so expensive?

BORACHIO (Obnoxsiously) Thou should rather ask if it were possible any villainy should be so rich. For when rich villains have need of poor ones, poor ones may make what price they will (Oatcake (over stretched) falls over, from leaning forward too much). (Concerned) Did thou not hear somebody?

CONRADE (Irritated) No, 'twas the weather vane on the house.

BORACHIO (Cunningly) Know that I have tonight woowed Margaret, the Lady Hero's gentle emu, by the name of Hero. She leans me out at her mistress' chamber window (Mimes scenario with a flower which was placed next to the tree), bids me a thousand times good night. (Smug) I tell this tale vilely. I should first tell thee how the Prince, Claudio and my master, planted and placed and deluded by my master Don John the magpie, saw afar off in the orchard this passionate encounter.

CONRADE (Sceptical) And they thought Margaret was Hero?

Seacole, holding a net, moves to Oatcake, as they prepare to capture them.

BORACHIO (Adamant, placing the flower over his head like a bonnet) Two of them did, the Prince and Claudio, but the devil, my master knew she was Margaret. (Smug) Away went Claudio enraged, swore he would meet her as he was appointed next morning at the temple, and there, (hold the flower like a bouquet) before the whole congregation, (wiltling the flower) shame her with what he saw tonight and send her home again (slowly spoken) without a husband.

Oatcake throws a net over the Conrade and Borachio, and both fall to the ground.

SEACOLE (Authoritive) We charge you, in the Prince's name, stand!

OATCAKE (Timidly) Call up the right Master Constable. We have here recovered (slight, awkward pause) –

SEACOLE (Confused, and questioning) – discovered?

OATCAKE (Nods and continues) – the most dangerous piece of lechery –

SEACOLE (Confused, and questioning) – treachery?

Both Seacole and Oatcake seem confused, then nod in agreement

CONRADE (Light-hearted) Masters, masters—

OATCAKE (Firmly) Masters, never speak, we charge you, let us obey you go with us.

A snore is heard by Inkhorn as they all exit USR. LFX Blackout.
* Act 2, Scene 1

E (H) and M (M) enter

DSR. E (H) sits at the
bench, M (M) stands
behind her.

K (B) enters USR and
moves near the
bench

M (M) steps out to
the right of the bench
on “suit me well”

K (B) sits down on the
bench on “by my troth”

M (M) moves behind
the bench to finish just
left on “Get you some”

K (B) moves towards CS
On “Benedictus”

M (M) moves to the
right of K (B) on

“Moral, no my troth”
then moves behind her
to K (B)’s left on

“You may think”
(also swapping the
emu head either side of
K (B) during the speech)
Act 2, Scene 1

SFX music becomes light. LFX WINTER - Full sunlight, heavy yellow tones

The following three scenes run through each other, and are linked through the build-up to the wedding. Hero (holding a bouquet) and Margaret enter DSR, and make their way to the bench. Hero, dressed for the wedding, sits down at the bench as Margaret brushes her hair. Beatrice enters USR, and moves over to the Hero and Margaret. Beatrice looks uncomfortable, and gasps air as she tries to speak.

**HERO**  
(Seeming concerned) Why, how now? Do you speak in the sick… (pause) tune?

**BEATRICE**  
(Confused) I am out of all other tune, methinks. (Trying to change the subject) (Seeming surprised) 'Tis time you were ready. (Solemn, and reflecting) By my troth, I am exceeding ill (holding her head). (Exasperated) Heigh-ho!

**MARGARET**  
(Coy) For a hawk, a horse, or a husband?

**BEATRICE**  
(Annoyed) For the letter that begins them all, H.

**MARGARET**  
(Precociously) Well, if you be not turned, (pointing up to the sky) there’s no more sailing by the star.

**BEATRICE**  
(Annoyed) Oh, God help me, God help me! How long have you professed wit?

**MARGARET**  
(Distained) Even since you left it. Doth not my wit suit me well?  
(Posing for Beatrice, just right of the bench)

**BEATRICE**  
(Slightly cynical) It is not seen enough; you should wear it in your cap. By my troth, I am sick. (Holds her head again, and sits down)

**MARGARET**  
(Seeming supportive, moving to the left of the bench) Get you some of this distilled carduus (Over-pronounced, slowly) benedictus and lay it to your heart. (She places her hand on her heart) It is the only thing for nausea.

**BEATRICE**  
(Shocked, stands up, moving towards CS) Benedictus! Why benedictus? You have some moral in this (slowly pronouncing the word) *benedictus*?

**MARGARET**  
(Seeming to take it back, moving right of Beatrice) Moral! No, by my troth, I have no moral meaning (Holds up the medicine bottle in question). (Elegantly day dreaming, as she move left of Beatrice) You may think perchance that I think you are in love. Nay, by our Lady, I am not such a fool to think what I please, nor I list not to think what I can, nor indeed I cannot think, if I would think my heart out of thinking, (pause, with slight excitement and joy) that you are *in love* (lost in the choices) or that you will be in love or that you can be in love. (Smitten) Yet Benedick...
M (M) moves back to the bench on “and now he” then places her foot on the bench on “he swore” Then M (M) returns behind the bench on “without content” S (U) enters USR on “Not a false gallop”

M (M) moves across, S (U) moves behind the bench, and K (B) sits next to E (H) on “Help to dress” LFX 16 – Full sunlight SFX 23 – Comedic music

T (DJ), S (DP) and W (C) enter USR and move to DSL. A (D), U (V) and B (S) enter DSR, and B (S) exits almost instantly. As S (L) enters USR, A (D) and U (V) move towards the tree.
was such another, and now is he become a bird (She places her foot on the bench). He swore he would never marry, and yet now, in despite of his heart, he eats his meat... (pause, then moves behind the bench) without content. (Seeming confused) And how you may be converted I know not, but methinks you look with your eyes as other birds do.

**BEATRICE** (Inquisitive) What pace is this that thy tongue keeps?

**MARGARET** (In defence) Not a false gallop.

*Ursula enters USR holding a jewellery box, and quickly walks over to the bench.*

**URSULA** (Brightly) Madam: the Prince, the Count, Signor Benedick, Don John, and all the birds of the town are come to fetch you to church.

**HERO** (Excited) Help to dress me, good coz, good Meg, good Ursula.

*Ursula moves behind the bench, as Beatrice sits down. They all remain on stage, completing the final preparations required for the wedding. While still on stage, the remainder of the wedding party (Don Pedro, Don John and Claudio) enter from USR, moving to DSL, with Leonato following the group. Dogberry and Verges enter from DSR, miming a very ‘expressive’ conversation with Seacole. Seacole leaves DSR just as Dogberry and Verges stop Leonato pathway just right of CS, in front of the Acorn tree. The tree wakes up again.*

**Act 2, Scene 2 (Act 3, Scene 5)**

*SFX Comedic music LFX Full sunlight, mixed with darker orange tones*

**DOGBERRY** (Slightly puffed) Marry, sir, I would have some confidence with you –

**INKHORN** (Correcting) – Conference with you? –

**DOGBERRY** (Gives the tree a smile) – That decerns you nearly.–

**INKHORN** (Correcting with concern) – That concerns you... closely? –

*Dogberry clicks his fingers in the direction of the tree, and nods.*

**LEONATO** (Compassionately) Brief, I pray you, for you see it is a busy time with me (Leonato moves just slightly towards of the tree, and Dogberry and Verges follow him).

**DOGBERRY** (With reverence) Indeed, this it is, sir.

**VERGES** (Proudly) Yes, in truth it is, sir.

**LEONATO** (Slightly grumpy) What is it, my good (pause) dog?
S (L), A (D) and U (V) move towards the tree on “busy time with me”
J (B) enter USR
and move towards the bench on “alas good neighbor”

J (B) moves to SL, to join W (C), S (DP) and TDJ in a line, as E (H), K (B), S (U) and M (M) move forward to mirror the line SR (Yet closer to CS) on “too short of you”
S (L) moves to the tree as A (D) and U (V) step forward on “leave you”

A (D) and U (V) move DSR on “Fare you well”
LFX 17 – Full Sunlight
SFX 24 – Wedding music
DOGBERRY (Proudly) Good boy Verges (as he scratches his ear), sir, speaks a little off the matter. An old dog, sir, and his wits are not so blunt –

INKHORN (Correcting) – Sharp! –

DOGBERRY (Just continues to talk) – as, God help, I would desire they were, but, in faith, honest as the skin between his brows.

VERGES (Slightly embarrassed) Yes, I thank God I am as honest as any dog living that is an old dog and no honester than I.

LEONATO (Annoyed) I would gladly know what you have to say.

VERGES (Excited) Marry, sir, our watch tonight, excepting your Worship’s presence, has taken a couple of the worst knaves as any in Messina.

DOGBERRY (Slightly embarrassed) A good old dog, sir. He will be talking. As they say, “When the age is in, the wit is out.” God help us, it is a world to see! Well said, in faith, neighbor Verges. (Perhaps miming the concept) When two dogs ride of a horse, one must ride behind. An honest soul, in faith, sir, by my troth he is, as ever broke bread, but God is to be worshipped, all dogs are not alike, alas, good neighbor!

Benedick enters USR, and moves towards the bench

LEONATO (Dry) Indeed, neighbor, he comes too short of you. (He expresses a ‘short’ distance using his fingers)

Hero, Beatrice, Ursula and Margaret all move from the bench, and around Leonato, Dogberry and Verges to the rest of the wedding party. Staying on just right of CS, starting from the tree, Hero, Beatrice, Margaret and Ursula kneel in a line.

LEONATO (Impatient) I must leave you.

DOGBERRY (Friendly, as he paces around to Leonato’s right-hand side, and Verges follows) One word, sir. Our watch, sir, have indeed comprehended –

INKHORN (Correcting) – Apprehended? –

DOGBERRY (Proudly) Apprehended two aspicious –

INKHORN (Correcting) – Suspicious –

DOGBERRY (Gleeful) Apprehended two suspicious persons, and we would have them this morning examined before your worship. (Dogberry presents as very extraordinary, and embarrassing, bow)

LEONATO (Annoyed, yet gracious) Take their examination yourself and bring it me. I am now in great haste, as it may appear unto you.
*Act 2, Scene 3

A (D) and U (V) exit

DSR on "I warrant you"

Then, E (H), K (B), S (U) and M (M) move slightly closer to S (L)

Then W (C), J (B), S (DP) take a step towards CS

S (L) gives E (H)’s hand to W (C) as all three step forwards on "Maid, your daughter"

SFX 25 – Darker tone

LFX 18 - Overcast

W (C) throws away E (H)’s hand and moves

CS on "There Leonato"

J (B) moves US on "Back again"

W (C) moves DS on "Rotten orange"
DOGBERRY (Proudly) It shall be suffigance –

INKHORN (Correcting) – Sufficient –

LEONATO (Impatient, but polite) Fare you well.

Leonato moves across to the wedding party who are now centering themselves in front of the Acorn tree. Dogberry and Verges move DSR near the bench.

DOGBERRY (Vindicated in spirit) Go, good partner, go, get you to the kookaburras Oatcake and Seacole. Bid them bring their pens and (stressing the word) inkhorn to the jail. We are now to examination these bowerbirds.

VERGES (Devoutly) And we must do it wisely.

DOGBERRY (Proudly) We will spare for no wit, I warrant you.

Verges and Dogberry exit DSR. Claudio and the rest of the wedding party move into place. Females stand with Leonato right of centre stage, and the males to the left of centre stage. The males all step forward as the wedding begins.

Act 2, Scene 3 (Act 4, Scene 1)

SFX Wedding-like music. LFX Full sunlight, with light orange tones.

INKHORN (To Claudio, auspiciously) You come hither, my lord, to marry this lady?

CLAUDIO (Dry) No.

LEONATO (Awkward pause, with merriment) To be married to her — Friar, you come to marry her.

INKHORN (Clearer) Lady, you come hither to be married to this count?

HERO (Smitten) I do.

INKHORN (Auspiciously) If either of you know any secret impediment why you should not be conjoined, command you on your souls to utter it.

CLAUDIO (Suspiciously, yet still contained) Know you any, Hero?

HERO (Confused) None, my lord.

CLAUDIO (Showing controlled disgust) O, what birds dare do! What birds may do! What birds daily do, not knowing what they do!

Everyone appears confused and unsure what is happening, except Claudio, Don Pedro and Don John.
S (L) moves towards
DSR on “What do you mean”
K (B) moves towards
E (H) as she steps forward on “is my lord well”

J (B) moves towards the tree on “This looks”
E (H) moves forward on “True? O God” then steps forward again on “I talked with no man”
S (DP) moves DS on “Why then”

E (H) faints, and K (B), M (M), S (U) and J (B) move towards her on “in secret”
CLAUDIO (Stern to Friar) Father, by your leave, (to Leonato) Will you with free and unforced soul give me this maid, your daughter?

LEONATO (Confused, yet friendly, as he steps forward offering Hero’s hand to Claudio) As freely, son, as God did give her me.

CLAUDIO ( Forced sincerety) Sweet Prince, you teach me noble thankfulness.— (With bitterness, moving CS) There, Leonato, take her back again.

SFX music becomes dark in tone. LFX Overcast. Benedick moves US

CLAUDIO (Disgusted, moves DS) Give not this rotten orange to your friend. She knows the heat of a lecherous bed. (Stern) Her blush is guiltiness, not modesty.

LEONATO (Confused, moving DSR) What do you mean, my lord?

HERO (Concerned, moving DS, as Beatrice comes to comfort her) Is my lord well, that he doth speak so wide?

LEONATO (To Don Pedro, awkwardly) Sweet Prince, why speak not you?

DON PEDRO (Solemnly) What should I speak? (Disgusted) I stand dishonored, that have gone about to link my dear friend to a (pause) common stale.

LEONATO (Upset) Are these things spoken, or do I but dream?

DON JOHN (Authoritative) Sir, they are spoken, and these things are true.

BENEDICK (Move to the tree, clinically) This looks not like a nuptial.

HERO (Slightly overwhelmed, moving DS) True? O God! (mystified) Oh, God defend me! How am I beset!— What kind of questioning call you this?

CLAUDIO (Interrogating) What bird was he talked with you yesternight out at your window between twelve and one? (Stern) Now, if you are a maid, answer to this.

HERO (Unsure, stepping DS) I talked with no bird at that hour, my lord.

DON PEDRO (Dry, moving DS) Why, then are you no maiden.— Leonato, (Mournful) I am sorry you must hear. Upon mine honor, myself, my brother, and this distressed count did see her, (overly stressed) hear her, at that hour last night talk with a ruffian at her chamber window who hath indeed, most like a talkative villain, confessed the vile encounters they have had a thousand times in secret.

Hero faints. Beatrice moves to her, still right of centre stage. Benedick moves towards her, and Ursula and Margaret also move in to help.
T (Di), S (DP) and W (C) exit USL on “Come thus to light”

S (L) moves towards the tree on “Oh fane” then
S (L) moves back to his original position on “could she deny”
J (B) rise when S (L) touches E (H)’s cheek

S (L) moves towards, then sits down, at the bench on “open thine eyes”. J (B) moves left, of the bench on “Sir, sir be patient”
BEATRICE (Highly concerned) Why, how now, cousin! Wherefore sink you down?

DON JOHN (Emotionless) Come, let us go. These things, come thus to light.

Don John leaves USL, followed by Claudio and Don Pedro

BENEDICK (Whispered to Beatrice) How is the lady?

BEATRICE (Irrational) Dead, I think—Help, uncle!— Hero, why, Hero! (Upset) Uncle! Signor Benedick! Friar!

LEONATO (Solemnly, moves to the tree) Take not away thy (holds up his hand) heavy hand! Death is the fairest screen for her shame that may be wished for.

BEATRICE (Fearful) How now, cousin Hero!

Hero moves, sitting up on her knees; yet still supported by Beatrice.

INKHORN (To Hero, concerned) Have comfort, lady.

LEONATO (To Hero, disgusted) Dost thou look up?

INKHORN (To Leonato, civil) Yes, wherefore should she not?

LEONATO (Distained) Wherefore! Why, doth not every earthly thing cry shame upon her? (He moves back to Hero) Could she deny the story that is printed in her blood? (He presses his trembling hand on her cheeks, then closes her ‘sight’ with his hands, while Benedick stands in amazement of Leonato’s actions)— Do not live, Hero, do not open thine eyes.

Leonato steps back in disgust, then moves to the bench as Benedick follows.

BENEDICK (Timid) Sir, sir, be patient. For my part, I am so attired in amazement I know not what to say.

BEATRICE (Vindictively) Oh, on my soul, my cousin is belied!

LEONATO (Cynical) Would the two princes lie and Claudio lie, who loved her so that, speaking of her foulness, washed it with tears?

INKHORN (Reverent) Hear me a little. In her eye there hath appeared a fire to burn the errors that these princes hold against her maiden truth.

LEONATO (Trying to control the words) Friar, it cannot be.

INKHORN (To Hero, soothingly) Lady, what bird is he you are accused of?
S (L) stands, and moves around the group to CS on “I know not”, and J (B) moves toward CS on “well hear of it”

S (L) moves towards the tree on “what shall become of this”
J (B) moves towards S (L) on “Signor Leonato

S (U) moves left of E (H) and M (M) moves closer to E (H) to help her up on “patience and endure”
S (L), M (M), S (U) and E (H) all exit DSR
K (B) moves towards to exit, yet J (B) DS
HERO (Sober) They know that do accuse me. I know none. (Pleading) O my father, (Direct) prove you that any bird with me conversed at hours improper or that I yesternight maintained the exchange of words with any creature, refuse me, hate me, torture me to death!

INKHORN (Solemn) There is some strange misunderstanding in the princes.

BENEDICK (Disgusted) Two of them have the very bent of honor, and if their wisdoms be misled in this, (Vindictive) the fault lives in Don John the magpie, whose spirits toil in villainies.

LEONATO (Confused, holding both hands out is anger, and circles the group to CS) I know not. If they speak but truth of her, these hands shall tear her; if they wrong her honor, the proudest of them shall well hear of it.

INKHORN (Friendly) Pause awhile. (Solemnly) Your daughter here the princes left for dead. Let her awhile be secretly kept in and publish it that she is dead indeed.

LEONATO (Very confused, as he moves to the tree) What shall become of this? What will this do?

INKHORN (Proudly) Listen, this, well carried, shall on her behalf change slander (pause) to remorse. (Cunningly) So will it fare with Claudio. When he shall hear she died upon his words, the idea of her life shall sweetly creep into his (slowly spoken with great reflection) study of imagination. (Solemnly) Then shall he mourn, if ever love had interest in his liver, and wish he had not so accused her.

BENEDICK (Persuasively, moves to Leonato) Signior Leonato, let the friar advise you. And though you know my friendship and love is very much unto the Prince and Claudio, (Seriously) Yet, by mine honor, I will deal in this as secretly and justly as your soul should with your body (hand on heart).

LEONATO (Emotionless) Being that I (pause) flow in grief, the smallest twine may lead me.

INKHORN (Warmly) Come, lady, die to live. This wedding day perhaps is but postponed. Have patience and endure.

*Margaret and Ursula help Hero to her feet, as Leonato exits DSR. Beatrice follows them but is stopped DSR by Benedick.*

BENEDICK (Lightly concerned) Lady Beatrice, have you wept all this while?

BEATRICE (Emotionless) Yes, (pause) and I will weep a while longer.

BENEDICK (Warmly) I will not desire that.
K (B) moves to the bench and sits down on
“How much”
J (B) moves to the bench and gets down on one knee on “Anyway to show”

J (B) stands and moves away from the bench on “It that not strange”
K (B) stands and moves away from the bench on “As strange as”

K (B) and J (B) exit
DSR on “Come bid me”
LFX 19 – Afternoon sun
SFX 26 – Comical music
BEATRICE  (Innocently) You have no reason. I do it freely.

BENEDICK  (Soothingly) Surely I do believe your fair cousin is wronged.

BEATRICE  (Relieved and reflecting, as she sits down) Ah, how much might the bird deserve of me that would right her!

BENEDICK  (Slightly excited, as he moves just left of the bench) Is there any way to show such friendship?

BEATRICE  (Repulsed by her thought) A very even direct way, but no such friend.

BENEDICK  (Engaging) May a bird do it?

BEATRICE  (Stern) It is a bird’s job, (smitten) but not yours.

A long pause, as Benedick gets the courage to speak.

BENEDICK  (Openly, and quickly) I do love nothing in the world so well as you. (Self-reflective, as he stands) Is not that strange?

BEATRICE  (Awkwardly, as she stands) As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you, but believe me not, and yet I lie not, I confess nothing, nor I deny nothing. (Solemn) I am sorry for my cousin.

BENEDICK  (Strong) By my sword, Beatrice, thou love me.

BEATRICE  (Naïve) Do not swear, and eat it.

BENEDICK  (Fully smitten) I will swear by it that you love me, and I will make him eat it that says I love not you.

BEATRICE  (Relieved) You have stopped me in a happy hour. I was about to protest (pause) I loved you.

BENEDICK  (Excited) And do it with all thy heart.

BEATRICE  (Cheerfully) I love you with so much of my heart that none is left to protest (They link hands, and begin to exit DSR).

BENEDICK  (Warmly) Come, bid me do anything for thee.

They both exit DSR

Act 2, Scene 4 (Act 4, Scene 2)

SFX music becomes comical. LFX Afternoon sunlight, heavy amber tones
*Act 2, Scene 4
S (O), A (B), B (S)
and R (C) enter USL
and move DS, just left of
centre.
A (D) and U (V) enter
USR, and stay near the
bench, and T (S) follows
seated at stool next to
the tree.

After placing A (B) and
R (C) on their knees,
S (O) and B (S) move
to the bench on T (S)’s
entry.
A (D) and U (V) moves
to A (B) on “What’s
your name” then
A (D) moves to R (C)
On “Yours, Sirrah”

A (D) and U (V) move
to their original positions
on “Master Constable”
The Sexton enters USR and stands just right of the Acorn tree. Dogberry and Verges follow carrying a stool, and place it just next to the Sexton, then move just right of centre stage. Seacole and Oatcake enter USL, bringing forth Conrade and Borachio to just left of centre stage. Then Seacole and Oatcake sit down on the bench.

SEXTON  (Clearly) Which be the malefactors?

DOGBERY  (With reverence) Sir, that am I and my partner.

VERGES  (Stern) Nay, that’s certain; we have the exhibition to examine –

INKHORN  (Correcting) – Commission to examine!

SEXTON  (Confused, and slightly annoyed) But which are the offenders that are to be examined? (Authoritative) Let them come before Master Constable.

DOGBERY  (Proudly) Yes, let them come before me. (Moves to CS, sharply to Borachio) What’s your name, friend?

BORACHIO  (Soberly) Borachio.

DOGBERY  (Authoritatively) Pray, write down, “Borachio.”— (Moves to Conrad, with contempt) Yours, sirrah?

CONRADE  (Proudly) I am a bowerbird, sir, and my name is Conrade.

DOGBERY  (Authoritatively) Write down “Master Bowerbird Conrade.”— (Self-indulgent) Masters, it is proved already that you are little better than false knaves. How answer you for yourselves?

CONRADE  (Maturely) Marry, sir, we say we are none.

DOGBERY  (Gleeful) A marvelous witty fellow, I assure you, but I will go about with him— (To Borachio, rudely) Come you hither, sirrah, a word in your ear. Sir, I say to you it is thought you are false knaves.

BORACHIO  (Annoyed) Sir, I say to you we are not.

DOGBERY  (Proudly) Have you writ down that they are none?

SEXTON  (Irritated) Master Constable, you go not the way to examine. You must call forth the watch that are their accusers.

DOGBERY  (Appearing friendly) Yes, marry, that’s the eftest way—

INKHORN  (To Sexton) – Fastest way! –
S (O) stands and steps forward on “This man” then returns to her seat
B (S) stands and steps forward on “Marry that” the returns to her seat

S (O) stands and steps forward on “and that” then returns to her seat
A (D) and U (V) moves DS on “flat burglary” and return on “redemption for this”
S (O) and B (S) both stand and step forward on “this is all” then return

T (S) exits USR, and S (O) and B (S) return to A (B) and R (C) on “him their examination”
A (D) and U (V) move closer to DSC on “Come, let them”
DOGGERLY (Authoritative) — Let the watch come forth. Masters, I charge you in the Prince’s name, accuse these birds.

OATCAKE (Stands and steps forward) (Sharply yet shy) This bird said, sir, that Don John, the Prince’s brother, was a villain (then sits).

DOGGERLY (Proudly) Write down Prince John… (pause) a villain. (Disgusted, as he understands the words) Why, this is flat perjury to call a prince’s brother villain. –

INKHORN (to Sexton) – Treachery –

SEACOLE (Stands, lightly timid) Marry, that he had received a thousand ducats (yet pronounces it Do-cats) of Don John for accusing the Lady Hero wrongfully (then sits).

DOGGERLY (Disgusted, moving DS) Flat burglary as ever was committed –

INKHORN (to the Sexton) – Bribery –

VERGES (Even more disgusted, yet thanking Inkhorn) Yes… (Awkwardly) by God, (slowly spoken) that it is.

SEXTON (Losing patience) What else, fellow?

OATCAKE (Stands) (Proudly) And that Count Claudio did mean upon his words to disgrace Hero before the whole assembly, and not marry her (then sits).

DOGGERLY (To Borachio, cynically) O villain! Thou wilt be condemned into everlasting redemption for this – (Then moves next to the Sexton)

INKHORN (Correcting, for the Sexton) – Damnation –

SEXTON (Annoyed) What else?

OATCAKE (Stands) (Timid) This is all (then sits)

Following Oatcake, Seacole also stands, nods in agreement and then sits.

SEXTON (Repulsed) And this is more, masters, than you can deny. Prince John is this morning secretly stolen away. Hero was in this manner accused, in this very manner refused, and upon the grief of this, (reflective) suddenly died— (Authoritative) Master Constable, let these birds be bound and brought to Leonato’s. I will go before and show him their examination.

Sexton exits USR. Seacole and Oatcake stand and return to the prisoners.

DOGGERLY (Trying to be civil) Come, let them be opinioned. (long pause) –
A (D) steps DS, and
U (V) hides behind him
on “God’s my life”
R (C) pushes B (S)
back, as she moves
closer to DSC on
“Away, you are an ass”

B (S) returns to R (C)
on “Dost thou not”
A (D), U (V), A (B),
S (O), R (C) and B (S)
all exit USR

LFX 20 – Afternoon Sun
SFX 27 – Lighter music

*Act 2, Scene 5
S (DP) and W (C)
hastily enter USL, as
to CS on “Good day”
INKHORN  (Correcting) – Pinioned? –

VERGES  (Sharply, stepping forwards to bond their hands) Let them be in the hands—

CONRADE  (Annoyed) Off, coxcomb!

DOG Berry  (Insulted) God’s my life, where’s the Sexton? Let him write down the Prince’s officer “coxcomb.” Come, bind them.— (Sharply to Conrade) Thou wicked rougue!

CONRADE  (Irritated) Away! (pushes Seacole back) You are an ass, (Vindictive and slowly spoken) you are an ass! (Then Seacole returns)

DOG Berry  (Disgusted) Dost thou not suspect my place? Dost thou not suspect (pauses, confused) –

INKHORN  (Correcting) – respect? – respect! –

DOG Berry  (Clicking his fingers at the tree, with a point) Dost thou not respect my years? Oh, that he were here to write me down an ass! But masters, remember that I am an ass, though it be not written down, yet forget not that I am an ass— (annoyed) Bring him away—Oh, that I had been writ down an ass!

They all exit USR. Borachio and Conrade are lead away with arms bound.

Act 2, Scene 5 (Act 5, Scene 1)

SFX music becomes lighter in tone. LFX Afternoon sun, hazy brown tones

Leonato enters DSR. Don Pedro and Claudio enter quickly from USL, immediately crossing paths with Leonato, stopping them left of CS.

CLAUDIO  (Friendly) Good day to you.

LEONATO  (Disheartened, and annoyed) Hear you, my lords—

DON PEDRO  (Civil) We have some haste, Leonato.

LEONATO  (Appearing disgusted) Some haste, my lord! (Appearing nonchalance) Well, fare you well, my lord. Are you so hasty now? Well, all is one.

DON PEDRO  (Taken a back) Nay, do not quarrel with us, good old bird.

LEONATO  (Seeming angry) If I could avenge with quarreling, some of us would lie low.
S (L) steps to CS
“Marry, thou dost”
W (C) steps forward, but
S (DP) stops him on
“Thy villainy”

S (L) exit USR on
“I will be heard”

J (B) enters DSR, and
moves to CS, just
“See, see, here comes”
CLAUDIO  (Concerned) Who wrongs you?

LEONATO  (Appearing disgusted) Marry, thou dost wrong me, thou dissembler, thou. (Stern) I fear thee not. Know, Claudio, to thy head, thou hast so wronged mine innocent child and me (Dry) I say thou hast belied mine innocent child. Thy slander hath gone through and through her heart (holding on to his chest), and she lies buried with her ancestors, oh, in a tomb, (annoyed) created by thy villainy.

CLAUDIO  (Repulsed) My villainy? (He steps forward, but is stopped by Don Pedro, who places out his arm)

LEONATO  (Controlled disgust) Thine, Claudio, thine, I say.

DON PEDRO  (Concerned) You say not right, old bird.

LEONATO  (Irrate) Thou hast killed my child. (Sober, with bitterness, holding on to his heart)

DON PEDRO  (Authoritative, yet friendly) My heart is sorry for your daughter’s death, but, on my honor, she was charged with nothing but what was true and very full of proof.

LEONATO  (Graceious) My lord, my lord—

DON PEDRO  (Stern) I will not hear you.

LEONATO  (Distained) No? (Pause) I will be heard.

Leonato exits USR, just as Benedick enters DSR stopping just right of centre as well.

DON PEDRO  (Confounded, to joy) See, see, here comes the bird we went to seek.

CLAUDIO  (Warmly) Now, Signior, what news?

BENEDICK  (To Don Pedro, timid) Good day, my lord.

CLAUDIO  (Mockingly) We were about to have had our noses snapped off by an old bird (mimes the action).

DON PEDRO  (Foolishly, and suprised) Leonato. What think thou? Had we fought, I suspect we should have been too young for him.

BENEDICK  (Dry, and to the point) In a false quarrel there is no true valor. I came to seek you both. (Firmly, walking DS and beckoning Claudio over his shoulder) Shall I speak a word in your ear?
J (B) and W (C) move
DSC on “Shall I speak”
Yet W (C) moves slowly
to that position

J (B) returns to S (DP)
on “gossip like honor”
then W (C) slowly returns
next to S (DP) on
“Your brother”
J (B) exits USR on
“peace be with him”

A (D), U (V), S (O)
B (S), A (B) and R (C)
enter DSR and move
to the bench, where
S (O) and B (S) sit down
with A (B) and R (C)
in front. S (DP) and W (C)
move across CS on
“How now”, yet very
close to CS
BENEDICK (Aside to Claudio, vindictively, almost spoken through gritted teeth) You are a villain. I jest not. I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will announce your cowardice. (Compassionately) You have killed a sweet lady, and her death shall fall heavy on you. Let me hear from you.

CLAUDIO (Solemn, yet awkward) Well, I will meet you, so I may have good… (pause) cheer.

_Benedick moves back to Don Pedro, Claudio awkwardly follows._

BENEDICK (Controlled distain) Fare you well, boy. You know my mind. I will leave you now to your gossip-like… (dry) humor—(Warmly, to Don Pedro) My lord, for your many courtesies I thank you. I must discontinue your company. (Stern) Your brother is fled from Messina. You have among you killed a sweet and innocent lady. (Repulsed, towards Claudio) For my Lord Feather-beard there, he and I shall meet, and till then peace be with him.

_Benedick exits USR_

DON PEDRO (Still confused) He is serious.

CLAUDIO (Overwhelmed) In most profound earnest, and, I’ll warrant you, for the love of Beatrice.

DON PEDRO (Timidly) And hath challenged thee?

CLAUDIO (Dry and shocked) Most sincerely.

_Dogberry and Verges enter from DSR, followed by Seacole and Oakcake, and their prisoners Conrade and Borachio stopping at the bench. Don Pedro and Claudio move right of CS to talk to them._

DON PEDRO (Confused) How now? Two of my brother’s bowerbirds! Borachio one! (Firmly) Officers, what offence have these birds done?

DOGBERRY (Proudly) Marry, sir, they have committed false report; moreover, they have spoken untruths; secondarily, they are _slanders_; sixth and lastly, they have belied a lady; thirdly, they have verified unjust things; and, to conclude, (pause) they are lying scoundrels.

DON PEDRO (Slightly coy, and confused) First, I ask thee what they have done; thirdly, I ask thee what’s their offence; sixth and lastly, why they are committed; and, to conclude, what you lay to their charge.

CLAUDIO (Mockingly aside to Don Pedro) Rightly reasoned, and in his own division; and, by my troth, there’s one topic well suited.
S (DP) moves closer to DSR on "What's your offence"
S (DP) and W (C) both move DS on "Runs not this speech"

A (D) steps forward, and S (DP) moves US to meet him on "and masters"

S (L) and D (S) enter DSR, S (L) moves in front of A (D) and D (S) move near the bench on "here comes" W (C) moves closer to S (DP) on "which of these"
DON PEDRO (Moving to Borachio and Conrade, sharply) What's your offence?

BORACHIO (Sorrowful) Sweet Prince, let me go no farther to mine answer. Don John your brother incited me to slander the Lady Hero, how you were brought into the orchard and saw me court Margaret in Hero’s garments, how you disgraced her when you should marry her. My villainy they have upon record. The lady is dead upon mine and my master’s false… (pause) accusation.

DON PEDRO (To Claudio, shocked, moving DS, followed by a shocked Claudio.) Runs not this speech like iron through your blood?

CLAUDIO (Disgusted and ashamed) I have drunk poison whiles he uttered it.

DON PEDRO (To Borachio, annoyed) But did my brother set thee on to this?

BORACHIO (Solemn) Yes, and paid me richly for the practice of it.

DON PEDRO (Disgusted) He is composed and created of treachery, and fled he upon this villainy.

CLAUDIO (Smitten) Sweet Hero, now thy image doth appear in the rare form that I loved it first.

DOGEBERRY (Authoritatively) Come, bring away the plaintiffs.–

INKHORN (Annoyed) – Defendants –

DOGEBERRY (Nodding his head) By this time our Sexton hath reformed –

INKHORN (Annoyed) – Informed –

DOGEBERRY (Stern) – Informed Signior Leonato of the matter. And, masters, (Dogberry steps forward, as Don Pedro move US to continue the conversation) do not forget to specify, when time and place shall serve, that I am an ass. (After a short pause of disbelief, as Dogberry nods Proudly, and again awkwardly bows).

VERGES (Proudly) Here, here comes Master Signior Leonato, and the Sexton too.

Leonato and the Sexton enter DSR. The Sexton maintains a position right of the bench, and Leonato move in front of Dogberry. Claudio, moves US on their entry.

LEONATO (Distained) Which is the villain? Let me see his eyes, that, when I note another bird like him, I may avoid him. Which of these is he?

BORACHIO (Timid) If you would know your deceiver, look on me.
S (DP) and W (C) move
DS, W (C) to knees
near S (L) on “Record it”
and S (DP) kneels on
“By my soul”
Both stand on
“My nephew”

A (D) moves right of
S (L), and U (V) moves
between, yet just behind
them both on
“Moreover sir”

W (C) moves DSL on
“tonight I’ll morn”
S (L), A (D), U (V),
R (C), B (S), A (B),
S (O), T (S) and S (DP)
All exit USR.
LFX 21 - Sunset
SFX 28 – Light music
LEONATO (Vulgar) Art thou the slave that with thy breath hast killed mine innocent child?

BORACHIO (Solemn) Yes, even I alone.

LEONATO (Civil, yet cynical) No, not so, villain, thou lies. (Indicates Claudio and Don Pedro) Here stand a pair of honorable birds—A third is fled—that had a hand in it— I thank you, princes, for my daughter’s death. Record it with your high and worthy deeds.

Both Claudio and Don Pedro move closer, and Claudio kneels next to Leonato

CLAUDIO (Timid) I know not how to beg your patience, Yet I must speak. Choose your revenge yourself. Impose to me what penance your invention can lay upon my sin. Yet sinned I not … but in mistaking.

DON PEDRO (Sorrowful, and agreeing with Claudio, kneels) By my soul.

Both Claudio and Don Pedro lower their heads in shame

LEONATO (Civil) I cannot bid you bid my daughter live— that were impossible— Tomorrow morning come you to my house, and since you could not be my son-in-law, (both stand) be yet my nephew. My brother hath a daughter, almost the copy of my child that’s dead, and she alone is heir to both of us. Give her the right you should have given her cousin, (solemn) and so dies my revenge.

CLAUDIO (Compassionately) O noble sir! Your overkindness doth wring tears from me. I do embrace your offer; and dispose. For henceforth of poor Claudio.

DOGEBERRY (To Leonato, respectfully, moving forward) Moreover, sir, which indeed is not under white and black, this plaintiff here, (rudely) the offender, did call me ass. (Stern) I beseech you, let it be remembered in his punishment.

LEONATO (Dumbfounded) I thank thee for thy care and honest pains.

DOGEBERRY (Proudly) Your worship speaks like a most thankful and reverent youth, and I praise God for you.

Dogberry (who bows) and Verges exit USR, with the two watchmen and prisoners.

LEONATO (Solemn) Until tomorrow morning, lords, farewell. I look for you tomorrow.

DON PEDRO (Thoughtfully) We will not fail.

CLAUDIO (Reflective) Tonight I’ll mourn with Hero.

The rest exit USR except Claudio, who moves DSL (into the darkest part of the stage).
Act 2, Scene 6

J (B) enters DSR, moves to the tree, and lays on the branch.
K (B) enters USR, and moves just right of centre, in front of the tree on “rhyming planet”

K (B) moves to exit DSR on “Fare you well” and moves to the bench and sits on “you andClaudio”
J (B) follows to the bench on “Claudio undergoes”

K (B) stands and moves closer to DSR on “But for which”
K (B) turns to J (B), and slowly moves face-to-face with him on “I will in spite”
Act 2, Scene 6 (Act 5, Scene 2)

SFX music stays light. LFX Sunset, hazy/warm pinks/reds tones

Benedick enter DSR, and moves across to the tree writing his poem. He climbs the tree, and lays across a branch, and begins to get lost in his writing.

BENEDICK (Confounded) Marry, I cannot show it in rhyme. I have tried. I can find out no rhyme to “lady” but “baby”—an innocent rhyme; for “scorn,” “horn”—a hard rhyme; for, “school,” “fool”—a babbling rhyme; very ominous endings. No, I was not born under a rhyming planet.

Beatrice enters USR, a walks under the branch where Benedick lays.

BENEDICK (Smitten) Sweet Beatrice, have you come when I called thee?

BEATRICE (Coy) Yes, Signior, and depart when you bid me.

BENEDICK (Gently) Oh… stay but till then!

BEATRICE (Cheerfully) “Then” is spoken. Fare you well now. (She begins to leave) (Timidly) And yet, ere I go, let me go with that I came, which is, with knowing what hath passed between you and Claudio.

Beatrice moves to DSR, and sits at the bench. Benedick climbs down the tree, places the poem in his pocket, and moves over to Beatrice.

BENEDICK (Straightforward) Claudio undergoes my challenge, and either I must shortly hear from him, or I will subscribe him a coward. (Coy) And I pray thee now tell me, for which of my bad attributes didst thou first fall in love with me?

BEATRICE (Coy) For them all together, which maintained so politic a state of evil that they will not admit any good part to combine with them. (Stands up, timid) But for which of my good parts did you first suffer love for me?

BENEDICK (Cynical) Suffer love! A good epithet! I do suffer love indeed, (slowly spoken) for I love thee against my will.

BEATRICE (Awkwardly) In spite of your heart, I think. Alas, poor heart, (straight-forward, yet slightly coy) if you spite it for my sake, (moves to Benedick) I will spit it for yours, for I will never love that which my friend hates.

BENEDICK (Precociously) Thou and I are too wise to woo peacefully. (Seriously, and changing the subject) And now tell me, how doth your cousin?

BEATRICE (Solemn, as she sits) Very ill.
K (B) sits down on the bench on “very ill”
J (B) moves towards the left corner of the bench on “serve god”
S (U) enters USR and stops just right of CS on “and mend”

S (U) exits USR on “come presently”
K (B) follows, yet pauses just left of J (B) on “Will you go?”
K (B) and J (B) exit USR on “thy uncles”
LFX 22 - Dusk
SFX 29 – Mournful music
LFX 23 - Blackout

*Act 2, Scene 7
SFX 30 – Joyful music
LFX 24 – Full sunlight
W (C) exits USL on “glorious flame”
Entering DSR, S (L) and J (B) stop near the bench, K (B) and E (H) sit, S (U) and M (M) stand behind
BENEDICK (Concerned) And how do you?

BEATRICE (Innocently) Very ill, too.

BENEDICK (Elegantly, moves to the bench) Serve God, love me, and mend.

_Ursula enter DSR, and approaches Benedick and Beatrice._

URSULA (Overwhelmed) Madam, you must come to your uncle. It is proved my Lady Hero hath been _falsely_ accused, the Prince and Claudio mightily abused, and Don John is the author of all, who is fled and gone. Will you come presently?

_Ursula exits DSR. Beatrice attempts to exits, passes Benedick and pauses._

BEATRICE (Excited) Will you go hear this news, Signior?

BENEDICK (Smitten) I will live in thy heart, die in thy lap, and be buried in thy eyes— (long, slightly awkward pause) (Coy) and more importantly, I will go with thee to thy uncle’s.

_They follow Ursula, exiting DSR._

(Act 5, Scene 3)

_SFX music becomes mournful. LFX Dusk, light, yet dark brown tones_

CLAUDIO

Here Hero lies, (pause) gives her fame which never dies: so the life that died with shame, lives in death with glorious fame.

_Claudio gets to his feet, and exits USL._

_LFX Blackout._

Act 2, Scene 7 (Act 5, Scene 4)

_SFX music is joyful. LFX SPRING - Full sunlight, yellows and light orange tones_

_Leonato and Benedick enter DSR and stand near the Acorn tree. They are followed by Beatrice, Hero (who sit at the bench) Ursula and Margaret (who stand behind). The females are all dress similarly, with veils._

INKHORN (Excited) Did I not tell you she was innocent?

LEONATO (Relieved) So are the Prince and Claudio, who accused her upon the error that you heard discussed.
S (L) move DSR on
"well daughter"
K (B), E (H), M (M) and
S (U) all exit DSR on
"come hither masked"
J (B) moves towards the
tree on “Friar, I must”
then moves to S (L) on
“Signor Leonato”

S (DP) and W (C) enter
USL stopping just left of
centre on “and my help”

J (B) moves to the bench
S (L) moves to the tree,
as E (H), K (B), S (U)
and M (M) enter DSR,
forming a diagonal line
INKHORN (Compassionately) Well, I am glad that all things sort so well.

Leonato turns to talk Hero.

LEONATO (Lovingly) Well, daughter, and you gentlewomen all, withdraw into a chamber by yourselves, and when I call for you, come hither masked.

The ladies exit DSR. Benedick approaches the tree.

BENEDICK (Timidly) Friar, I must entreat your pains, I think.

INKHORN (Coy) To do what, Signior?

BENEDICK (Awkwardly) To bind me or undo me, (Coy, and slightly lost with the words) one of them— (Move to Leonato, sincerely) Signior Leonato, truth it is, good Signior, your niece regards me with an eye of favor.

LEONATO (Coy) That eye my daughter lent her; it's most true.

BENEDICK (Awkwardly) And I do with an eye of love (pause) requite her. (Rushed, yet firmly) My will is your goodwill, this day to be conjoined in the state of (Timid) honorable marriage— In which, good Friar, I shall desire your help.

LEONATO (Overjoyed) My heart is with your liking.

INKHORN (Excited) And my help.

Don Pedro and Claudio enter USR and move just left of CS.

DON PEDRO (Timid) Good morning to this fair assembly.

LEONATO (Civil) Good morning, Prince; good morning, Claudio. We here attend you. Are you yet determined today to marry with my brother’s daughter?

CLAUDIO (Proudly, yet controlled) I’ll hold my mind.

LEONATO (Commandingly) Here’s the friar ready.

Hero, Beatrice, Margaret and Ursula (who are all wearing veils) enter DSR. They stand opposite Don Pedro and Claudio, just right of CS. Benedick stands just right of the bench, and Leonato stands just right of the tree.

CLAUDIO (Timid) Which is the lady I must seize upon?

LEONATO (Firmly) This same is she, and I do give you her.

CLAUDIO (Proudly) Why, then she’s mine—Sweet, let me see your face.
E (H) move DS on “and when I lived”
W (C) moves DS on “another Hero”
S (DP) moves forward on “The former Hero”
J (B) moves nearer to M (M), and W (C) and E (H) moves near the bench where J (B) stood on “Which is Beatrice”
K (B) steps forward on “I answer to that” Leonato steps forward on “come cousin” W (C) moves closer to DSR on “for here’s” as E (H) sneeks behind M (M) and S (U), and finishes just left of K (B) on “and here’s another”
LEONATO  (Firmly) No, that you shall not till you take her hand before this friar and swear to marry her.

CLAUDIO  (To Hero, respectfully) Give me your hand before this holy friar. I am your husband, if you like of me.

HERO  (Innocently, moving DS) And when I lived, I was your other wife, and when you loved, you were my other husband. (She removes her veil)

All are shocked

CLAUDIO  (Surprised, moving DS) Another Hero!

HERO  (Civil, yet coy) Nothing certain. One Hero died defiled, but I do live, and surely as I live, I am a dove.

DON PEDRO  (Confused, moving DS) The former Hero! Hero that is dead!

LEONATO  (Thoughtful) She died, my lord, but while her slander lived.

Claudio and Hero embrace and move DSR, as Benedick move forward.

BENEDICK  (Awkwardly) Which is Beatrice?

BEATRICE  (Removing her veil) (Timidly, stepping DS) I answer to that name. What is your will?

BENEDICK  (Awkwardly) Do not you love me?

BEATRICE  (Coy) Why no… (Awkwardly) no more than reason.

BENEDICK  (Confounded) Why then, (Realising the situation) your uncle and the Prince and Claudio have deceived. They swore you did.

BEATRICE  (Irritated) Do not you love me?

BENEDICK  (Coy) Truly, no… ( Unsure of what to say) no more than reason.

BEATRICE  (Awkwardly annoyed) Why then, my cousin, Margaret, and Ursula are much deceived, (Through gritted teeth) for they did swear you did.

BENEDICK  (Irrational) They swore that you were almost sick for me.

BEATRICE  (Defensive) They swore that you were well-nigh dead for me.

BENEDICK  (Sharp) 'Tis no such matter. (Questioning timidly) Then you do not love me?

BEATRICE  (Stern, yet awkward) No, truly, but in friendly recompense.
J (B) and K (B) move towards each other, as E (H) returns to W (C), M (M) and S (U) step backwards, S (DP) moves next to S (L) on “Peace!”

S (L) moves between to J (B) and K (B) and separates them on “How dost thou”

LFX 25 – Fade to black
SFX 31 – Joyful music
LFX 26 – Full lights

Final curtain call, from DSR to tree, W (C), E (H) M (M), S (U), T (S), S (L), J (B) and K (B), then From DSL to tree, R (C) A (B), S (O), B (S), U (V), A (D), and S (DP)
LFX 27 – Fade to black
LEONATO  (Proud, moving DS) Come, cousin, I am sure you love the gentle bird.

CLAUDIO  (Gently, stepping forward) And I'll be sworn upon it that he loves her, (Removing the poem from Benedick’s pocket, excitedly) for here’s a paper written in his hand, a clumsy sonnet of his own pure brain, fashioned to (pause) Beatrice.

HERO  (Moving over to Beatrice, and removing a poem from her pocket, proudly) And here’s another, writ in my cousin’s hand, stolen from her pocket, containing her affection unto (pause) Benedick.

BENEDICK  (Awkwardly) A miracle! Here’s our own hands against our hearts. (Cynical, yet slightly emotionless) Come, I will have thee, but, by this light, I take thee for pity.

BEATRICE  (Obnoxiously) I would not deny you, but, by this good day, I yield upon great persuasion, and partly to save your life, for I was told you were in a consumption –

BENEDICK  (Interrupting, yet smitten) – Peace!

They move towards each other and embrace. Margaret and Ursula step back with a giggle, Hero returns to Claudio, and Don Pedro comes over to embrace Leonato.

LEONATO  (enthralled, moving between Beatrice and Benedick) How dost thou, Benedick, the married bird?

BENEDICK  I’ll tell thee what, Prince: a college of wit-crackers cannot break me out of my humor. In brief, since I do purpose to marry, I will think nothing to any purpose that the world can say against it, and therefore never mock me for what I have said against it—For thy part, Claudio, I did think to have beaten thee, but in that thou art like to be my brother, live unbruised, and love my cousin.

INKHORN  (Excited) Come, come, we are friends. Let’s have a dance ere we are married, that we may lighten our own hearts and your wives’ heels.

SFX Joyful music. LFX Fade to black

The End
8.2 Twelfth Night: The Musical [2012] Performative Text (with songs)
The Revellers Present…

Twelfth Night: The Musical

Final Draft – 4/4/2012

Viola – Ellin

Olivia – Maja

Orsino – Uzi

Sebastian (and Valentine) – Scott

Sir Toby – Jason

Sir Andrew – Wade

Maria – Sarah

Malvolio (and Officer) – Stephen

Feste (and Sea Captain, and Priest) – Steve

Antonio – Adam

Director/Lighting – Katrina

Stage Manager/Sound – Tiffany
Act 1, Scene 1

The space is set with a large rostra centre stage. This rostra has four hidden trap doors, as well as a secret crawl space at the back, which is not visible to the audience. Either side of centre stage is positioned two ramps, each placed on the far left and right walls of performance space. Stage left represents Olivia’s house, and stage right represents Orsino’s court. The space is mirror image of itself, divided perfectly in the middle.

Viola and Sebastian move through the seated audience, and down onto the stage. A siren SFX indicates the beginning of a movement piece. Antonio quickly enters from USR and grabs Sebastian, just as Feste quickly enters from USL and grabs Viola. During the following sequence, Viola and Sebastian are separated, with Sebastian and Antonio eventually exiting DSR, and Viola falling into the arms of Feste, and then being rolled onto the floor, DSC. Feste then moves up to the rostra. At this moment, Sebastian re-enter USR.

Viola and Sebastian are dressed in the same air force uniform (including pants, jacket and tie). This indicates their same rank, as well as their relationship as twins. Feste is dressed in a baggy uniform, indicating conformity, yet slackness.

VIOLA/SEB

We will never, never meet again
In the circles of this life
But you know I’ll join you soon enough
we used to fly away
We used to be so free
But now you’ve turned to clay
Why, why won’t you just come back to me?
Why won’t you fly again for me?

Sebastian exits USR. Feste visibly changes character into the Sea Captain, and moves towards Viola.

VIOLA

(Confused) What country, friends, is this?

CAPTAIN

(Constrained) This is Illyria, lady.

VIOLA

(Mournful) And what should I do in Illyria? My brother he is in heaven. (Vulnerably, moving closer to the Captain) Perchance he is not drowned.

CAPTAIN

(Sympathetic, yet straightforward) It is perchance that you yourself were saved.

VIOLA

(Abandoning hope) O, my poor brother!

Orsino enters USR, and sits halfway down the ramp. Orsino is dressed in a high ranking military costume, connoting importance and isolation.

VIOLA

(Slightly puzzled) Who governs here?
CAPTAIN  (Slightly insecure) A noble duke

VIOLA  (Somewhat cranky) What is his name?

CAPTAIN  (With honour) Orsino.

VIOLA  (Reflective) Orsino. I have heard my father name him. He was a bachelor then.

Olivia enters USL, and sits down is sorrow. Olivia is dressed in military garb, wearing tinted glasses to represent her mourning and her lack of connection to others. She is holding on to her brother’s jacket.

CAPTAIN  (Mellow) And so is now. He did seek the love of fair Olivia.

VIOLA  (Puzzled) What’s she?

CAPTAIN  (Regretful) The daughter of a count that died. He left her in the protection of his son, her brother, who shortly also died. They say, she hath sworn off the company and sight of men.

VIOLA  (Slightly enchanted) Oh, that I served that lady

CAPTAIN  (Firmly) She will admit no kind of suit,

VIOLA  (Mildly enthusiastic) I prithee, Conceal me what I am, (she places her hair on her top lip, imagining a moustache) and be my aid for such disguise as haply shall become. (Proudly) I’ll serve this duke. Lead me on.

Viola exits USR, with Feste following CS. The visible character change from the Captain back to Feste can be seen by the audience. Feste sits on the rostra. Valentine enters USR, and talks to a disinterested Olivia for the following sequence.

ORSINO  (Exhausted, yet joyful) If music be the food of love, play on.

Orsino begins to play the guitar, to the tune of ‘Some Enchanted Evening’

ORSINO  (Seeming depressed) Enough, no more. ‘Tis not so sweet now as it was before. Oh, when mine eyes did see Olivia first, my desires, e’er since pursue me.

Valentine moves to SR, and moves just behind Orsino. Feste exits DSR.

ORSINO  (Despondent) How now! What news from her?

VALENTINE  (Timidly) So please my lord, I might not be admitted, a brother’s dead love, which she would keep fresh and lasting in her sad remembrance –

ORSINO  (Crushed) – O, she that hath a heart of that fine frame how will she love, when liver, brain, and heart, are all supplied, and filled
Orsino hands Valentine a love note. Valentine returns SL to Olivia.

**Act 1, Scene 2**

*Sir Toby and Maria enter USL, and move to the rostra CS. Sir Toby is dressed in a ragged bomber costume, connoting his past allegiance, and indicating his current disregard. Maria is dressed similarly to Olivia, with an obvious lower rank.*

**SIR TOBY** *(Annoyed)* What a plague means my niece, to take the death of her brother thus?

**MARIA** *(Awkwardly)* By my troth, Your cousin, my lady, takes great exceptions to your ill hours. *(Displeased)* That quaffing and drinking will undo you: I heard my lady talk of it yesterday, and of a foolish knight that you brought in one night here to be her wooer.

**SIR TOBY** *(Unsure)* Who, Sir Andrew Aguecheek?

**MARIA** *(Firmly)* Ay, he.

**SIR TOBY** *(Proudly)* He’s as tall a man as any ’s in Illyria.

**MARIA** *(Confused)* What’s that to the purpose?

**SIR TOBY** *(Excitedly)* Why, he has three thousand ducats a year.

*Sir Toby dances around Maria, rubbing his fingers together *(indicating Sir Andrew’s money).* Maria is unimpressed.

**MARIA** *(Forceful)* He’s a very fool, besides that he’s a great quarreller, moreover, he’s drunk nightly in your company.

**SIR TOBY** *(Witty, and bashful)* With drinking healths to my niece. I’ll drink to her as long as there is a passage in my throat and drink in Illyria.

*Sir Andrew enters USR, and moves towards Sir Toby for the following sequence. Maria moves slightly SL. Sir Andrew is dressed in a bright white navy uniform, indicating his difference and (in turn) isolation from the other characters.*

**SIR ANDREW** *(Jubilant)* Sir Toby Belch! How now, Sir Toby Belch!

**SIR TOBY** *(Mildly joyful)* Sweet Sir Andrew!

**TOBY**

Why good e’en to you sir,  
It’s a wonderful do sir,  
So glad you could join me  
in drinking to wenches and life!
ANDREW Why good e’en to you sir,
How do you do sir?
So glad you could…
I don’t think I quite got that right….

TOBY/MARIA Take, her, hands in your own
Then, you’ll, throw her
Then, you will, throw her the bone

SIR ANDREW (To Maria, trying to be respectful) Bless you, fair shrew.

MARIA (Slightly offended) And you too, sir.

SIR TOBY (Seeming eager) Accost, Sir Andrew, accost.

SIR ANDREW (Confused) What’s that?

TOBY/MARIA That is why you’ll be forever alone.
You’ll be forever alone

SIR TOBY (Obnoxiously whispering) My niece’s chambermaid.

SIR ANDREW (With determination) Good Mistress Accost.

MARIA (Slightly confused and offended) My name is Mary, sir.

SIR ANDREW (Vulnerably) Good Mistress Mary Accost—

SIR TOBY (Cheekily) You mistake, knight. “Accost” is front her, board her,
woo her, assail her.

TOBY Why good e’en to you ma’am
And I’ll drink to you ma’am
My dear Mary for drinking is life’s little gift

MARIA If you drink to me sir
Then what’ll I be sir
But a strumpet waiting in line for a ’gift’?

TOBY Give your woman some romancing
I guarantee it you will end up dancing

SIR ANDREW (Perplexed) Is that the meaning of “accost”?

TOBY/MARIA I think together we’re stuck
I think together we’re stuck

Light dance section

MARIA (Regaining composure) Fare you well, gentlemen.
Maria exits USL.

Valentine throws his hands in the air, and storms through centre stage (pushing the love note into Sir Andrew’s chest) on his way to exit USR. Sir Andrew reads the note with trepidation.

**SIR ANDREW** *(Depressed)* Faith, I'll home tomorrow, Sir Toby. Your niece will not be seen. *(Pointing SR, ashamed)* The count himself here hard by woos her.

*Sir Andrew moves to exit USR, but Sir Toby stops him for fear of losing ‘money’.*

**SIR TOBY** *(Intensely, and adamantine)* She'll none o’ the count.

**SIR ANDREW** *(Reserved, and still upset)* I'll stay a month longer. I delight in masques and revels sometimes altogether.

*Sir Andrew hands Sir Toby some money. Sir Toby and Sir Andrew then exit USL.*

**Act 1, Scene 3**

Viola enters USR and dances. Valentine enters USR. They both move to a position just behind Orsino. Viola is now dressed as the male, Cesario.

**ORSINO** *(To Viola, frustrated)* Cesario, good youth, be not denied access, stand at her doors, till thou have audience.

**VIOLA** *(Honestly, and controlled)* Sure, my noble lord, if she be so abandoned to her sorrow she never will admit me.

**ORSINO** *(Lightly irritated)* Be clamorous, and leap all civil bounds,

**VIOLA** *(Slightly aggravated)* Say I do speak with her, my lord, what then?

**ORSINO** *(Lost in his own thoughts)* Then unfold the passion of my love, it shall become thee well to act my woes; *(to Viola, slightly elated)* she will attend it better in thy youth.

**VIOLA** *(Slightly rudely)* I think not so, my lord.

**ORSINO** *(Calmly, and controlled)* Dear lad, for they shall yet belie thy happy years, that say thou art a man. And all is semblative a woman’s part. I know thy constellation is right apt for this affair.

*Orsino hands Viola a note, and remains on the ramp. Valentine exits USR with Viola slowly following.*
VIOLA  (Graciously) I’ll do my best to woo your lady — (aside, confounded) Yet, whoever I woo, myself would be his wife.

Viola move to CS. During the following sequence, Feste enters DSR. He sits on the ramp and watches Viola’s movements. Viola exits USR, Orsino remains on stage.

Act 1, Scene 4

Feste gets to his feet when Viola leaves, and he moves to CS. Maria enters USL, and makes a line directly towards Feste.

MARIA  (Harshly) My lady will hang thee for thy absence.

FESTE  (Jovial) Let her hang me. He that is well hanged in this world needs to fear no colors.

MARIA  (Slightly impatiently) Or to be turned away, is not that as good as a hanging to you?

FESTE  (Sharply, with wit) Many a good hanging prevents a bad marriage.

Malvolio enters USL, and moves to just behind Olivia. She stands, looks at Feste, then moves down the ramp. Like Maria, Malvolio wears a similar military costume to that of Olivia, with a rank closer to Olivia.

MARIA  (Forcefully) Peace, you rogue, no more o’ that. Here comes my lady.

Maria exits DSR.

FESTE  (Slightly anxious, to himself) Put me into good fooling! “Better a witty fool, than a foolish wit.”

OLIVIA  There was once a time when
I was filled with laughter
But now there’s no more laughter
To be heard anywhere
And nothing they say
And nothing they do
Will bring you, back to me
To say your farewells

Olivia moves slightly closer to Feste, just as Feste quickly moves towards her, immediately bowing to her feet.

FESTE  (Exubrantly) God bless thee, lady!

OLIVIA  (To Malvolio, without emotion) Take the fool away.
FESTE  *(Energetically)* Do you not hear, fellow? Take away the lady.

OLIVIA  *(Slightly defiant)* Go to, you’re a dry fool. I’ll no more of you. Besides, you grow dishonest.

FESTE  *( Appearing confused)* For give the dry fool drink, then is the fool not dry. *(Bold)* The lady bade take away the fool. Therefore, I say again, take her away.

OLIVIA  *(Irritated)* Sir, I bade them take away you.

FESTE  *(Calmly)* Good madonna, give me leave to prove you a fool.

OLIVIA  *(Perplexed)* Can you do it?

FESTE  *(With confidence)* Dexterously, good madonna.

OLIVIA  *(Intrigued)* Make your proof.

FESTE  *(Heavily)* Answer me. Why mournest thou?

OLIVIA  *(Slightly hurt)* Good fool, for my brother’s death.

FESTE  *(Sharply)* I think his soul is in hell.

OLIVIA  *(Mildly aggressive)* I know his soul is in heaven, fool.

FESTE  *(Gently)* The more fool, to mourn for your brother’s soul being in heaven. *(Authoritatively)* Take away the fool.

OLIVIA  *(Impressed)* What think you of this fool, Malvolio? Doth he not mend?

MALVOLIO  *(With concealed, bitterness)* Yes. Infirmitie, that decays the wise, doth ever make the better fool.

FESTE  *(Rudely)* God send you, sir, a speedy infirmitie, for the better increasing your folly!

OLIVIA  *(Impressed)* How say you to that, Malvolio?

MALVOLIO  *(Lightly spiteful)* I marvel your ladyship takes delight in such a barren rascal. I saw him put down the other day with an ordinary fool that has no more brain than a stone.

OLIVIA  *(Bored with his answer)* Oh, you are sick of self-love, Malvolio.

*Maria enters DSR, and move to just behind Feste. Maria quickly curtsies before she speaks.*
OLIVIA (Irritated) From the Count Orsino, is it?

MARIA (Unsure) I know not, madam. (Slightly confident) 'Tis a fair young man.

OLIVIA (Firmly) Who of my people hold him in delay?

MARIA (Slightly hesitant) Sir Toby, madam.

OLIVIA (Distressed) Fetch him off, I pray you. He speaks nothing but madman. Fie on him!

Maria exits DSR, passing Sir Toby as he comes stumbling in drunk.

OLIVIA (Firmly) Go you, Malvolio. If it be a suit from the count, I am sick, or not at home.

Malvolio exits DSR, taking an uncomfortable 'wiff' of Sir Toby as he passes him. Sir Toby has now made his way to Olivia.

OLIVIA (Lightly furious) By mine honor, half-drunk. What is he at the gate, cousin?

SIR TOBY (Straight-forward) A gentleman.

OLIVIA (Perplexed) A gentleman? What gentleman?

SIR TOBY (To Feste, joyful) How now, sot!

FESTE (Hesitantly, but warmly) Good Sir Toby!

SIR TOBY (Remembering with shock) There's one at the gate.

OLIVIA (Annoyed) Ay, marry, what is he?

SIR TOBY (Aggressive) Let him be the devil, an he will, I care not.

Sir Toby and Feste exit USL. Malvolio marches DSR, and moves directly to Olivia.

MALVOLIO (Calmly) Madam, yond young fellow swears he will speak with you. What is to be said to him, lady? He's fortified against any denial.

OLIVIA (Rough) Tell him he shall not speak with me.

MALVOLIO (Smoothly) Has been told so, but he'll speak with you.
OLIVIA  *(Intrigued)* What kind o' man is he?

MALVOLIO  *(Slightly spiteful)* Of very ill manner. He'll speak with you, will you or no.

OLIVIA  *(Inquisitive)* Of what personage and years is he?

MALVOLIO  *(Slightly arrogantly)* Not yet old enough for a man, nor young enough for a boy. He is very well-favored, and he speaks very shrewishly.

OLIVIA  *(Gleefully)* Let him approach.

*With Malvolio fully off stage (DSR), Maria enters DSR, and makes her way directly to Olivia. Olivia is moving back to original position of 'morning'.*

OLIVIA  *(Coy)* Give me my veil.

*Maria places a veil over Olivia's face. Viola (dressed as Cesario) enters, and moves to directly to Olivia. Viola is carrying a 'heart' shaped love note.*

VIOLA  *(Innocently)* The honorable lady of the house, which is she?

OLIVIA  *(Confidently)* Speak to me. I shall answer for her.

VIOLA  *(Reading the note, heroically)* Most radiant, exquisite and unmatchable beauty — *(slightly annoyed)* I pray you, tell me if this be the lady of the house. I would be loath to cast away my speech.

OLIVIA  *(Curiously)* Whence came you, sir?

VIOLA  *(Annoyed)* Good gentle one, give me modest assurance if you be the lady of the house

OLIVIA  *(Competently, and smirkingly)* I am.

VIOLA  *(Cautiously)* I will on with my speech in your praise.

OLIVIA  *(Boldly)* Come to what is important in 't. I forgive you the praise.

VIOLA  *(Slightly annoyed)* Alas, I took great pains to study it, and 'tis poetical.

OLIVIA  *(Slightly rude)* I pray you, keep it in. If you be not mad, be gone. If you have reason, be brief.

VIOLA  *(Confidently)* Sweet lady –

OLIVIA  *(Harsh, and to the point)* – Tell me your mind.

VIOLA  *(Dumbfounded, but firm)* I am a messenger.
OLIVIA  (Openly) Speak your office.

VIOLA  (Bluntly) It alone concerns your ear.  (With confidence) My words are as full of peace as matter.

OLIVIA  (Spiteful) Yet you began rudely. What are you? What would you?

VIOLA  (Equally spiteful) The rudeness that hath appeared in me have I learned from my entertainment.

OLIVIA  (Calmly) Give us the place alone.

Maria exits USL.

OLIVIA  (Relaxed) Now, sir, what is your text?

VIOLA  (Reverently) Most sweet lady—

OLIVIA  (Intrigued) – Where lies your text?

VIOLA  (Lost for words) In Orsino’s bosom.

OLIVIA  (Joyfully mocking) In his bosom? In what chapter of his bosom?

VIOLA  (Slightly annoyed) In the first of his heart.

OLIVIA  (Rudely) Oh, I have read it. It is heresy. Have you no more to say?

VIOLA  (Boldly) Good madam, let me see your face.

OLIVIA  (Spirited) You are now out of your text. But we will draw the curtain and show you the picture. Is ’t not well done?

Olivia removes her veil, and lays back expecting a significant response.

VIOLA  (Coy) Excellently done, if God did all.

OLIVIA  (Lively) ’Tis all-natural, sir.

VIOLA  (Slightly harsh) Will lead these graces to the grave and leave the world no copy.

OLIVIA  (Somewhat offended, cheekily) O, sir, I will not be so hard-hearted. Were you sent hither to praise me?

VIOLA  (Gently) I see you what you are, you are too proud. My lord and master loves you.
OLIVIA  (Coy) How does he love me?

VIOLA  (With passion) With adorations, fertile tears, with groans that thunder love, with sighs of fire.

OLIVIA  (Deflecting) Your lord does know my mind. I cannot love him.

VIOLA  (Eagerly) In your denial I would find no sense; I would not understand it.

OLIVIA  (Curiously) Why, what would you?

VIOLA  “Olivia!” (Passionately) Halloo your name to the reverberate hills. Cry out

During this moment, Viola firmly grabs hold of Olivia’s shoulders. When finished, Viola drops her hands, and Olivia’s posture changes significantly… even attempting to move in for a kiss.

OLIVIA  (Firmly, yet smitten) What is your parentage?

VIOLA  (To the point) Above my fortunes, yet my state is well. I am a gentleman.

OLIVIA  (Jilted) Get you to your lord. I cannot love him. Let him send no more — (coy) Unless perchance you come to me again. Fare you well.

VIOLA  (Gently, with some passion) Love make his heart of flint that you shall love. Farewell, fair cruelty.

Viola exits DSR.

OLIVIA  (Lost in thought) “What is your parentage?” “Above my fortunes, yet my state is well. I am a gentleman”. (Saucy) I’ll be sworn thou art! (Captivated) Methinks I feel this youth’s perfections, to creep in at mine eyes. (Stern) What ho, Malvolio!

Malvolio enters DSR, moving over to Olivia.

MALVOLIO  (Respectfully) At your service.

OLIVIA  (Eagerly) Run after that same peevish messenger. He left this ring behind him, tell him I’ll none of it. (Removes a ring from her hands, giving it to Malvolio) If that the youth will come this way tomorrow, I’ll give him reasons for ’t. Hie thee, Malvolio.

MALVOLIO  (Mildly annoyed) Madam, I will.

Malvolio exits DSR.
OLIVIA  
(Light-headed) What is decreed must be, and be this so.

Olivia remains on stage.

Act 1, Scene 5

Sebastian enters USL and Viola enters USR

SEB/VIOLA  
We will never, never meet again  
In the circles of this life  
But you know I'll join you soon enough  
we used to fly away  
We used to be so free  
But now you've turned to clay  
Why, why won't you just come back to me?  
Why won't you fly again for me?

Antonio enters USL, and moves to Sebastian. Sebastian is dress in a long dark trench coat, neither indicating military or civilian (thus connoting isolation)

ANTONIO  
(Compassionately) Will you stay no longer, nor will you not that I go with you?

SEBASTIAN  
(Thankful) By your patience, no.

ANTONIO  
(Graciously) Let me yet know of you whither you are bound.

SEBASTIAN  
(Slightly mournful) You must know of me then, Antonio, my name is Sebastian. My father was that Sebastian of Messaline. He left behind him myself and a sister, both born in an hour. (Sadly) But, some hour before you took me from the breach of the sea was my sister drowned.

ANTONIO  
(With respect) Alas the day!

SEBASTIAN  
(Holding up his hand like a mirror, reflective) It was said she much resembled me. She is drowned already, sir, though I seem to drown her remembrance again with more.

ANTONIO  
(Heartily) Let me be your servant.

SEBASTIAN  
(Cheerfully while wiping a tear from his eye) Fare you well at once. I am bound to the Count Orsino’s court. Farewell.

Sebastian exits DSR.

ANTONIO  
(With trepidation) The gentleness of all the gods go with thee! I have many enemies in Orsino’s court, else would I very shortly see thee there. But (pause) come what may

281
Antonio tentatively exits DSR.

**Act 1, Scene 6**

Viola enters USR, with Malvolio swiftly following.

**MALVOLIO** (Harshly) Were not you even now with the Countess Olivia?

**VIOLA** (Slightly perplexed) Even now, sir.

**MALVOLIO** (Firmly, and annoyed) She returns this ring to you, sir. You might have saved me my pains to have taken it away yourself.

**VIOLA** (Confused) She took the ring of me. I'll none of it.

**MALVOLIO** (Agitated) Come, sir, you peevishly threw it to her, and her will is it should be so returned. (Throws down the ring, rudely) There it lies in your eye.

Malvolio exits USR.

**VIOLA** (Confounded) I left no ring with her. What means this lady? (Reflecting) Fortune forbid my outside have not charmed her! (Innocently) She made good view of me, indeed so much that sure methought her eyes had lost her tongue. (Shocked) She loves me, sure... I am the man. Disguise, I see thou art a wickedness, my master loves her dearly, and I, poor monster, fond as much on him, and she, (coy) mistaken, seems to dote on me. (Perplexed) O time, thou must untangle this, not I. It is too hard a knot for me to untie!

Olivia moves forward on the ramp.

**OLIVIA** Methinks I feel this youth's perfections
He got me as he came through the door

**VIOLA** I never left a ring upon her
I pray she won't be wanting more
We are both women

**OLIVIA** When we kisseth

**VIOLA** Hold 'to the proverbial truth

**OLIVIA** Baby, I'm a ready

**VIOLA** I pray that she holds back, forsooth

**OLIVIA** I know what I want, it's not here
My lover I am ready to go
If you want me, I'll be yours dear
Now if only somehow you did know
He drives me crazy
please just hold me
darling for you I yearn
Hold me
If you knew it
Oh my love, would you return?
Oh my love, would you return?
Oh my love, would you return?
Oh my love, would you return?
Oh my love, would you return?
Oh my love, would you return?

Viola exits DSR.

Act 1, Scene 7

Both drunk, Sir Toby and Sir Andrew enter USR, and move to the rostra CS. Maria follows holding a basket of unfolded washing. She rests the basket of the rostra and begins folding each item (mainly bloomers)

SIR TOBY (Joyful) Approach, Sir Andrew. Not to be abed after midnight is to be up betimes.

SIR ANDREW (Innocently) Nay, my troth, I know not. But I know to be up late is to be up late.

SIR TOBY (Firmly, yet coy) A false conclusion. I hate it as an unfilled can. A stoup of wine!

Sir Toby, now sitting on the rostra, opens one of the hidden doors, and removes a bottle of wine. As he pours his glass, Feste enters USL and moves over to Sir Toby.

SIR ANDREW (Excited) Here comes the fool, i’ faith.

FESTE (Warmly) How now, my hearts

SIR TOBY (Overjoyed) Welcome, ass. Now let’s have a song.

SIR ANDREW (Confidently) By my troth, the fool has an excellent breast. Now, a song.

For a moment, Feste and Sir Toby look at each other, about to laugh. Sir Andrew pulls out money, and hands it to Feste.

FESTE (Warmly) Would you have a love song or a song of good life?

SIR TOBY (Defiantly) A love song, a love song.
Sir Toby nudges Sir Andrew for money. He takes the money, splits it in two portions, and keeps half and hands the rest to Feste.

SIR ANDREW  (Slightly depressed) Ay, ay. I care not for good life.

FESTE  (Sings, slightly glum)
O mistress mine, where are you roaming?
O, stay and hear! Your true love’s coming,
That can sing both high and low:
Trip no further, pretty sweeting.
Journeys end in lovers meeting,
Every wise man’s son doth know.

SIR ANDREW  (Delighted) Excellent good, i’ faith.

SIR TOBY  (Joyful) Good, good.

FESTE/MARIA  (Sings, more desolate)
What is love? 'Tis not hereafter.
Present mirth hath present laughter.
What’s to come is still unsure.
In delay there lies no plenty.
Then come kiss me, sweet and twenty.
Youth’s a stuff will not endure.

SIR ANDREW  (Slightly depressed) A mellifluous voice, as I am true knight.

SIR TOBY  (Impressed) A contagious breath.

SIR ANDREW  (Slightly lost in his own thoughts) Very sweet and contagious, i’ faith.

During the next sequence, Sir Toby and Sir Andrew dance around, throwing all of Maria’s folded washing into the air. There is no music, only clapping.

TOBY  Well I have an elephant stuck in my pants

ALL  With a hey nonny nonny no no

TOBY  I tried to unstick it by starting a dance

ALL  With a hey nonny nonny no no

FESTE  I was so good at dancing the instructor fell dead

ALL  With a hey nonny nonny no no

FESTE  So I tried CPR after sticking her n my bed

ALL  With a hey nonny nonny no no (pause)
ANDREW  I’ve a dancing elephant CPRing my head….

ALL     with a…no, just no…no

FESTE   (Slightly coy) Hold thy peace, thou knave.

Olivia, still on stage (but asleep) begins to stir a little. She may even pick up a pillow, and place it over her head, in an attempt to muffle out the noise. Feste sits up on the rostra and observes the rest of the scene.

MARIA   (Firmly, yet giggling) If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me. For the love o’ God, peace!

Malvolio enters USL, dressed in a nightgown and slippers, holding a lantern. He moves directly to Sir Toby.

MALVOLIO (With bitterness) My masters, are you mad? Or what are you? Do you make an alehouse of my lady’s house? Is there no respect of place, persons, nor time in you?

SIR TOBY (Controlled rudeness) We did keep time, sir, in our catches.

MALVOLIO (Spiteful) My lady bade me tell you, that, she’s nothing allied to your disorders. If you can separate yourself and your misdemeanors, you are welcome to the house. If not, she is very willing to bid you farewell.

SIR TOBY (Sings, coy) Farewell, dear heart, since I must needs be gone.

MARIA   (Slightly distressed) Nay, good Sir Toby.

MALVOLIO (Intolerant) Is ‘t even so?

SIR TOBY (Obnoxiously) Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale? (Friendly, while still maintaining eye contact with Malvolio) A stoup of wine, Maria!

MALVOLIO (Controlled distain) Mistress Mary, if you prized my lady’s favor at anything more than contempt, you would not give means for this uncivil rule. (Bitterness) She shall know of it, by this hand.

Malvolio exits USL.

MARIA   (Defiantly) Go shake your ears! (Seductively) Sweet Sir Toby, be patient for tonight. For Monsieur Malvolio, let me alone with him. Sometimes he is a kind of puritan.

SIR ANDREW (Shocked) O, if I thought that, I’d beat him like a dog!
SIR TOBY  (Confused) What, for being a puritan? Thy exquisite reason, dear knight?

SIR ANDREW  (Slightly shy, and fumbling) I have reason good enough.

MARIA  (Vindictively) It is his grounds of faith that all that look on him love him. And on that vice in him will my revenge find notable cause to work.

SIR TOBY  (Slightly aroused) What wilt thou do?

MARIA  (Forcefully, and to the point) I will drop in his way some obscure epistles of love. (Coy) I can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands.

SIR TOBY  (Enamoured) Excellent! I smell a device.

SIR ANDREW  (Sniffing, then awkwardly lying) I have 't in my nose too.

SIR TOBY  (Vindictive) He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.

MARIA  (Harshly) My purpose is, indeed, a horse of that color.

SIR ANDREW  (Excited) And your horse now would make him an ass.

MARIA  (Rudely) Ass, I doubt not.

SIR ANDREW  (Enamoured) Oh, 'twill be admirable!

MARIA  (Slightly vicious) I will plant you two, where he shall find the letter. Observe his construction of it. For this night, to bed, and dream on the event. (Coy) Farewell.

A drunk Sir Toby moves ‘lovingly’ over to Maria and tries to kiss her on the lips. Due to his drunk state, he places a sloberly kiss on her forehead. Confused and embarrassed, Maria grabs her basket of washing and exits USL.

SIR ANDREW  (Mellow) Before me, she’s a good wench.

Sir Toby, confused at what Sir Andrew said, looks befuddled. He then sternly corrects Sir Andrew.

SIR TOBY  (Affectionately) She's a beagle, true-bred, and one that adores me. What o' that?

SIR ANDREW  (Reflective) I was adored once too.

SIR TOBY  (Determined) Let's to bed, knight. Come, come. (Insecure) 'Tis too late to go to bed now. (Firmly) Come, knight. Come, knight.
Sir Toby and Sir Andrew exit trying to sing drinking song USR. Feste remains on stage.

**Act 1, Scene 8**

Orsino, still on stage, wakes from his nap. Viola enters DSR stand just behind Orsino.

ORSINO  *(To Viola, warmly)* Come hither, boy. If ever thou shalt love, remember me. My life upon 't, young though thou art, thine eye hath stay’d upon some favor that it loves. Hath it not, boy?

VIOLA  *(Innocently)* A little, by your favor.

ORSINO  *(Curiously)* What kind of woman is't?

VIOLA  *(Shy)* Of your complexion.

ORSINO  *(Firmly)* She is not worth thee, then. *(Inquisitively)* What years, i't faith?

VIOLA  *(Nervous)* About your years, my lord.

ORSINO  *(Amazed)* Too old by heaven. Then let thy love be younger than thyself, or thy affection cannot hold the bent.

**Feste moves down to just in front of Orsino.**

FESTE  *(Gallantly, trying not to interrupt)* Are you ready, sir?

ORSINO  *(Gently)* Ay; prithee, sing.

Orsino hands Feste money for his song.

FESTE  *(Sings, mournfully)*

Come away, come away, death,  
And in sad cypress let me be laid.  
Fly away, fly away breath,  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O, prepare it!

ORSINO  *(Amused)* Give me now leave to leave thee.

FESTE  *(Cheekily)* Now, the melancholy god protect thee, Farewell.

*Feste exit DSR. Orsino stands up.*
ORSINO  
(Slightly abruptly) Once more, Cesario, get thee to yond same sovereign cruelty. Tell her my love.

VIOLA  
(Respectfully, yet reserved) But if she cannot love you, sir?

ORSINO  
(Sternly) I cannot be so answer’d.

VIOLA  
(Compassionately) Sooth, but you must. Say that some lady, hath for your love a great pang of heart must she not then be answered?

ORSINO  
(Slightly perplexed) No woman’s heart so big, to hold so much. Make no compare between that love a woman can bear me and that I owe Olivia.

VIOLA  
(Sweetly) Ay, but I know—

ORSINO  
(Curiously) What dost thou know?

VIOLA  
(Seeming reflective) Too well what love women to men may owe. My father had a daughter loved a man

ORSINO  
(Inquisitively) And what’s her history?

VIOLA  
(Slightly shy) A blank, my lord. She never told her love, she pined in thought, she sat like patience on a monument, smiling at grief. Was not this love indeed?

ORSINO  
(Cautiously) But died thy sister of her love, my boy?

VIOLA  
(Appearing regretful) I am all the daughters of my father’s house, and all the brothers too—and yet I know not. Sir, shall I to this lady?

ORSINO  
(Bemused) Ay, that’s the theme. Give her this jewel. Say my love can give no place.

Orsino remains on stage, yet goes back to playing his guitar.

VIOLA  
Just of your years and complexion
She with your face and perfection
You are the one, I long to see
There’s no woman’s heart which could hold
this love so gold, so uncontrolled
You are the one, I want for me
Won’t some good person be my aide and
Arrange for my coffin
For I know he won’t look at me
Fly away breath you traitor to me
He’ll never see, how it could be
You could be the one, who’s made for me
I have been carried far beyond the sea
But he’ll never see, how it could be
Viola also remains on stage, but moves back up the ramp and lays next to Orsino and falls asleep, while he continues to play the guitar.

**Act 1, Scene 9**

*Sir Toby and Sir Andrew enter USL, and they move to CS.*

**SIR TOBY** *(Infatuated)* Here comes the little villain.

*Maria enters USL, and moves over to Sir Toby and Sir Andrew.*

**MARIA** *(Cheekily)* Get you all into the boxtree. Malvolio’s coming down this walk. Observe him, for the love of mockery, *(coy)* for I know this letter will make a contemplative idiot of him.

*Sir Toby and Sir Andrew hide behind the centre of the rostra.*

**MARIA** *(Spiteful)* Lie thou there *(throwing down a letter)*, for here comes the trout that must be caught with tickling.

*Maria then hides behind the rostra, just as Malvolio enters USL and moves DSC.*

**MALVOLIO** *(Self-adored)* ’Tis but fortune, all is fortune. Maria once told me she did affect me, and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. What should I think on ’t?

**SIR TOBY** *(Popping up his head from behind the rostra, annoyed)* Here’s an overweening rogue!

**MARIA** *(Poppig up, aside, calmly)* O, peace! Contemplation makes a rare turkey-cock of him

**SIR ANDREW** *(Popping up, aside, slightly angry)* ’Slight, I could so beat the rogue!

**SIR TOBY** *(Aside, slightly calmer)* Peace, I say.

*All three duck back behind the rostra*

**MALVOLIO** *(Pompously)* To be Count Malvolio!

**SIR TOBY** *(Popping up, aside, bitter)* Ah, rogue!

**SIR ANDREW** *(Popping up, aside, irritated)* Pistol him, pistol him.
SIR TOBY  (Aside, slapping Sir Andrew back into the box, intolerant) Peace, peace!

Sir Toby also ducks his head back behind the rostra.

MALVOLIO  (Self-reflective) Having been three months married to her, sitting in my state—

SIR TOBY  (Stands up with fury, whispering under his breath) Oh, for a stone-bow, to hit him in the eye!

Maria and Sir Andrew tentatively peer out from behind the rostra.

MALVOLIO  (Gratified) Having come from a daybed, where I have left Olivia sleeping—

Maria and Sir Andrew stand up to hold Sir Toby back, who is now attempting to confront Malvolio.

SIR TOBY  (Aside, angry) Fire and brimstone!

MARIA  (Aside, controlled) O, peace, peace!

MALVOLIO  (Satisfied) To ask for my kinsman Toby—

SIR TOBY  (Trying to move closer, yet still whispering aside, aggressively) Bolts and shackles!

MARIA  (Soothing Sir Toby) O peace, peace, peace! Now, now.

Maria lightly kisses Sir Toby on the cheek. As a result, Sir Toby and Maria begin to hide behind the rostra again.

MALVOLIO  (Amused) Toby approaches, curtsies there to me—

SIR TOBY  (Sadly pleading to Maria) Shall this fellow live?

MALVOLIO  (Delighted) I extend my hand to him thus... (elated) saying, “Cousin Toby, my fortunes having cast me on your niece give me this prerogative of speech—"

Sir Toby is almost completely hidden, when he stands up straight again.

SIR TOBY  (Annoyed, yet still whispering) What, what?

MALVOLIO  (Pleased) “You must amend your drunkenness.”

SIR TOBY  (Rolling up his sleeves, furiously) Out, scab!
MARIA  
(Sooths Sir Toby again, with another kiss) Nay, patience, or we break the sinews of our plot.

Both Maria and Sir Toby fully hide in the rostra.

MALVOLIO  
(Gleefully) “Besides, you waste the treasure of your time with a foolish knight—"

SIR ANDREW  
(Standing up with amazement) That’s me, I warrant you.

MALVOLIO  
(Pleasantly) “One Sir Andrew—"

SIR ANDREW  
(Aside, with blissful ignorance) I knew ’twas I, for many do call me fool.

Sir Toby also stands up, slaps Sir Andrew in the back of the head, and pulls Sir Andrew back into their hidden position. All three peer out from behind the rostra.

MALVOLIO  
(Seeing the letter on the ground, curiously) What employment have we here?

MARIA  
(Aside, joyously) Now is the woodcock near the gin.

MALVOLIO  
(Picking up the letter, perplexed) By my life, this is my lady’s hand. (Reads, with trepidation) “To the unknown beloved, this, and my good wishes”—Her very phrases!

MARIA  
(Aside, with excitement) This wins him, liver and all.

MALVOLIO  
(Reads, confused) “Jove knows I love, but who? M.O.A.I. doth rules my life.”

SIR TOBY  
(To Maria, elated) Excellent wench, say I.

MALVOLIO  
(Perplexed) “M.O.A.I. doth rules my life.” Nay, but first, let me see, let me see, let me see. “M”—Malvolio. “M”— (coy) why, that begins my name.

MARIA  
(Aside, amused) Did not I say he would work it out?

MALVOLIO  
(Proudly, with trepidation) “M.O.A.I.” This simulation is not as the former, and yet to crush this a little, it would bow to me, for every one of these letters are in my name. (Composing himself) Soft, here follows prose. (Reads, puzzled) “In my stars I am above thee, but be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon ’em. (Contented) Be opposite with a kinsman, surly with servants. Put thyself into the trick of singularity. Remember who commended thy (shocked) yellow stockings and wished to see thee ever cross-gartered. I say, remember. (Thrilled) Go to, thou art made, if thou desir’st to be so; if not, let me see thee a steward still, the fellow of servants. Farewell. “The Fortunate Unhappy”
MARIA  Good porters once would follow orders now
        See how he clucks and shortles now
        What a thrill!! Do what you will

ALL    It's a twelfth night tonight
        It's delight tonight
        And what was bad last night
        Is all made good tonight
        Because the rules tonight
        were made by fools tonight
        And the ace is ours to play

MARIA  Some months ago we were in armies
        Took orders which we now discard, it's
        all downhill
        Do what you will

ALL    It's a twelfth night tonight
        It's delight tonight
        And what was bad last night
        Is all made good tonight
        Because the rules tonight
        were made by fools tonight
        And the ace is ours to play
        Good porters once would follow orders now
        See how he clucks and shortles now
        What a thrill!! Do what you will
        Do what you will x3

MALVOLIO  (Ecstatic) Daylight and champaign discovers not more.  (Proudly)
        I will be proud, I will baffle Sir Toby.  I do not now fool myself, to let imagination jade
        me, for every reason excites to this, that my lady loves me.  (Confidently) I will be
        strange, stout, in yellow stockings, and cross-gartered.  Jove and my stars be
        praised! Here is yet a postscript.  (Reads, quite satisfied, yet puzzled) “Thou canst
        not choose but know who I am.  If thou entertainest my love, let it appear in thy
        smiling.”  (Elated) Jove, I thank thee! I will smile. I will do everything that thou wilt
        have me.

        Malvolio attempts to smile, then exits USL, while Sir Toby and Sir Andrew slowly
        stand up as he leaves.

SIR TOBY  (Jubilant) I could marry this wench for this device.

SIR ANDREW  (Amused) So could I too.

Maria stands up, and places out her hand and is helped out of the rostra.

MARIA  (Cheerfully) If you will then see the fruits of the sport, mark his
        first approach before my lady.  He will come to her in yellow stockings, and 'tis a color
she abhors, and cross-gartered, a fashion she detests. (Satisfied) If you will see it, follow me.

SIR TOBY (Enamoured) Thou most excellent devil of wit!

All three exit USL.

Act 2, Scene 1

Viola awakes and moves down the ramp.

OLIVIA I can feel it coming
I finally met that someone
if only that special someone
Felt the same for me
I can’t force a thing…
Well maybe…but then
If that’s what is takes
For him to love me
What does it take
To make him fall in love
I wish I had a lifetime
Just to take hold of….your hand

Feste enters DSR moving towards Viola. Feste moves quickly in front of her, before she makes CS.

VIOLA (Slightly annoyed) I warrant thou art a merry fellow and carest for nothing.

FESTE (Humorously) Not so, sir, I do care for something. But in my conscience, sir, I do not care for you.

Feste walks in front of Viola in an attempt to exit DSR.

VIOLA (Slightly impatient) Art not thou the Lady Olivia’s fool?

FESTE (Coy) No, indeed, sir; she will keep no fool, sir, till she be married. I am indeed not her fool, but her corrupter of words.

VIOLA (Slightly annoyed) I saw thee late at the Count Orsino’s.

FESTE (Joyfully) Foolery, sir, does walk about the orb like the sun. It shines everywhere.

VIOLA (Handing Feste money, smirking) I’ll no more with thee. Hold, there’s expenses for thee.
FESTE  
(Comically) Now Jove, in his next shipment of hair, send thee a beard!

VIOLA  
(Slightly regretful) By my troth, I'll tell thee, I am almost sick for one. Is thy lady within?

Feste shrugs his shoulders and sits on the rostra, as Sir Toby and Sir Andrew enter USL. They stop Viola CS. Maria also enters USL, and moves straight to Olivia, awaking her for her sleep.

SIR TOBY  
(Seeming respectful) Save you, gentleman.

VIOLA  
(Unsure) And you, sir.

SIR TOBY  
(Slightly disdainful) My niece is desirous you should enter, if your trade be to her.

VIOLA  
(Respectfully) I am bound to your niece, sir.

Olivia, followed by Maria, move towards CS, as Viola moves in front of Sir Toby and Sir Andrew.

VIOLA  
(Impressively) Most excellent accomplished lady, the heavens rain odors on you!

SIR ANDREW  

OLIVIA  
(Annoyed, yet still appearing grand) Let the garden door be shut, and leave me to my hearing.

Sir Toby, Sir Andrew and Maria move to back of the rostra. Olivia moves Viola to the beginning of the ramp. This forces Feste to exit USR.

OLIVIA  
(Slightly sly) Give me your hand, sir.

VIOLA  
(Slightly confused) My duty, madam, and most humble service.

OLIVIA  
(Inquisitive) What is your name?

VIOLA  
(Shy) Cesario is your servant's name, fair princess.

OLIVIA  
(Curiously) You're servant to the Count Orsino, youth.

VIOLA  
(Firmly) And he is yours. Your servant's servant is your servant, madam.

OLIVIA  
(Coy) For him, I think not on him. (Slightly irritated) I bade you never speak again of him.
VIOLA  (Unsure) Dear lady—

OLIVIA  (Slightly shy) Give me leave. I did send, a ring in chase of you. What might you think? To one of your receiving enough is shown. A cypress, not a bosom, hides my heart. So, let me hear you speak.

VIOLA  (Straight-forward) I pity you.

OLIVIA  (Searching for a connection) That's a degree to love.

VIOLA  (Rudely, yet trying not to be) Oft we pity enemies.

OLIVIA  (Calmly) Why then methinks 'tis time to smile again.

Clock strikes

OLIVIA  (Slightly agitated) The clock upbraids me with the waste of time. Be not afraid, good youth, I will not have you. There lies your way, due west.

VIOLA  (Slightly firm) Then westward ho!

OLIVIA  (Firmly pleading) Stay, I prithee, tell me what thou thinkest of me.

VIOLA  (Firmly) That you do think you are not what you are.

OLIVIA  (Slightly child-like) If I think so, I think the same of you.

VIOLA  (Almost lost for words) Then think you right: I am not what I am.

OLIVIA  (Admirably) I would you were as I would have you be!

VIOLA  (Light sternness) Would it be better, madam, than I am? I wish it might, for now I am your fool.

OLIVIA  I know I did abuse you, and so
    I sent this to you so I could know
    If you could love me
    Oh dear good youth be mine
    You said you're for Orsino, and so I beg
    You never utter his name again
    No please don't answer
    Oh dear good youth be mine
    Well just what kind of man could,
    change my life's direction?

VIOLA  And just what kind of woman,
    falls star-struck, in affection?

OLIVIA  So please don't run and run scorn me, my fool.
I'll be yours truly if you will promise to me
Your heart, your soul, you're mine!

OLIVIA (Aside, infatuated) Oh, what a deal of scorn looks beautiful (To Viola, enamoured) Cesario, I love thee so, that, maugre all thy pride, nor wit nor reason can my passion hide. Love sought is good, but given unsought better.

VIOLA (In defence) I have one heart, one bosom, and one truth, and that no woman has, nor never none shall mistress be of it, save I alone.

Viola exits USR, as Olivia calls out.

OLIVIA (Blissfully) Yet come again, for thou perhaps mayst move that heart, which now abhors, to like his love.

Olivia moves back up to her original position and sleeps. Sir Andrew stands up and move to the front of the rostra. Maria quickly follows, while Sir Toby strolls.

SIR ANDREW (Annoyed) No, faith, I'll not stay a jot longer.

MARIA (Trying to control him) You must needs yield your reason, Sir Andrew.

SIR ANDREW (Angered) Marry, I saw your niece do more favors to the Count's servingman than ever she bestowed upon me.

Sir Toby moves forward, putting his arm over Sir Andrew's shoulder.

SIR TOBY (Displeased, yet mocking) Did she see thee the while, old boy?

SIR ANDREW (Adamantly) As plain as I see you now.

MARIA (Reliably) This was a great argument of love in her toward you.

SIR ANDREW (Irritated) 'Slight, will you make an ass o' me?

MARIA (In defence) I will prove it legitimate, sir.

SIR TOBY (Slightly incompetently) And they have been grand-jurymen since before Noah was a sailor.

MARIA (Competently) She did show favor to the youth in your sight only to exasperate you, to put fire in your heart and brimstone in your liver. You should have banged the youth into dumbness. (Sternly) Redeem it by some laudable attempt either of valor or policy.

SIR ANDREW (Overwhelmed) It must be with valor, for policy I hate.
SIR TOBY  
(Seeming jubilant) Why, then, build me thy fortunes upon the basis of valor. Challenge me the count's youth to fight with him.  
(Sternly) Hurt him in eleven places. My niece shall take note of it.

MARIA  
(Intensely) There is no way but this, Sir Andrew.

SIR ANDREW  
(Slightly fearful) Will either of you bear me a challenge to him?

SIR TOBY  
(Appearing friendly, yet dynamic) Go, write it in a martial hand. Taunt him with the license of ink. Go, about it. Let there be gall enough in thy ink.

Sir Andrew exits USL, while Maria sits on the rostra watching him leave.

MARIA  
(Admiring) This is a dear manikin to you, Sir Toby.  
(Seeing Malvolio off stage, giddy) If you will laugh yourself into stitches, follow me. Yond gull Malvolio is turned heathen. He's in yellow stockings.

SIR TOBY  
(Exuberantly) And cross-gartered?

MARIA  
(Trying to control the laughter) Most villainously. He does obey every point of the letter that I dropped to betray him. You have not seen such a thing as 'tis. I know my lady will strike him. If she do, he'll smile and take 't for a great favor.

Sir Toby exits USL, while Maria moves over to Olivia.

Act 2, Scene 2

Sebastian and Antonio enter USL, and move to just forward of the rostra.

ANTONIO  
(Compassionately) I could not stay behind you. My willing love,  
(pause) rather by these arguments of fear, set forth in your pursuit.

SEBASTIAN  
(Thankfully) My kind Antonio, shall we go see the relics of this town?

ANTONIO  
(Concerned) Would you'd pardon me; I do not without danger walk these streets: once in a sea-fight 'gainst the Count his galleys I did some service.

SEBASTIAN  
(Slightly shocked) Belike you slew great number of his people?

ANTONIO  
(Defensively) The offence is not of such a bloody nature; it might have since been answered in repaying what we took from them, for which, I shall pay dear.

SEBASTIAN  
(Concerned) Do not then walk too open.
ANTONIO (He hands Sebastian his purse, slightly heroically) It doth not fit me. Hold, sir, here’s my purse (giving him money).

SEBASTIAN (Confused) Why I your purse?

ANTONIO (Seeming happy) Haply your eye shall light upon some gift you have desire to purchase.

SEBASTIAN (Seeming content, yet still concerned) I’ll be your purse-bearer and leave you for an hour.

Sebastian exits DSR. Feste enter USR.

ANTONIO Rolling, the waves are rolling,
The pages are turning,
And I know I’m young but,
These bridges are burning,

FESTE Until there’s nothing but,
Blue Ashes, Blue Ashes,
Scattered in the breeze,

ANTONIO/FESTE And I,
  Can’t live without you
  Can’t breathe without you,
  Can’t walk across the dreamscape
  Because there’s nothing but
Blue Ashes, Blue Ashes
Trailing behind me

ANTONIO But you are rolling with the waves,
  And all will turn, And all will turn
  And all will turn,
  To Blue Ashes
Blue Ashes of you

Antonio exits USL. Feste moves to the rostra, and watches.

Act 2, Scene 3

Maria and Olivia move down the ramp.

OLIVIA (Concerned) Where is Malvolio?

MARIA (Giggling) He’s coming, madam; but in very strange manner. He is sure possessed, madam.

OLIVIA (Confused) Why, what’s the matter? Does he rave?

MARIA (Amused) No, madam, he does nothing but smile.
OLIVIA  (Puzzled, yet stern) Go call him hither.

Maria exits USL, and re-enters with Malvolio following. Maria then sits on a chair CS to watch the following sequence.

OLIVIA  (Sternly) How now, Malvolio?

MALVOLIO  (Mellow) Sweet lady, ho, ho.

OLIVIA  (Taken back) Smilest thou?

MALVOLIO  (Seeming mournful) Sad, lady! I could be sad. (Slightly annoyed) This does make some obstruction in the blood, this cross-gartering, but what of that?

OLIVIA  (Lost for words) Why, how dost thou, man? What is the matter with thee?

MALVOLIO  (Proudly) It did come to his hands. I think we do know the sweet Roman hand.

OLIVIA  (Confused) Wilt thou go to bed, Malvolio?

MALVOLIO  (Jubilantly, yet constrained) To bed? “Ay, sweetheart, and I’ll come to thee.”

OLIVIA  (Perplexed) Why dost thou smile so, and kiss thy hand so oft?

MALVOLIO  I feel a sudden urge to sing!
The kind of ditty that invokes the spring
So control your desire for me
‘Til I’ve sung this melody
Me, me, me, me!

OLIVIA  No, no, no, no!

MARIA  This has worked better than I’d hoped...

MALVOLIO  Be not afraid of greatness near
T’was well writ by you my dear
Just you tell me, that you love me
And say I do!
Well some achieve their greatness and,
Some have it thrust up-on them
Won’t you tell me, that you love me
And say I do!
Remember who did observe
That thy yellow stockings were simply superb
And wished that you’d wear them e-ver-y-day
MARIA Cross gartered as well!

MALVOLIO So go ahead, for thou art made
That life is there if you are brave
Won't you tell me that you love me
Cos I want you, and you want me too
Won't you say it, won't you do it,
I know you want it
You want me!

OLIVIA (Slightly bewildered) Why, this is very midsummer madness.

OLIVIA I've no idea just how he got
His sporran tangled into this knot
This is madness, he's delirious
He's demented
Maria please, take him away
There's nothing more that I can say!
This is crazy, he's lost his head
He is mental
See the way that he raves

MARIA There is nothing to it but to lock him away

OLIVIA Fetch the priest to perform some kind of rite

MALVOLIO A wedding rite!

ALL No.

Maria stands, looking DSR.

MARIA (Surprised) Madam, the young gentleman of the Count Orsino’s is returned.

OLIVIA (Still confused) I'll come to him. (Seeming passionately in front of Malvolio, yet concerned) Good Maria, let this fellow be looked to. Where's my cousin Toby? Let some of my people take special care of him.

Olivia exits DSR and Maria exits USL (Still giggling). Malvolio moves to CS, in front of the rostra.

MALVOLIO (Proudly, and slightly sexual) I have limed her, Nothing that can be can come between me and the full prospect of my hopes.

Maria and Sir Toby enter USL. They sit Malvolio on the chair DSC.

SIR TOBY (Smug) Here he is, here he is. How is't with you, sir?

MALVOLIO (Irritated) Go off, I discard you. Let me enjoy my private.
MARIA  (To Sir Toby Belch, seeming fearful) Lo, how hollow the devil speaks within him! Sir Toby, my lady prays you to have a care of him.

MALVOLIO  (Annoyed) Aha! Does she so?

SIR TOBY  (To Maria, sly) Peace, peace. We must deal gently with him.  
(Boldly) How is 't with you? What, man, defy the devil!

MALVOLIO  (Shocked) Do you know what you say?

MARIA  (To Sir Toby Belch, gratified) Pray God, he be not bewitched!

SIR TOBY  (To Maria, seeming supportive) Prithee, hold thy peace. Let me alone with him.  
(Witty) How dost thou, chuck?

MALVOLIO  (Obstinate) Sir!

SIR TOBY  (Seeming concerned) 'Tis not for gravity to play at cherry-pit with Satan.

MARIA  (Mockingly) Get him to say his prayers, good Sir Toby.

MALVOLIO  (Stern) You are idle, shallow things. I am not of your element.

Malvolio exits USL, as Maria is picked off the chair by Sir Toby.

SIR TOBY  (Humoured) Is 't possible? His very genius hath taken the infection of the device.

MARIA  (Jovial) Why, we shall make him mad indeed.

SIR TOBY  (Cunningly) Come, we'll have him in a dark room and bound. My niece is already in the belief that he's mad.

MARIA  Let's settle down we've done our bit
Our plan went off without a hitch

TOBY  You're delightful!

MARIA  You're delicious
You're de-lovely!

Maria and Sir Toby are about to kiss when Sir Andrew enters USL. Sir Andrew moves to the right of them, and Maria unwraps her legs from around Sir Toby's waist, and stands next to him.

MARIA  (Taken back) More matter for a May morning.
SIR ANDREW (Presenting a paper, eager, yet hesitant) Here’s the challenge, read it. Warrant there’s vinegar and pepper in ’t.

MARIA (Cheekily) Is ‘t so saucy?

SIR ANDREW (Proudly) Ay, is ‘t, I warrant him. Do but read.

SIR TOBY (Unimpressed) Give me. (Reads the note) “Youth, whatsoever thou art, thou art but a scurvy fellow.”

MARIA (Supportive) Good, and valiant.

SIR TOBY (Reads, slightly confused) “Thou comest to the lady Olivia. But thou liest in thy throat. That is not the matter I challenge thee for.”

MARIA (Slightly puzzled) Very brief, and to exceeding good sense—less.

SIR TOBY (Reads, slightly lost with his words) “I will waylay thee going home, where if it be thy chance to kill me—”

MARIA (Pretending to understand) Good.

SIR TOBY (Reads, slightly concerned) “Thou killest me like a rogue and a villain.”

MARIA (Sceptical) Still. Good?

SIR TOBY (Reads, seeming heroic) “God have mercy upon one of our souls. He may have mercy upon mine, but my hope is better. Thy friend, as thou usest him, and thy sworn enemy, Andrew Aguecheek”. (Seeming supportive) If this letter move him not, his legs cannot. I’ll give ’t him. Go, Sir Andrew.

Sir Andrew exits USL. Sir Toby rips up the letter into small pieces.

SIR TOBY (Sternly) Now will I notl deliver his letter. But, I will deliver his challenge by word of mouth.

Olivia and Viola enter DSR and move across to DSL.

SIR TOBY (Vindictively) I will meditate the while upon some horrid message for a challenge.

Sir Toby moves to the side of the rostra and sits, watching Viola intensely. Maria exits USL.

OLIVIA (Enamoured) And I beseech you come again tomorrow. What shall you ask of me that I’ll deny,

VIOLA (Determined) Nothing but this: your true love for my master.
OLIVIA  (Smitten) How with mine honor may I give him that which I have given to you?

VIOLA  (Proudly, yet trying to get out of the conversation) I will acquit you.

OLIVIA  (Sweetly) Well, come again tomorrow. Fare thee well.

Olivia returns to her original position, and once again sleeps. Viola attempts to exit DSR, but is intercepted by Sir Toby, just right of CS.

SIR TOBY  (Sly) Gentleman, God save thee.

VIOLA  (Pleasantly) And you, sir.

SIR TOBY  (Appearing guarded) That defense thou hast, betake thee to 't. Thy interceptor, attends thee at the orchard end.

VIOLA  (Confused) I am sure no man hath any quarrel to me.

SIR TOBY  (Firmly) You'll find it otherwise, I assure you.

VIOLA  (Gently) I pray you, sir, what is he?

SIR TOBY  (Seeming fearful) He is knight. Souls and bodies hath he divorced three, and his incensement at this moment is so implacable.

VIOLA  (Incompetently) I will return again into the house and desire some conduct of the lady. I am no fighter.

SIR TOBY  (Confidently) Sir, no. Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him.

VIOLA  (Puzzled) This is as uncivil as strange. It is something of my negligence, nothing of my purpose.

Maria enters USL, and moves over to Viola and Sir Toby.

SIR TOBY  (Firmly) Stay you by this gentleman till my return.

Sir Toby exits USL.

VIOLA  (Insecurely) Pray you, do you know of this matter?

MARIA  (Appearing apprehensive) I know the knight is incensed against you, but nothing of the circumstance more.

VIOLA  (Pleading) I beseech you, what manner of man is he?
**MARIA**  (Appearing overwhelmed) The most skillful, bloody, and fatal opposite that you could possibly have found in any part of Illyria. (Seeming sympathetic) Will you walk towards him? I will make your peace with him if I can.

**VIOLA**  (Delighted, with some fear) I shall be much bound to you for 't.

_Sir Toby re-enters with Sir Andrew USL and move just left of CS._

**SIR TOBY**  (Firmly) Why, man, he's a very devil.

**SIR ANDREW**  (Fearful) I'll not meddle with him.

**SIR TOBY**  (Appearing scared) Ay, but he will not now be pacified. Maria can scarce hold him yonder.

**SIR ANDREW**  (Pleading) Let him let the matter slip, and I'll give him my horse.

**SIR TOBY**  (Compassionately) I'll make the motion. (Aside, mocking) I'll ride your horse as well as I ride you.

_Maria and Sir Toby cross the stage, pausing CS to talk to each other._

**SIR TOBY**  (To Maria, coy) I have persuaded him the youth's a devil.

**MARIA**  (Amused) He is as horribly conceited of him, and pants and looks pale.

_Sir Toby is now standing next to Viola, and Maria is next to Sir Andrew._

**SIR TOBY**  (To Viola, Sternly) There's no remedy, sir; he will fight with you for 's oath sake.

**VIOLA**  (Aside to Sir Toby, Pleading) Pray God defend me!

**MARIA**  (To Sir Andrew, trying not to laugh) Give ground, if you see him furious.

_Sir Toby and Maria cross the stage again, and return to their original position._

**SIR TOBY**  (Sternly, appearing concerned) Come, Sir Andrew, there's no remedy.

**VIOLA**  (Fearful) I do assure you, 'tis against my will.

**MARIA**  *This is the way you hold your sword*
运行and try not to get gored
He is the fastest you've ever seen
But don't let the thought turn you green
TOBY

This is the way you swerve attacks
Be glad that he didn’t bring an axe
He is the strongest man I know
You really do not want him as your foe

MARIA/TOBY

I feel so sorry for you
But with some luck you will pull through

TOBY

This is the way to get your kicks

MARIA

You know I’ve plenty of tricks

BOTH

They’re entertainment and I’ve got you
Yes this happy ending’s overdue

Viola and Sir Andrew tentatively raise their swords, just as Antonio enters from USR.

ANTONIO

(Dominantly) Put up your sword. If this young gentleman have
done offence, I take the fault on me.

Antonio moves Viola backward, taking her place, removing the sword from her hand.
Sir Toby does the same to Sir Andrew, replacing his original position.

SIR TOBY

(Distain) You, sir? Why, what are you?

ANTONIO

(Confidently) One, sir, that for his love dares yet do more

SIR TOBY

(Coy) Nay, if you be an undertaker, I am for you.

Sir Toby and Antonio draw their swords, only to be interrupted by an officer entering
USR, who finishes between to two CS.

MARIA

(Cowardly) O good Sir Toby, hold! Here comes an officer.

Maria exits DSR.

SIR TOBY

(To Antonio, with disdain) I’ll be with you anon.

OFFICER

(Firmly) This is the man. Antonio, I arrest thee at the suit of
Count Orsino.

ANTONIO

(Slightly ashamed) You do mistake me, sir.

OFFICER

(Sternly) No, sir, no jot. I know your favor well,

ANTONIO

(Exhausted) I must obey. (To Viola, compassionately) This
comes with seeking you: what will you do, now my necessity makes me to ask you
for my purse? (Puzzled) You stand amazed, but be of comfort.

OFFICER

(Slightly annoyed) Come, sir, away.
ANTONIO  *(To Viola, pleading)* I must entreat of you some of that money.

VIOLA  *(Confused)* What money, sir? For the fair kindness you have showed me here, I'll lend you something.

ANTONIO  *(Lost for words)* Will you deny me now? This youth that you see here I snatched one half out of the jaws of death. *(With disdain)* Most venerable worth, did I devotion. Thou hast, Sebastian, done good feature shame.

OFFICER  *(Annoyed)* The man grows mad. Away with him. Come, come, sir.

ANTONIO  *(Powerless)* Lead me on.

*Antonio exits USR, with an officer following.*

VIOLA  *(Taken back)* Methinks his words do from such passion fly, that he believes himself. *(Almost tearful)* That I, dear brother, be now taken for you!

SIR TOBY  *(Annoyed)* Come hither, knight.

VIOLA  *(Perplexed)* He named Sebastian. Oh, if it prove, tempests are kind and salt waves fresh in love!

*Viola move up the ramp. Viola helps Orsino re-dress.*

SIR TOBY  *(Bitterly)* A very dishonest paltry boy, leaving his friend here in necessity and denying him.

SIR ANDREW  *(Appearing confident)* I'll after him again and beat him.

SIR TOBY  *(Aggravated)* Do, cuff him soundly, but never draw thy sword.

SIR ANDREW  *(Appearing in control)* An I do not—

SIR TOBY  *(Sly)* Come, let's see the event.

*Sir Toby and Sir Andrew exit USL.*

**Act 2, Scene 4**

Sebastian enters **DSR, followed by Feste. They both move to just right of **CS.

FESTE  *(Cheekily)* Will you make me believe that I am not sent for you?

SEBASTIAN  *(Slightly annoyed)* Go to, go to, thou art a foolish fellow.
Feste  (Amused, yet confused) No, I do not know you, nor your name is not Master Cesario. Nothing that is so is so.

Sebastian  (Puzzled) Thou know'st not me.

Sir Andrew and Sir Toby enter USL moving just left of centre.

Sir Andrew  (To Sebastian, firmly) Now, sir, have I met you again? There's for you.

Sir Andrew steps forward and slaps Sebastian across the face.

Sebastian  ( Strikes Sir Andrew, boldly) Why, there's for thee, and there, and there.

After Sebastian return his punches, Feste moves to the rostra, and watches...

Sir Toby  (Holding Sebastian, powerfully) Come on, sir, hold!

Sir Andrew  (Appearing confident) Nay, let him alone. I'll go another way to work with him.

Sebastian  (To Sir Toby Belch, angry) Let go thy hand. I will be free from thee.

Sebastian pulls free and they both draw their swords again.

Sebastian  (Sharply) What wouldst thou now? If thou darest tempt me further, draw thy sword.

Olivia moves down the ramp, and positions herself directly in between Sebastian and Sir Toby, clearly protecting Sebastian.

Olivia  (Enraged) Hold, Toby! On thy life I charge thee, hold!

Sir Toby  (Shocked) Madam!

Olivia  (Furiously) Will it be ever thus? Out of my sight!— (Sweetly) Be not offended, dear Cesario.— (angry) be gone!

Sir Toby pushes Sir Andrew as he makes his way to the base of the ramp. Sir Andrew exits USL.

Olivia  (Trying to be calm) Gentle friend, go with me to my house, thou shalt not choose but go. Do not deny.

Sebastian  (Aside, confused) I am mad, or else this is a dream. If it be thus to dream, still let me sleep!
OLIVIA  
(Calming down, yet smitten) I prithee. Would thou’dst be ruled by me!

SEBASTIAN  
(Mildly exuberant) Madam, (pause) I will.

OLIVIA  
(Controlled jubilants) Oh, say so, and so be!

Olivia and Sebastian exit USL. Maria enters DSR, moving towards Sir Toby. Feste also moves down to them.

MARIA  
(Impatiently) Nay, I prithee, put on this gown and this beard.

FESTE  
(Amused) I will dissemble myself in ‘t.

Feste places on a robe and a fake beard. Sir Toby is visibly anger, and Maria steps back a little in reaction to him.

FESTE  
I feel the sudden urge to sing
The kind of ditty that invokes the Spring
So control your desire for me
Until I’ve sung this melody

SIR TOBY  
(Bitterly) To him, Sir Topas.

Feste moves to the front of the rostra CS.

FESTE  
(Disguising his voice, blissful) What ho, I say! Peace in this prison!

MALVOLIO  
(From under the audience, distressed) Who calls there?

FESTE  
(Appearing calm) Sir Topas the preist, who comes to visit Malvolio the lunatic.

MALVOLIO  
(Disturbed) Sir Topas, Sir Topas, good Sir Topas, go to my lady— never was man thus wronged. (Bargaining) Do not think I am mad. They have laid me here in hideous darkness.

FESTE  
(Appearing concerned) Sayest thou that house is dark?

MALVOLIO  
(Incompetently) As hell, Sir Topas. I am not mad, Sir Topas. I say to you this house is dark.

FESTE  
(Coy) I say, there is no darkness but ignorance.

MALVOLIO  
(Sternly) I say, this house is as dark as ignorance. (Pained) I am no more mad than you are.

FESTE  
(Sprightly) Fare thee well. Remain thou still in darkness.
MALVOLIO  
(Call out) Sir Topas, Sir Topas!

SIR TOBY  
(Still bitter) My most exquisite Sir Topas! I would we were well rid of this knavery. Come by and by to my chamber.

Sir Toby leaves USL, with Maria following closely behind.

FESTE  
(Sings in his own voice, joyfully) 
Hey, Robin, jolly Robin, 
Tell me how thy lady does.

MALVOLIO  
(Troubled) Fool!

FESTE  
(Sings, mockingly) Who calls, ha?

MALVOLIO  
(Pleading) Good fool, help me to a candle, and pen, ink, and paper.

FESTE  
(Appearing shocked) Master Malvolio?

MALVOLIO  
(Disturbed) Ay, good fool. They have here propertied me, keep me in darkness, send ministers to me and do all they can to face me out of my wits. (Strained) I tell thee, I am as well in my wits as any man in Illyria.

FESTE  
(Somewhat cheekily) Well-a-day that you were, sir.

MALVOLIO  
(Helplessly) Good fool, some ink, paper, and light.

FESTE  
(Appearing confused) I will help you to ’t. But tell me true, are you not mad indeed? (Puzzled) Or do you but pretend?

MALVOLIO  
(Eagerly) I tell thee true.

FESTE  
(Mockingly) Nay, I’ll ne’er believe a madman till I see his brains. I will fetch you light, and paper, and ink.

MALVOLIO  
(Compassionately) Fool, I’ll requite it in the highest degree.

Feste exits DSR. Sebastian enters USL, and moves CS.

SEBASTIAN  
(Touching his cheek, quite confused) This is the air, that is the glorious sun. (Blissful) This pearl she gave me, I do feel ’t and see ’t, yet ’tis not madness. (Puzzled) That I am ready to distrust mine eyes and wrangle with my reason to any other trust but that I am mad— (slightly smitten, yet cautious) or else the lady’s mad. There’s something in ’t that is deceivable. But here the lady comes.

Olivia enters USL, and moves over to Sebastian. A priest enters USL, and moves to seat himself on the rostra.
OLIVIA  
(To Sebastian, adoringly) Blame not this haste of mine. Now go with me to this holy man. There, before him, plait me the full assurance of your faith. (Innocently) What do you say?

SEBASTIAN  
(Joyful, yet slightly sceptical) I'll follow to this good man, and go with you.

OLIVIA  
I can feel it coming I finally met that someone if only that special someone Felt the same for me…

Sebastian and Olivia move to the bottom of the ramp. Sebastian kisses Olivia, then whispers in her ear. He exits USL. Olivia sits down at the top of the ramp, and lets out a joyful scream. The visible character change from the Priest back to Feste can be seen by the audience, and he remains on the rostra to watch the final scene.

Act 2, Scene 5

Viola, now finished dressing Orsino, moves down the ramp.

VIOLA  
(Somewhat zealously) Here comes the man, sir, that did rescue me.

The Officer enters DSR, pushing Antonio in front of him, and stopping right of CS. Orsino walks down the ramp, and moves just right of Antonio, with Viola following.

ORSINO  
(Trying to intimidate) That face of his I do remember well.

OFFICER  
(Sternly) Orsino, this is that Antonio. In private brabble did we apprehend him.

The officer salutes, and exits USR.

VIOLA  
(Defensively) He did me kindness, sir, drew on my side.

ORSINO  
(With respect) Notable pirate! (Slightly aggressive) Whom thou, hast made thine enemies?

ANTONIO  
(Regrettfully) Orsino, noble sir, Antonio never yet was thief or pirate, though, I confess, on base and ground enough, Orsino’s enemy. (Annoyed) That most ingrateful boy there by your side from the rude sea’s enraged and foamy mouth did I redeem. (Bluntly) For his sake did I reveal myself, pure for his love, into the danger of this adverse town.

VIOLA  
(Confused) How can this be?

ORSINO  
(To Antonio, inquisitive) When came he to this town?
ANTONIO  (Straightforward, and honestly) Today, my lord, and for one week before, both day and night did we keep company.

Olivia steps down the ramp, and moves just left of CS. Orsino becomes distracted by her presence, and ushers Antonio away towards the ramp DSR.

ORSINO  (Aggravated) Fellow, thy words are madness: for one week this youth hath tended upon me; (to Viola, firmly) Take him aside.

OLIVIA  (Frustrated) Cesario, you do not keep promise with me.

Confused, Viola stops moving Antonio, and returns back to Olivia (stopping just right of CS), with Orsino now CS.

VIOLA  (Really confused) Madam?

ORSINO  (With great affection) Gracious Olivia—

OLIVIA  (To Viola, annoyed) What do you say, Cesario?— (To Orsino, nonchalant in an attempt to hush him) Good my lord—

VIOLA  (Flabbergasted) My lord would speak. My duty hushes me.

OLIVIA  (Unimpressed) If it be aught to the old tune, my lord, as howling after music.

ORSINO  (Highly offended) Still so cruel? Come, boy, with me. My thoughts are ripe in mischief: I'll sacrifice the lamb that I do love.

Orsino steps to move back to the ramp, and Viola goes to follow, yet is stopped.

OLIVIA  (Confused) Where goes Cesario?

VIOLA  (Impatiently) After him I love, more than my life.

OLIVIA  (Offended) Ay me, detested! How am I beguiled!

VIOLA  (Concerned) Who does beguile you? Who does do you wrong?

OLIVIA  (Puzzled) Hast thou forgot thyself?

ORSINO  (To Viola, impatiently) Come, away!

OLIVIA  (Pleading) Cesario, husband, stay.

ORSINO  (Furiously) Husband?

OLIVIA  (Forceful) Ay, husband. Can he that deny?

ORSINO  (Agitated) Her husband, sirrah?
VIOLA  *(Perplexed)* No, my lord, not I.

OLIVIA  *(Intensely)* Fear not, Cesario. Take thy fortunes up.

ORSINO  *(Hurt, and dismayed)* O thou dissembling cub! Farewell, and take her; but direct thy feet where thou and I henceforth may never meet.

VIOLA  *(Puzzled, and pleading)* My lord, I do protest—

OLIVIA  *(Offended)* O, do not swear!

*Olivia grabs Viola by the arm, and she walks a dumb-founded Viola to the base of the ramp, DSL. Sir Andrew enters USL, and moves to Orsino.*

SIR ANDREW  *(Distressed)* For the love of God, a surgeon! Send one presently to Sir Toby.

OLIVIA  *(Concerned)* What’s the matter?

SIR ANDREW  *(Fearful)* He has broke my head across and has given Sir Toby a bloody coxcomb too.

OLIVIA  *(Worried)* Who has done this, Sir Andrew?

SIR ANDREW  *(Apprehensive, and nervous)* The Count’s gentleman, one Cesario. He’s the very devil incardinate.

ORSINO  *(Slightly furious)* My gentleman, Cesario?

*Sir Andrew hides behind Orsino for protection, and points petrified at Viola.*

SIR ANDREW  *(Scared)* You broke my head for nothing, and that that I did, I was set on to do ’t by Sir Toby.

*Viola steps closer to Sir Andrew, yet inevitable moves back into the corner frustrated.*

VIOLA  *(Frustrated)* Why do you speak to me? I never hurt you. You drew your sword upon me without cause.

SIR ANDREW  *(Trying to be aggressive)* If a bloody coxcomb be a hurt, you have hurt me.

*Sir Toby enters USL, and moves continuously to exit DSR during the following sequence. Maria also enter USL, but moves to stand next to Olivia.*

SIR ANDREW  *(Thoughtfully)* Here comes Sir Toby limping.

*Olivia moves over to Orsino in embarrassment and frustration.*
OLIVIA  (Harshly) Who hath made this havoc with them?

SIR ANDREW  (Courageously, with concern) I'll help you, Sir Toby, because we'll be dressed together.

SIR TOBY  (Frustrated) Will you help?—An ass-head, and a coxcomb, and a knave, a thin-faced knave, a gull!

OLIVIA  (Apprehensive) Get him to bed, and let his hurt be looked to.

As Sir Toby exits DSR, Sir Andrew goes to exit USR, yet pauses, and follows Sir Toby. Sebastian enters USL, and moves to Olivia CS.

SEBASTIAN  (Affectionately) I am sorry, madam, I have hurt your kinsman. I must have done no less with wit and safety. (Relieved) Antonio, O my dear Antonio!

Sebastian moves over to Antonio DSR.

ORSINO  (Confounded) One face, one voice, one habit, and two persons! A natural perspective, that is and is not!

ANTONIO  (Baffled) Sebastian are you?

SEBASTIAN  (Slightly bewildered) Fear'st thou that, Antonio?

ANTONIO  (Perplexed) How have you made division of yourself? Which is Sebastian?

OLIVIA  (Excited, and slightly sexual) Most wonderful!

SEBASTIAN  (Looking at Viola, confused) Do I stand there? I never had a brother; I had a sister, Whom the blind waves have devoured. What countryman? What name? What parentage?

They slowly start stepping towards each other until they meet DSC (at the beginning of the song.

VIOLA  (Innocently) Of Messaline. Sebastian was my father; such a Sebastian was my brother too, so went he suited to his watery tomb.

SEBASTIAN  (Sweetly) Were you a woman, I should my tears let fall upon your cheek and say “Thrice-welcome, drownèd Viola!”

VIOLA  (Slightly excited) My father had a mole upon his brow.

SEBASTIAN  (Delighted, yet slightly held back) And so had mine.

VIOLA  (Calmly) If nothing lets to make us happy both but this my masculine usurped attire, (elated) I am Viola.
BOTH

We used to fly away
with you I am so free
You’ve haunted all my dreams
And now you’ve come back home to me!

Sebastian moves towards Olivia, making Olivia take a number of steps SL.

SEBASTIAN  
(To Olivia, compassionately) So comes it, lady, you have been
mistook. You are betrothed both to a maid and man.

ORSINO  
(To Olivia, delighted) Be not amazed. Right noble is his blood. If
this be so, I shall have share in this most happy wreck. (To Viola, smitten) Boy, thou
hast said to me a thousand times thou never shouldst love woman like to me.

VIOLA  
(Affectionately) And all those sayings will I overswear.

ORSINO  
(Sweetly) Give me thy hand, and let me see thee in thy woman’s
weeds.

Orsino grabs Viola by the hand, and they begin to move SR.

ORSINO  
(To Viola, thoughtfully) Your master quits you, and for your
service done him, and since you called me “master” for so long, here is my hand.
You shall from this time be your master’s mistress.

OLIVIA  
What does it take
To finally fall in love?

SEBASTIAN  
I could give a lifetime
The kind that’s not dreamed of

BOTH  
For One thousand Mornings

VIOLA  
I will sing with laughter
For I hear him calling
Across the seven sea’s
And I could fly
And hold onto you
And the rest of my life
Will be with you!!!!

ALL  
This is what it takes
To find a kind of love
And now that we’re together
Nothing’s undreamed of!

Malvolio enters DSR in dishevelled clothes.

MALVOLIO  
(Annoyed) Madam, you have done me wrong,
(Perplexed) Have I, Malvolio? No.

(Handing Olivia the letter, irritated) Lady, you have. Pray you, peruse that letter. You must not now deny it is your hand. (Annoyed, yet controlled) Why you have given me such clear lights of favor, bade me come smiling and cross-gartered to you, why have you suffered me to be imprisoned, kept in a dark house. (Harshly) Tell me why.

(Slightly apprehensive, yet amused) Alas, Malvolio, this is not my writing, 'tis Maria’s hand. And now I do bethink me, it was she first told me thou wast mad.

(Slightly embarrassed, yet amused) Good madam, hear me speak, most freely I confess, myself and Toby set this device against Malvolio here.

(To Malvolio, trying to avoid laughing) Alas, poor fool, how have they baffled thee!

Feste moves forward to CS.

(Smoothly) Why, “some are born great, some achieve greatness, and some have greatness thrown upon them.” (Mockingly) I was one, sir, in this interlude, one Sir Topas, sir, but that's all one.

(Rudely, as he pushes back Feste) I’ll be revenged on the whole pack of you.

Malvolio steps out of the rostra, and exits DSR.

(Slightly concerned) He hath been most notoriously abused.

(Compassionately) Pursue him and entreat him to a peace.

Maria follows Malvolio DSR.

(Enchanted) Cesario, come, for so you shall be, while you are a man. But when in other habits you are seen, (sweetly) Orsino’s mistress and his fancy’s queen.

Viola jumps into Orsino’s arms, and they exit USR. Antonio moves to fill Orsino’s original position. Sebastian and Olivia exit USL.

(When that I was and a little tiny boy, With hey, ho, the wind and the rain, A foolish thing was but a toy, For the rain it raineth every day. But when I came to man’s estate, With hey, ho, the wind and the rain, 'Gainst knaves and thieves men shut their gate, For the rain it raineth every day.)
But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.
But when I came unto my beds,
With hey, ho, the wind and the rain,
With toss-pots still had drunken heads,
For the rain it raineth every day.
A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.
8.3 *The Tempest* [2012] Performative Text
Reveller’s Present…

The Tempest

First Draft (Revised) – 5/8/2012

Propero – Wade
Miranda – Sarah
Ariel – Maja
Caliban – Uzi
Ferdinand – Simon
Alonso – Stephen
Antonio – Jason
Sebastian – Ben
Gonzalo – Adam
Trinculo – Andrew
Stephana – Katrina

Director – Ellin
Stage Manager – Tiffany

Please Note * Asterisks indicates your character’s soliloquies. To enable a stronger connection with the audience, deliver each individual line to a different viewer, making separable eye-to-eye contact as you speak.
SCENE ONE

(Act 1, Scene 1)

The stage is set with a circular dispersing of rostras and randomisation of chairs. A single rostra is placed US, and the other ones are positioned around the stage to highlight resemble an uneven landscape. In front of the US rostra is a series of chairs that are formed into the shape of a ship's hull. The point of the ship begins CS, and peels back to SR and SL respectfully. The look of the ship's hull is high and wide, almost hiding the US rostra completely. On the walls of both sides is a stand of multiple chairs stacked upon one another. There are also additional chairs placed close to the audience.

Upon the rostra sits Alonso, Gonzalo, Ferdinand, Stephana, Sebastian and Antonio. Alonso is becoming bored of Gonzalo's stories, Stephana is unsuccessfully trying to 'woo' Ferdinand, and Sebastian and Antonio are very annoyed with the whole situation. They are all resting, while Trinculo navigates the ship. After a moment, Trinculo begins to pace back-and-forth, and then begins to panic.

SFX of a building storm and the drum beat start

TRINCULO (Anxious) Heigh, my hearts! Cheerly, cheerly, my hearts! Take in the topsail — Tend to th' master's whistle.— Blow, till thou burst thy wind

Alonso moves towards Trinculo, followed by a hesitant Gonzalo

ALONSO (Slightly concerned) Where's the Master?

TRINCULO ( Appearing in control) I pray now, keep below.

ANTONIO (Annoyed) Where is the Master, Trinculo?

TRINCULO (Appearing stern) Keep your cabins. You do assist the storm.

GONZALO (Trying to maintain order, to Trinculo) Nay, good, be patient

TRINCULO (Slightly defensive) When the sea is. Hence! What cares these waves for the name of king?

GONZALO (Cynically) Good, yet remember whom thou hast aboard.

TRINCULO (With desperate caring) None that I more love than myself.
(Defensively) If you can command this storm to silence and work the peace of the present, we will not hand a rope more. Use your authority — (Annoyed) Out of our way, I say.

Trinculo moves back to the rostra, and grabs Stephana by the ear, attempting to drag her to the front of the ship.

GONZALO (To Alonso, with some relieve) I have great comfort from this fellow. Methinks he hath no drowning mark upon him. (Coy,
while miming a hang-man’s noose) His complexion is perfect gallows.

After some fighting, Stephana is dragged to the front of the ship, turned to face the back curtain, and Trinculo begins to shout instructions. She moves SL almost immediately.

TRINCULO  
(Yelling) Down with the topmast! Lower, lower! Bring her to sail with the main wind.

The sound of other mariners can be heard from behind the curtain. SFX increase.

TRINCULO  
(Distressed, but still yelling) A plague upon this howling!

SEBASTIAN  
(Irritated) A pox o’ your throat, you bawling, blasphemous, incharitable dog!

TRINCULO  
(Firmly) Work you, then.

ANTONIO  
(Offended) Hang, cur! Hang, you insolent noisemaker!

GONZALO  
(To Alonso, with coyness) I’ll warrant him not for drowning though the ship were no stronger than a nutshell

TRINCULO  
(Still shouting) Set her two sails off to sea again. Lay her off!

Stephana moves from stage SL to exit SR. After she moves past CS, Alonso moves towards his son, sits opposite Ferdinand and begins to pray.

STEPHANA  
(Terrified) All lost! To prayers, to prayers, all lost! (She exits DSR)

Trinculo quickly moves from CS to SR

TRINCULO  
(Horrified, holding onto his throat) What, must our mouths be cold? (He exits DSR)

GONZALO  
(To Sebastian, with earnest) The king and prince at prayers. 
(Pointing at the ship) Let’s assist them, for our case is as theirs.

SEBASTIAN  
(Bitterly) I’m out of patience.

SFX increase again, as Ariel enters, and ‘manipulates’ Ferdinand from the CS rostra, forcing him to land (‘hidden’) behind a rostra SL.

FERDINAND  
(Shouting, helplessly) Mercy on us!

ALONSO  
(Stepping down off the rostra, frightened) We split, we split!—Farewell, my wife and children!—(To Sebastian) Farewell, brother!—We split, we split, we split!
ANTONIO (Appearing genuine) Let’s all sink with the king.

SEBASTIAN (Aside to Antonio, viciously) Let’s take leave of him.

As the SFX reach maximum levels, Alonso and Gonzalo move left of centre, and Antonio and Sebastian move to the right. Together, they grab the base of the ship’s hull, and crash it onto the remainder of the stage. As the chairs crash, the four remaining passengers fall into the gaps and appear to be unconscious. Simultaneously, Prospero appears on the US rostra (from behind the curtain) holding his staff and wearing a long trench-like coat.

SCENE TWO (Act 1, Scene 2)

Miranda enters quickly from USL, moves directly to Prospero.

MIRANDA (Fearful) If by your art, my dearest father, you have put the wild waters into this storm, allay them. (Compassionately) Oh, I have suffered with those that I saw suffer. A brave vessel who had, no doubt, some noble creature in her dashed all to pieces… (sadly) they perished!

PROSPERO (Calmly) Be collected. No more amazement. (Sweetly) Tell your distressed heart there’s no harm done.

MIRANDA (Relieved) Oh, woe the day!

PROSPERO (Affectionately, as he steps off the rostra) No harm. I have done nothing but in care of thee, of thee, my dear one—thee my daughter

Miranda and Prospero meet at the front of the rostra, and embrace. Miranda assists in removing his coat, and then holds the coat over her arm.

PROSPERO (Optimistically) Wipe thou thine eyes. Have comfort. I have with such precaution in mine art so safely ordered that there is no soul—(with sensitivity) no, not so much as a hair lost to any creature in the vessel—which thou heard’st cry, which thou sawst sink. (Openly) Sit down. For thou must now know farther.

Miranda sits on the US rostra, still with coat in hand

MIRANDA (Curiously) You have often begun to tell me what I am,

PROSPERO (Hesitantly, yet calmly) The hour’s now come. Obey and be attentive. Canst thou remember a time before we came unto this (looks for the word) cell?
MIRANDA  

(Appearing thoughtful) 'Tis far off, and rather like a dream than an assurance that my remembrance warrants.  
(Inquisitively) Had I not four or five women once that tended me?

PROSPERO  

(With slight joy) Thou hadst, and more, Miranda. Twelve year since, Miranda, twelve year since, (slightly mournful) thy father was the Duke of Milan and a prince of power and thou his only heir and princess no worse issued.

Prosero begins to move DSL, slowly.

MIRANDA  

(Surprised) Oh, the heavens! What foul play had we that we came from that place?

PROSPERO  

(Kneeling over Antonio, sounding injured) My brother and thy uncle, called Antonio— I pray thee, mark me (Whispering bitterly in his ear) that a brother should be so deceitful!—he I loved and to him put the manage of my state.  
(Firmly) Thy false uncle - having both the key of officer and office, set all hearts in the state to (bitter) what tune pleased his ear.  
(Turning back to her) Thou attend'st not.

MIRANDA  

(Taken back) O, good sir, I do.

PROSPERO  

(Uneasy, almost sickly) I pray thee, mark me. To credit his own lie—he did believe he was indeed the duke, and put on the outward face of royalty, with all authority—  
(Standing up) dost thou hear?

MIRANDA  

(Overwhelmed) Your tale, sir, would cure deafness.

PROSPERO  

(Moving CS, disillusioned) Me, poor man, my library was dukedom large enough.  
(Looking down on him, indignant) He thinks me now incapable. Confederates –  
(pointing at Alonso) with the King of Naples.

MIRANDA  

(Feeling helpless) Oh, the heavens!

PROSPERO  

(Firmly, moving towards Alonso SR) The King of Naples, being an enemy to me confirmed,  
(pointing at Antonio) hearkens my brother’s request, in lieu of the exchange of respect and I know not how much money, should presently remove me out of the dukedom (moving towards CS) and bestow fair Milan with all the honors on my brother.  
(With dread, pointing at Antonio) Whereon, one midnight did Antonio open the gates of Milan, and, in the dead of darkness, the officers for the purpose hurried thence me and thy crying self.

MIRANDA  

(Distressed) Wherefore did they not that hour destroy us?
PROSPERO  
*(Almost powerless)* My tale provokes that question. So dear the love my people bore me. In few, they hurried us aboard a ship, carried us some leagues to sea, *(disdainful)* where they prepared a rotten carcass of a boat, not rigged, nor tackle, sail, nor mast. The very rats instinctively had quit it.

MIRANDA  
*(Confused)* How came we ashore?

PROSPERO  
*(With slight amazement)* By providence divine. Some food we had and some fresh water that a noble, Gonzalo, *(crouching down, compassionately)* out of his charity, did give us. So, of his gentleness, knowing I loved my books, he furnished me from mine own library with volumes that I prize above my dukedom. *(Standing up, firmly)* Here in this island we arrived.

MIRANDA  
*(Firmly, yet confused)* And now, I pray you, sir—your reason for raising this sea storm?

PROSPERO  
*(Moving towards her, pleased)* By accident most strange, bountiful Fortune, hath mine enemies brought to this shore. Here cease more questions. *(He waves his hand in front of her face)*. Thou art inclined to sleep. I know thou canst not choose.

Miranda instantly falls asleep, and Prospero catches her before she falls. He then lays her down, and places the coat over her body. He then moves CS.

PROSPERO  
*(Gleeful)* I am ready now. Approach, my Ariel, come.

* Ariel swifthly enters USL, and moves just behind Prospero. While she stands in his shadow, she peers out from behind him frequently

ARIEL  
*(Proudly, yet hesitant)* To thy strong bidding, task Ariel and all her quality.

PROSPERO  
*(Warmly)* Hast thou, spirit, performed to point the tempest that I ordered thee?

ARIEL *  
*(Brightly)* To every article. I boarded the king’s ship. *(Peering out a little more)* Now on the peak, now in the waist, the deck, in every cabin. I flamed amazement. *(Controlled excitement)* Sometime I’d divide, and burn in many places.

PROSPERO  
*(Pleased)* My brave spirit! Who was so firm, so constant, that this storm would not infect his sanity?

ARIEL *  
*(Stepping out of his shadow SL, cheerfully)* All but mariners plunged in the foaming ocean and quit the vessel. *(Pointing at the US rostra)* The king’s son, Ferdinando, with hair up-staring—was the first man that leaped, cried. *(Shouted, yet thrilled)* “Hell is empty and all the devils are here.”
PROSPERO  (With controlled joy) Why, that’s my spirit! But was not this near the shore?

ARIEL  (Moves towards Sebastian, slightly nervous) Close by, my master.

PROSPERO  (With slight concern) But are they, Ariel, safe?

ARIEL  (Squatting over Sebastian, touching his clothes) Not a hair perished. On their garments not a blemish, but fresher than before. (Stands swiftly, and moves to Alonso SR, with excitement) And, as thou commanded me, in troops I have dispersed them ’bout the isle. (Pointing SL, gleeful) The king’s son have I landed by himself

PROSPERO  (Inquisitive) Of the king’s ship,

ARIEL  (Slightly held back) Safely in harbour is the king’s ship.

PROSPERO  (Dynamically) Ariel, thy charge exactly is performed. (Reserved) But there’s more work.

ARIEL  (Moving to kneel at Prospero’s foot) Is there more labor? (Lightly pleading) Let me remind thee what thou hast promised, which is not yet performed me.

PROSPERO  (Somewhat offended) How now? What is it thou canst demand?

ARIEL  (Shaking) My liberty.

PROSPERO  (Insulted) Dost thou forget from what a torment I did free thee?

ARIEL  (Fearful) No.

PROSPERO  (Irritated) Hast thou forgot the foul witch Sycorax, (firmly) who with age and envy was grown into a hoop? (Mimes old age, stooped over) Hast thou forgot her?

ARIEL  (Timid) No, sir.

PROSPERO  (Trying to provide more discomfort) She did confine thee, in her most unmitigable rage, into a hollow pine tree, within which crevice imprisoned thou didst painfully remain a dozen years; within which space she died and left thee there. (With slight bitterness) Then was this island— save for the son that she did leave here, a freckled whelp hag-born—not honored with a human shape.

ARIEL  (Eagerly, then retreating away again) Yes, Caliban, her son
PROSPERO  (Incensed) It was mine art, when I arrived and heard thee, that made open the pine and let thee out.

ARIEL  (Controlled panic) I thank thee, master. (Briskly) I will be obedient to command and do my spiriting gently.

PROSPERO  (Nimbly) Do so, and after two days I will discharge thee.

ARIEL  (With controlled joy) What shall I do? Say, what? What shall I do?

PROSPERO  (He begins to exit DSR, eagerly) Be subject to no sight but thine and mine, invisible to every eyeball else. Go take this shape. Go hence with diligence.

Prospero exits USL, and Ariel gracefully moves to all of the unconscious passengers. She individually wakes each individual by waving her hands over their heads. First she wakes Gonzalo, followed by Antonio, Alonso and then Sebastian. While they wake, Ariel moves about them, then eventually exits USL.

SCENE THREE  (Act 2, Scene 1)

Gonzalo, when awake, moves towards Alonso to help him up. On the other side of the stage, Sebastian and Antonio stand unassisted, but immediately gather closely to discuss events.

GONZALO  (To Alonso, with amazement) Beseech you, sir, be merry. You have cause, so have we all, of joy, for our escape is much beyond our loss. But for the miracle— (Puzzled) I mean our preservation – few in millions can speak like us.

ALONSO  (Confounded) Prithee, peace.

ANTONIO  (To Sebastian, jovial) Fie, what a spendthrift is he of his tongue!

ALONSO  (To Gonzalo, standing) I prithee, spare.

GONZALO  (Content) Well, I have done. (Remembering) But yet—

SEBASTIAN  (To Antonio, astonished) He will be talking.

GONZALO  (Confused) - This island seems to be desert—

ANTONIO  (To Sebastian, mocking) Ha, ha, ha!

GONZALO  (Lost in thought) Uninhabitable and almost inaccessible—

SEBASTIAN  (Coy) Yet -
GONZALO  (Puzzled) The air breathes upon us here most sweetly.

SEBASTIAN  (Irritated) As if it had lungs, and rotten ones.

GONZALO  (Perplexed) Here is everything advantageous to life.

ANTONIO  (Straight-forward) True. (Small pause) Except means to live.

GONZALO  (Trying to understand) But the rarity of it is—which is indeed almost beyond credit—

SEBASTIAN  (Frustrated) As many unbelievable rarities are.

GONZALO *  (Slightly hesitant) That our garments, being, as they were, drenched in the sea, hold notwithstanding their freshness, being rather new-dyed than stained with salt water. (With earnest) Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king’s fair daughter Claribel to the King of Tunis.

SEBASTIAN  (To Antonio, mocking) I think he will carry this island home in his pocket and give it his son for an apple.

GONZALO  (To Alonso, concerned) Sir, we were talking that our garments seem now as fresh as when we were at Tunis… (pause) at the marriage of your daughter… (pause) who is now queen.

ALONSO  (Frustrated) You cram these words into mine ears against the stomach of my sense. Would I had never married my daughter there! (Distressed) My son is lost and, I never again shall see him.

GONZALO  (Sensitively) Sir, he may live. I saw him beat the surges under him, and ride upon their backs. (Warmly) He trod the water, I not doubt he came alive to land.

ALONSO  (Woeful) No, no, he’s gone.

SEBASTIAN  (Forcefully) Sir, you may thank yourself for this great loss

ALONSO  (Taken back) Prithee, peace.

SEBASTIAN  (Rebellious, but a little held back) We have lost your son, I fear, forever. The fault’s your own.

ALONSO  (Sorrowful) So is the dearest of the loss.
GONZALO (Searching for the right words) My lord Sebastian, the truth you speak doth lack some gentleness. You rub the sore when you should bring the plaster.

SEBASTIAN (Backing down) Very well.

GONZALO (To Alonso, as they begin to exit DSR) It is foul weather in us all, good sir, when you are cloudy.

SEBASTIAN (Lightly confused) Foulweather?

ANTONIO (Slightly bitter) Very foul.

Alonso and Gonzalo exit DSR, followed slowly by a cautious Antonio and Sebastian.

**SCENE FOUR** (Act 1, Scene 2 - Continued)

Prospero enters USL, and moves to the US rostra. He removes his coat from Miranda, and waves his hand over her head. As he talks, he places his coat back on.

PROSPERO (To Miranda, sweetly) Awake, dear heart, awake! Thou hast slept well. Awake!

MIRANDA (Wearily) The strangeness of your story put heaviness in me.

PROSPERO (Strong) We'll visit Caliban,

MIRANDA (Feeling queasy) I do not love to look on.

PROSPERO (Firmly) He does make our fire, fetch in our wood, and serves in tasks that profit us. (Yelling) Caliban! Thou earth, thou! Speak.

Caliban is positioned SR, behind a rostra. After calling to him, Prospero and Miranda move SR, closer to the rostra.

CALIBAN (Shouting from behind the rostra) There’s wood enough within.

PROSPERO (Firmly) Come forth, I say! There’s other business for thee.

Caliban stands up, and peers over the rostra

CALIBAN (Rudely) I must eat my dinner. (Afflicted) This island’s mine, by Sycorax my mother, which thou takest from me. For I am all the subjects that you have, (hitting the rostra) which first was mine own king. And here you confine me in this hard rock, whiles you do keep from me the rest o' th' island.

PROSPERO (Unpleased) Thou most lying slave, I have used thee with human care
MIRANDA  (Standing behind Prospero, with slight fear) I pitied thee, took pains to make thee speak, taught thee each hour one thing or other.

CALIBAN  (Offended) You taught me language, and my reward on it is I know how to curse. The red plague rid you for learning me your language!

PROSPERO  (Enraged) Hag-seed, hence! Fetch us in fuel. And be quick, If thou neglect’st or dost unwillingly what I command, I’ll rack thee with old cramps, fill all thy bones with aches.

CALIBAN  (Fearful) No, pray thee. (Aside, scared yet annoyed) I must obey. His art is of such power.

PROSPERO  (Forcefully) So, hence!

Caliban slowly exits DSR. As he leaves, Ariel enters USL and moves behind the rostra. As she sings, Ferdinand rises from behind the SL rostra.

ARIEL  (Sweetly singing) Full fathom five thy father lies. Of his bones are coral made. Those are pearls that were his eyes. Nothing of him that doth fade, But doth suffer a sea-change Into something rich and strange. Sea-nymphs hourly ring his knell

FERDINAND  (Wearily) The song does remember my drowned father.

PROSPERO  (To Miranda, cheekily) Say what thou seest yonder.

MIRANDA  (Hiding behind Prospero, unsure) A spirit?

PROSPERO  (Turning to face Miranda, tenderly) No! It eats and sleeps and hath such senses as we have, such. This gallant which thou seest was in the wreck. Thou mightst call him a goodly person.

MIRANDA  (She steps past Prospero, enamoured) I might call him a thing divine, for nothing natural I ever saw so noble

As Miranda moves closer to Ferdinand, Ariel moves around the SR rostra

PROSPERO *  (Aside, delighted) It goes on, I see, as my soul prompts it.—(To Ariel, thankful) Spirit, fine spirit! I’ll free thee within two days for this.

FERDINAND  (Seeing Miranda, blithely) Most sure, the goddess on whom these songs attend!
MIRANDA  (Innocently) No wonder, sir.

FERDINAND  (Slightly shocked) My language! Heavens, I am the best of them that speak this speech,

PROSPERO  (Slightly defensively) How? The best? What wert thou if the King of Naples heard thee?

FERDINAND  (In wonderment) A single thing, as I am now, that wonders to hear thee speak of Naples. Myself am Naples, who with mine eyes, beheld the king my father wrecked.

MIRANDA *  (Besotted) Alack, for mercy!

PROSPERO  (To Ferdinand, appearing to be frank) A word, good sir. I fear you have done yourself some wrong. A word.

MIRANDA *  (Aside, confused) Why speaks my father so ungently? This is the third man that ever I saw, the first that ever I sighed for.

PROSPERO  (Calling out) One word more. (To Ferdinand, sternly) I charge thee that thou attend me. Thou dost here take the name thou owest not, and hast put thyself upon this island as a spy to win it from me.

FERDINAND  (Taken back) No, as I am a man!

MIRANDA  (Infatuated) There's nothing ill can live in such a temple

PROSPERO  (To Miranda, annoyed) Speak not you for him. He's a traitor.

MIRANDA  (Attempting to defend him) O dear father, make not too rash a trial of him, for he's gentle and not fearful.

PROSPERO  (Appearing arrogant) Put thy sword up, traitor!

Ferdinand reaches for a chair, and attempts to lunge toward Prospero. Prospero steps forward slightly, and moves the staff towards Ferdinand. Ferdinand's chair falls to the ground, with his hand stuck underneath.

PROSPERO  (Slightly angry) Come from thy ward, for I can here disarm thee with this stick and make thy weapon drop.

Ferdinand is able to release his hand and stand up. Miranda moves in front of Ferdinand in an attempt to protect him.

MIRANDA  (Pleading) Sir, have pity, I'll be his surety.
PROSPERO  
(To Ferdinand, mockingly) Come on. Obey. Thy nerves are in their childhood again and have no vigor in them.

FERDINAND  
(Mornful) So they are. My spirits, as in a dream, are all bound up. My father’s loss, the weakness which I feel, the wreck of all my friends, are but light to me, (openly) might I but through my prison once a day behold this maid.

PROSPERO  
(To himself, conceited) It’s working! (To Ferdinand, appearing annoyed) Come on. (To Ariel) You’ve done well, Ariel.

MIRANDA  
(To Ferdinand, warmly) Be of comfort. My father’s of a better nature, sir, than he appears by speech.

PROSPERO  
(Still appearing annoyed, slowly exiting USL) Come, follow. (To Miranda) —Speak not for him.

Prospero exits USL, with Ferdinand and Miranda follow. Ariel swiftly exits DSL.

SCENE FIVE

(Act 2, Scene 2)

Caliban slowly enters DSR carrying two chairs. He moves to CS and drops the chairs on the ground. SFX of rain and a storm.

CALIBAN  *  
(Angry) All the infections that the sun sucks up from bogs, fens, flats, on Prosper fall and make him a disease! His spirits hear me and yet I needs must curse. (Almost pleading) Sometimes am I all wound into madness.

Trinculo enters DSL. He is slowly moving to CS.

CALIBAN  *  
(Fearful) Lo, now, lo! Here comes a spirit of his, and to torment me for bringing wood in slowly. (Pointing at the ground, trying to calm himself) I’ll fall flat. (Moving around the chairs) Perchance he will not mind me.

Caliban lies down, covered by the chairs. Trinculo moves closer to CS.

TRINCULO  *  
(Frustrated) Here’s neither bush nor shrub to bear off any weather at all.

Storm SFX increases

TRINCULO  *  
(Pointing up at the sky, annoyed) And another storm brewing, I hear it sing in the wind. (Yelling) Yond same black cloud, yond huge one. If it should thunder as it did before, (fatigued) I know not where to hide my head. (He trips over Caliban’s leg, and stands back up, curious) What have we here? A man or a fish? Dead or alive? (Confident) A fish! He smells like a fish. A
strange fish! *(Walking around the chairs, cunningly)* Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver. There would this monster make a man.

*SFX of thunder clap*

TRINCUS * *(Scared)* Alas, the storm is come again! *(Looks at the chairs)* There is no other shelter hereabouts. Misery acquaints a man with strange bedfellows

*Trinculo crawls under the chairs, and holds his nose and his breath. He lies down directly on top of Caliban.*

CALIBAN * *(Anxious)* Do not torment me.

*Stephana enters DSL, singing and drinking from a tankard. She is moving towards CS, but more in a zig-zag motion.*

STEPHANA *(Sings, joyfully)* The master, the swabber,  
The boatswain, and I,  
The gunner and his mate  
Loved Mall, Meg, and Marian, and Margery,  
But none of us cared for Kate.

CALIBAN *(Terrified)* Oh!

STEPHANA * *(Taken back, yet curious)* What's the matter? Have we devils here? *(Standing at their feet, slightly offended)* I have not escaped drowning to be afeard now of your four legs. "As proper a man as ever went on four legs cannot make him give ground".

CALIBAN *(Pleading, nervously)* The spirit torments me. Oh!

STEPHANA * *(Slightly shocked)* Where the devil should he learn our language? *(Sly)* If I can tame him and get to Naples with him, he's a present for any emperor.

CALIBAN *(Begging to the sky)* I'll bring my wood home faster.

STEPHANA * *(Moving to Caliban's head, eagerly)* He shall taste of my bottle.

CALIBAN *(Timid)* Now Prosper works upon thee.

STEPHANA *(Trying to give Caliban a drink, seeming compassionate)* Open your mouth. This will shake your shaking. You cannot tell who's your friend. Open your chaps again.

TRINCUS * *(Confused)* I should know that voice. But he is drowned, *(frightened)* and these are devils.
STEPHANA  
(Perplexed) Four legs and two voices—a most delicate monster.  
(Cautiously) I will pour some in thy other mouth

TRINCULO  
(Tentatively) Stephana!

STEPHANA *  
(Dazed) Mercy, mercy! This is a devil, and no monster. I will leave him.

Stephana begins to walk away.

TRINCULO  
(Warily) Stephana! If thou beest Stephana, speak to me. For I am Trinculo—be not afeard

STEPHANA  
(Stopping, unsure) If thou beest Trinculo, come forth. If any be Trinculo’s legs, these are they.

Stephana pulls Trinculo out from under the chairs. They attempt to hug and shake hands simultaneously, then swap… then Trinculo leans forward for a kiss. Trinculo slaps him instead.

TRINCULO  
(Rubbing his cheeks, offended, then looks at the tankard gleefully) O Stephana, hast any more of this?

STEPHANA  
(Cheekily) The whole barrel, man.

CALIBAN  
(Amazed) Hast thou not dropped from heaven?

STEPHANA  
(Dry) Out of the moon, I do assure thee. I was the man in the moon a long time ago.

CALIBAN  
(Looking up at the sky, adoringly) I do adore thee. My mistress showed me thee.

STEPHANA  
(Slightly hostile) Come, swear to that.

Caliban takes a drink from the bottle.

TRINCULO *  
(Sceptical) A very weak monster.

CALIBAN  
(To Stephana, sweetly) I’ll show thee every fertile inch of the island. And I will kiss thy foot. I prithee, be my god.

TRINCULO *  
(Slightly annoyed) By this light, a most perfidious and drunken monster.

CALIBAN  
(To Stephana, lightly pleading) I’ll swear myself thy subject.

TRINCULO *  
(Amused) I shall laugh myself to death at this puppy-headed monster. A most scurvy monster.
CALIBAN (With wonderment) I'll show thee the best springs and get thee wood enough. (Disdainful) A plague upon the tyrant that I serve! I'll bear him no more sticks.

TRINCULO * (Very cynical) A most ridiculous monster, to make a wonder of a poor drunkard

CALIBAN (To Stephana, lightly energetic) I prithee, let me bring thee where crabs grow. Wilt thou go with me?

STEPHANA (Intruged) I prithee now, lead the way without any more talking.— (jovial) Trinculo, the king and all our company else being drowned, we will inherit here.

CALIBAN (Sings drunkenly) Farewell, master! Farewell, farewell.

TRINCULO * (Disgusted) A howling monster, a drunken monster.

CALIBAN (Sings, overjoyed) 'Ban, 'Ban, Ca-caliban
Has a new master. Get a new man.
Freedom, high-day, high-day,
freedom, freedom, high-day, freedom!

STEPHANA (Laughing) O brave monster! Lead the way.

Caliban and Stephana exits DSR, with Trinculo following reluctantly

SCENE SIX (Act 2, Scene 1 - continued)

Ariel enters DSL, followed by Gonzalo, Antonio, Alonso and Sebastian. They all move towards CS. Ariel is unseen by them all.

GONZALO (Reflective) Had I plantation of this isle, my lord—

ANTONIO (Slightly bitter) He’d sow it with weeds

GONZALO (Lost in thought) And were the king on it, what would I do?

SEBASTIAN (Frankly) Escape being drunk for want of wine.

GONZALO * (Nobly) Riches, poverty, and use of service – none. No use of metal, corn, or wine, or oil. No occupation. All men idle, all. And women too, but innocent and pure. No sovereignty -

SEBASTIAN (To Anotnio, lightly frustrated) Yet he would be king on it.
GONZALO *(Gallantly, yet self-involved) All things in common nature should produce without sweat or endeavor. Treason, felony, sword, pike, knife, gun, or need of any engine, would I not have.

SEBASTIAN *(With light scorn) No marrying among his subjects?

GONZALO *(Defensively) I would with such perfection govern, sir. *(To Alonso, concerned) And—do you mark me, sir?

ALONSO *(Mildly irritated) Prithee, no more. Thou dost talk nothing to me.

GONZALO *(Sensitively) I do well believe your highness, they always use to laugh at nothing.

ANTONIO *(Mockingly) 'Twas you we laughed at.

GONZALO *(Slightly annoyed) Who in this kind of merry fooling am nothing to you. *(Growing tired) Will you laugh me asleep, for I am very heavy?

ANTONIO *(Mischievously) Go sleep, and hear us.

Gonzolo falls to the ground asleep

ALONSO *(Confused) What, all so soon asleep? I wish mine eyes would with themselves shut up my thoughts. I find they are inclined to do so.

ANTONIO *(Taken back) We two, my lord, will guard your person while you take your rest and watch your safety.

ALONSO *(Thankful, yet tired) Thank you. Wondrous heavy.

Alonso falls to the ground asleep, then Ariel exits USL.

SEBASTIAN *(Perplexed) What a strange drowsiness possesses them!

ANTONIO *(Lightly cunning) It is the quality of the climate.

SEBASTIAN *(Sceptical) I find not myself disposed to sleep.

ANTONIO *(Sly) Nor I. My spirits are nimble. They fell together all, as by consent. What might, worthy Sebastian, O, what might—? *(Beginning to plot) And yet methinks I see it in thy face, what thou shouldst be. My strong imagination sees a crown dropping upon thy head.

SEBASTIAN *(Uncertain) What, art thou waking?

ANTONIO *(Unsympathetically) Do you not hear me speak?
SEBASTIAN  
*Intrigued* Prithee, say on. The setting of thine eye and cheek proclaim a matter from thee.

ANTONIO  
*Disrespectfully* This lord of weak remembrance—hath here almost persuaded the king his son's alive, *contemptuously* 'tis as impossible that he's undrowned and he that sleeps here swims.

SEBASTIAN  
*Self-importantly* I have no hope that he's undrowned.

ANTONIO  
*Manipulative* Oh, out of that “no hope” what great hope have you! Will you grant with me that Ferdinand is drowned?

SEBASTIAN  
*Matter of fact* He's gone!

ANTONIO  
*Cunningly* Then, tell me, who's the next heir of Naples?

SEBASTIAN  
*Unsure of his point* Claribel; his daughter.

ANTONIO  
*Superior* She that is Queen of Tunis; she that dwells ten leagues beyond man's life. She that from whom we all were sea-swallowed.

SEBASTIAN  
*Perplexed* What stuff is this? How say you? *Cautiously* 'Tis true, my brother's daughter's Queen of Tunis, so is she heir of Naples, between which regions there is some space.

ANTONIO  
*Villainously* Say this were death that now hath seized them. Why, they were no worse than now they are. what a sleep were this for your advancement! Do you understand me?

SEBASTIAN  
*With light hate* Methinks I do.

ANTONIO  
*Insistent* And how does your content tender your own good fortune?

SEBASTIAN  
*Slightly joyful* I remember you did *displace* your brother Prospero.

ANTONIO  
*Egotistical* True. My brother's servants were then my fellows. Now they are my men.

SEBASTIAN  
*With slight fear* But, for your conscience?

ANTONIO  
*Dismissive* Ay, sir. Where lies that? *Overbearing* Here lies your brother, no better than the earth he lies upon, if he were that which now he's like—that's dead— whom I, with this *He picks up a chair*, can lay to bed for ever;
SEBASTIAN  
(With light earnest) As thou got’st Milan, I’ll come by Naples. Draw (he also picks up a chair). One stroke shall free thee, And I the king shall love thee.

Sebastian and Antonio take hold of a chair each, and hold them above the others.

SEBASTIAN  
(Speaks quietly to Antonio) O, but one word.

SFX build, and stop as Ariel enters USL. Everyone freezes.

ARIEL  
(To Gonzalo, compassionately) My master through his art foresees the danger that you, his friend, are, and sends me forth—for else his project dies—to keep them living. (He sings in Gonzalo’s ear)

While you here do snoring lie, Open-eyed conspiracy

His time doth take.

If of life you keep a care,
Shake off slumber and beware.
Awake, awake!

ANTONIO  
(With bitterness) Then let us both be sudden.

Gonzalo and Sebastian begin to move

GONZALO  
(Waking and seeing them, bewildered) Now, good angels preserve the king!

ALONSO  
(Waking, disorientated) Why, how now? Ho, awake!

Gonzalo and Sebastian begin to stand up

ALONSO  
(Hesitant) Wherefore this ghastly looking?

GONZALO  
(Confused) What’s the matter?

SEBASTIAN  
(Trying to conceal their actions) We heard a hollow burst of bellowing like bulls, or rather lions. (Appearing confused) Did ‘t not wake you? It struck mine ear most terribly.

ALONSO  
(Sceptical) I heard nothing.

ANTONIO  
(Appearing to agree, yet very timid) Sure, it was the roar of a whole herd of lions.

ALONSO  
(Uncertain) Heard you this, Gonzalo?

GONZALO  
(Advising, without surety) Upon mine honor, sir, I heard a humming, which did awake me. As mine eyes opened, I saw their drawn. ‘Tis best we stand upon our guard.
They both stand up, and begin to exit DSR.

ALONSO  
(Reasserting command) Lead off this ground, and let’s make further search for my poor son. Lead away.

ARIEL  
(Aside, gleeful) Prospero my lord shall know what I have done. So, King, go safely on to seek thy son.

Ariel leads them, as they all exit DSR.

**SCENE SEVEN**  
*(Act 3, Scene 1)*

Ferdinand enters USL, carrying two chairs. He is moving to the rostra SR

FERDINAND *  
(Slightly fatigued) I must remove some thousands of these logs and pile them up, makes my labours pleasure. (Adoringly) My sweet mistress weeps when she sees me work, but these sweet thoughts do even refresh my labors, most busiest when I do it.

Miranda enters USR, and moves directly to Ferdinand. Prospero also enter at a distance, unobserved.

MIRANDA  
(With earnest) Alas now, pray you, work not so hard. I would the lightning had burnt up those logs that you are instructed to pile! Rest yourself.

FERDINAND  
(Serenely) The sun will set before I shall discharge what I must strive to do.

MIRANDA  
(Lightly pleading) If you’ll sit down, I’ll bear your logs the while.

Miranda attempts to pick the chairs, but Ferdinand stops her.

FERDINAND  
(Sternly, yet quite peacefully) No, precious creature. I had rather break my back, than sit lazy by.

MIRANDA  
(Smitten) It would become me as well as it does you,

PROSPERO  
(Aside, smugly) Poor worm, thou art infected!

MIRANDA  
(Concerned) You look wearily.

FERDINAND  
(Smoothly) No, noble mistress. ’Tis fresh morning with me when you are by at night. (Lightly shy) I do beseech you— what is your name?

MIRANDA  
(Infatuated) Miranda.— (Realising) O my father, I have broke your request to say so!
(Dreamingly) Miranda! Indeed the top of admiration, worth what’s dearest to the world! But you, O you, so perfect and so faultless.

(Besotted) I would not wish any companion in the world but you, nor can imagination form a shape besides yourself.

(Trying to achieve some decorum) I am in my condition a prince, Miranda—I do think, a king. Hear my soul speak. (Sweetly) The very instant that I saw you did my heart fly to you.

(Thoughtfully) Do you love me?

(Lost in thoughts) O earth, bear witness to this sound. I beyond all limit of what else in the world do love, prize, honor you.

(Almost breathless) I am a fool to weep at what I am glad of.

(Proudly aside) Fair encounter of two most rare affections!

(Concerned) Wherefore weep you?

(Joyful, with peacefulness) At mine unworthiness, that dare not offer what I desire to give, and much less take what I shall die to want. (Slightly hesitant) I am your wife if you will marry me. If not, I’ll die your maid.

(Calmly, yet taken back) My mistress, dearest, and I thus humble ever.

(Joyful constraint) My husband, then?

(Elated) Ay, with a heart as willing. Here’s my hand.

(Lightly jubilant) And mine, with my heart in ’t.

Ferdinand and Miranda exit DSR.

(Slightly concerned) So glad of this as they I cannot be. (Lightly cheeky) But my rejoicing at nothing can be more. I’ll to my book, for yet ere supper-time must I perform much business.

Prospero exits USL.
SCENE EIGHT

(Act 3, Scene 2)

Caliban and Stephana enter DSL, with a reluctant Trinculo following. Caliban stops just right of CS, with Stephana stopping in the centre, and Trinculo just left of CS

STEPHANA  (Seeming authoritative) When the barrel is out, we will drink water. Not a drop before.—Servant- monster, drink to me.

TRINCULO  (Seeming confident) They say there’s but five upon this isle. We are three of them.

STEPHANA  (Fascinated) Mooncalf, speak once in thy life, if thou beest a good mooncalf.

CALIBAN  (Enamored) How does thy honor? Let me lick thy shoe.  
(indicates Trinculo, with distain) I’ll not serve him. He’s not valiant.

TRINCULO  (To Caliban, offended) Thou liest, most ignorant monster.  
(Defensively) Wilt thou tell a monstrous lie, being but half a fish and half a monster?

CALIBAN  (To Stephana, insulted) Lo, how he mocks me! Wilt thou let him, mylord?

TRINCULO  (Amused) “Lord,” quoth he? That a monster should be such a natural!

CALIBAN  (To Stephana, slightly angry) Lo, lo, again! Bite him to death, I prithee.

STEPHANA  (Lightly scolding) Trinculo, keep a good tongue in your head. . The poor monster’s my subject and he shall not suffer indignity.

CALIBAN  (Grateful) I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

STEPHANA  (Interested) Marry, will I. Kneel and repeat it. I will stand, and so shall Trinculo

Ariel enters DSL, and move CS, just behind Trinculo, who is still left of CS

CALIBAN  (Kneeling, appearing chastised) I am subject to a tyrant, a sorcerer that by his cunning hath cheated me of the island.

ARIEL  (Shocked) Thou liest.

CALIBAN  (To Trinculo, affronted) Thou liest. Thou jesting monkey, thou! I do not lie.
STEPHANA  *(Sternly)* Trinculo, if you trouble him more, by this hand, I will displace some of your teeth.

TRINCULO  *(Insulted)* Why, I said nothing.

STEPHANA  *(Firmly)* Mum, then, and no more. Proceed.

CALIBAN  *(Crafty)* I say, by sorcery he got this isle. If thy greatness will revenge it on him—Thou shalt be lord of it and I'll serve thee.

STEPHANA  *(Intrigued)* Canst thou bring me to the party?

CALIBAN  *(Sly)* Yea, yea, my lord. I'll yield him thee asleep, *(coldly)* where thou mayst knock a nail into his head

ARIEL  *(Stunned)* Thou liest. Thou canst not.

CALIBAN  *(Affronted)* Thou scurvy patch! Give him blows and take his bottle from him!

STEPHANA  *(Exasperated)* Trinculo, run into no further danger.

TRINCULO  *(Confused)* Why, what did I? I did nothing. I'll go farther off!

STEPHANA  *(Harsh and bothered)* Didst thou not say he lied?

ARIEL  *(Firm)* Thou liest.

STEPHANA  *(To Trinculo, angry)* Do I so? Take thou that.

*Stephana moves towards Trinculo. Trinculo extends out his arms for a hug, and Stephana slaps him across the face.*

TRINCULO  *(Rubbing his face, hurt)* I did not give the lie. Out of your wits and hearing too? *(Mad)* A pox on your bottle!

CALIBAN  *(Mocking)* Ha, ha, ha!

STEPHANA  *(Interested)* Now, forward with your tale.— *(Decisively)* Prithee, stand farther off

CALIBAN  *(Slightly stirred up)* Beat him enough. After a little time, I'll beat him too

STEPHANA  *(Clearly)* Stand farther.— *(Intrigued)* Come proceed

CALIBAN  *(Cunningly)* 'tis a custom with him, In the afternoon to sleep. There thou mayst brain him, Remember first to possess his books, for without them he's but a sot, as I am, nor hath not one spirit to command. *(Without remorse)* Burn but his books
(Resolute) Monster, I will kill this man. and I will be king. And Trinculo and thyself shall be rulers.— (Excited) Dost thou like the plot, Trinculo?

(Resolute) Excellent.

(Apologetically) Give me thy hand. I am sorry I beat thee.

(Sly) Within this half hour will he be asleep. Wilt thou destroy him then?

(With controlled delight) Ay, on mine honor.

(Aside, concerned) This will I tell my master.

(Excited) I am full of pleasure.

Music SFX begin

(Slightly captivated) What is this song?

(Without interest) Played by the picture of Nobody.

(Hesitant) If thou beest a man, show thyself in thy likeness.

(Light mocking) O, forgive me my sins!

(Bravely) Art thou afeard?

(Slightly fearful) No, monster, not I.

(Eerily, with passion) Be not afeard. The isle is full of noises, sounds, and sweet airs that give delight and hurt not. Sometimes voices that, if I then had waked after long sleep, will make me sleep again, (reflective) And then, in dreaming, the clouds methought would open and show riches ready to drop upon me, that when I waked I cried to dream again.

(Enchanted) This will prove a brave kingdom to me,

(With hostility) When Prospero is destroyed.

(Understanding) I remember the story.

(Disappointed) The sound is going away. Let's follow it

(Excited) Lead, monster; we'll follow.

Caliban exits DSR, with Stephana and Trinculo closely behind
SCENE NINE

(Act 3, Scene 3)

Alonso and Gonzalo enter DSL, and move to CS. Sebastian and Antonio also enter from DSL, yet hold back just left of CS

GONZALO (To Alonso, wearily) I can go no further, sir. My old bones ache. I needs must rest me.

Gonzalo sits, and Alonso moves left to right of centre

ALONSO (Compassionately) Old lord, I cannot blame thee, who I am myself attached with weariness. Sit down and rest. (Reflective) He is drowned whom thus we stray to find, and the sea mocks our frustrating search on land.

ANTONIO (Aside to Sebastian, annoyed) I am right glad that he’s so out of hope.

SEBASTIAN (Aside to Antonio, sternly) The next advantage will we take thoroughly.

ANTONIO (Aside to Sebastian, firmly) Let it be tonight.

SFX swell, as Prospero enters on the rostra US, invisible to them all.

SEBASTIAN (Aside to Antonio, hateful) I say, tonight. No more.

ALONSO (Mesmerised) What harmony is this?

GONZALO (Slightly delighted) Marvelous sweet music!

Ariel enters from DSL, and moves to stand in front of the US rostra. All the men stand and attempt to find the source of the music

ALONSO (Confused) Give us kind keepers, heavens!

GONZALO (Calmly) If in Naples I should report this now, would they believe me?

Music ceases abruptly. Thunder and lightning SFX replace the soundscape Ariel suddenly steps forwards, instantly stunning the men to the ground. As the SFX increase, so does the visible pain that the men appear to have

ARIEL (To Alonso, Antonio and Sebastian, enraged) You are three men of sin, —and on this island where man doth not inhabit, you amongst men being most unfit to live. I have made you mad. (The men grab hold of chairs in an attempt to protect themselves) You fools!
Ariel moves to SL, and pushes the column of chairs to the ground

ARIEL (Yelling) I and my fellows are ministers of fate. (Bitter) You three from Milan did supplant good Prospero, exposed unto the sea, him and his innocent child. For which foul deed the powers -

Ariel moves to SR, and pushes down the remaining column of chairs

ARIEL (Irritated) - have incensed the seas and shores, against your peace.— here, (disgusted) in this most desolate isle—is nothing but hearts' sorrow.

The SFX cease, as Ariel moves back to stand in front of the rostra. Sebastian and Antonio begin to move around the stage, searching for any answers for what just occurred

PROSPERO (Aside to Ariel, pleased) Bravely the figure of this harpy hast thou performed, my Ariel. My high charms work and these mine enemies are all knit up in their distractions.

Ariel exits USL.

PROSPERO (Satisfied) They now are in my power

Prospero turns, and stepping of the rostra, exits through the curtains.

GONZALO (To Alonso, sympathetic) Why stand you in this strange stare?

ALONSO (Lost for words) Oh, it is monstrous, monstrous. (Slightly overwhelmed) Methought the billows spoke, pronounced the name of Prospero.

Alonso stands up, and exits DSR. Sebastian and Antonio begin to start flipping chairs, searching for the source of the disturbance.

SEBASTIAN (Fearful) But one devil at a time. I'll fight their legions over

ANTONIO (Freighted) I'll be thy second.

Sebastian and Antonio move DSR, still looking under chairs as they exit

GONZALO (Sorrowful) All three of them are desperate. Their great guilt, like poison, now begins to bite the spirits.

Gonzalo rises, and follows after them DSR
SCENE TEN
(Act 4, Scene 1)

Prospero enters USL, with Ferdinand and Miranda following just behind. They all move to just right of CS.

PROSPERO (To Ferdinand, with compassion) I have given you here a third if mine own life – or that for which I live - All thy aggravations were but my trials of thy love and thou hast strangely stood the test. I confirm this my rich gift.

FERDINAND (Understandingly) I do believe it.

PROSPERO (Confidently) Then as my gift, take my daughter. Sit then and talk with her. She is thine own.

Prospero steps towards CS. Ferdinand and Miranda take a position on the SR rostra

PROSPERO (Calling) Come, Ariel!

Ariel enters USR, and moves to CS

ARIEL (Kindly) What would my powerful master? Here I am.

PROSPERO (With distain) Go bring the rabble. Incite them to quick motion, (sweetly) for I must bestow upon the eyes of this young couple some vanity of mine art. It is my promise, and they expect it from me.

ARIEL (Unsure) Presently?

PROSPERO (Gently) Ay, with a twink.

ARIEL (Joyfully) Before you can say “Come” and “Go,”. (Attempting to leave, then returning, hesitantly) Do you love me, master, no?

PROSPERO (Delicately) Dearly my delicate Ariel. Do not approach till thou dost hear me call.

ARIEL (Relieved) Well, I conceive.

Ariel exits DSL

PROSPERO (To Ferdinand, analysing) Look thou be true.

FERDINAND (Sure) Upon my heart abates the passion of my liver.

Light SFX fill the soundscape

PROSPERO (Coy) Well - No tongue. All eyes! (Firm) Be silent.
FERDINAND  (Besotted) Let me live here ever. So rare a wondered father and a wife makes this place paradise.

PROSPERO  (Slightly annoyed) Sweet now, silence.

Ariel enters DSL, followed by Caliban, Stephana and Trinculo, slowly moving to CSL

PROSPERO  (Irritated) I had forgot that foul conspiracy of the beast Caliban and his confederates against my life. The minute of their plot is almost come.

With a motion of his hand, Caliban, Stephana and Trinculo freeze. A strange SFX fills the space.

FERDINAND  (To Miranda, perplexed) This is strange. Your father’s in some passion that works him strongly.

MIRANDA  (Puzzled) Never till this day saw I him touched with anger.

PROSPERO  (To Ferdinand, with light uncertainty) You do look, my son, in a moved sort, as if you were dismayed. (With compassion) Be cheerful, sir. Our revels now are ended. These our actors, as I foretold you, were all spirits and are melted into air, into thin air. We are such stuff as dreams are made on, and our little life is rounded with a sleep. (Seeming wearily) Sir, I am displeased. My old brain is troubled. If you be pleased.

Propero gestures them to leave DSR

FERDINAND  (Kindly) We wish your peace.

Ferdinand and Miranda slowly exit DSR


Ariel moves to Prospero

ARIEL  (Spritely) What’s thy pleasure?

PROSPERO  (Firmly) Spirit, we must prepare to meet with Caliban.

ARIEL  (Gleeful) Ay, my commander.

PROSPERO  (With light amazement) Say again, where didst thou lead these drunkards?

ARIEL  (Pleased) I told you, sir, they were red-hot with drinking, So I charmed their ears they followed through toothed briers, and
thorns, which entered their frail shins. At last I left them I' th' filthy-mantled pool beyond your cell

PROSPERO  
(Delighted) This was well done. The clothes in my house, go bring it hither to catch these thieves.

ARIEL  
(Excited) I go, I go.

Ariel swiftly exits USL, as Prospero moves over to the frozen men

PROSPERO  
(Disgusted) A devil, a born devil on whose nature nurture can never stick. I will plague them all, even to roaring.

Ariel re-enters with the clothes, as Prospero moves to CS

PROSPERO  
(Firmly) Come, hang them on this.

Ariel begins to hang the clothes on the chairs, and swiftly moves to the front of the rostra. Prospero slowly steps onto the US rostra, then un-freezes the men.

CALIBAN  
(Cautiously) Pray you, tread softly. We now are near his cell.

TRINCULO  
(Revolted) Monster, I do smell all horse piss, at which my nose is in great indignation.

STEPHANA  
(Repelled) So is mine.

CALIBAN  
(Gleeful) Be patient, for the prize I'll bring thee to shall hoodwink this mischance.

TRINCULO  
(Pointing DSL, lightly devastated) Ay, but to lose our bottles in the pool—

STEPHANA  
(Also pointing DSL, annoyed) There is not only disgrace and dishonor in that, monster, but an infinite loss.

CALIBAN  
(Getting impatient) Prithee, my king, be quiet.

TRINCULO  
(Seeing the clothes, amazed) O Queen Stephana! O peer, O worthy Stephana, look what a wardrobe here is for thee!

CALIBAN  
(Annored) Let it alone, thou fool. It is but trash.

Trinculo moves to the chairs, and starts trying on the clothes

TRINCULO  
(Engrossed) Oh, ho, monster, we know what belongs to luxury.— (puts on a gown) O Queen Stephana!

STEPHANA  
(Seeming angry) Put off that gown, Trinculo. By this hand, (cheekily) I'll have that gown.
TRINCULO  
(Playfully) Thy grace shall have it.

CALIBAN  
(Irritated) What do you mean to dote thus on such luggage? Let's alone, and do the murder first.

STEPHANA  
(Dismissive) Be you quiet, monster.

TRINCULO  
(Jovial) We steal by line and level, an 't like your grace.

*Trinculo moves in for a hug, yet Stephana passionately (yet awkwardly) kisses him instead. Trinculo is so put off he falls to the ground.*

STEPHANA  
(Cheerful) I thank thee for that jest. Here's a garment for 't. Wit shall not go unrewarded while I am king of this country.

CALIBAN  
(Infuriated) We shall lose our time, and all be turned to barnacles.

STEPHANA  
(Sternly) Monster, lay to your fingers. Help to bear this away, or I'll turn you out of my kingdom. Go to, carry this.

TRINCULO  
(Cheekily) And this.

STEPHANA  
(Brazenly) Ay, and this.

*The SFX increases to fill the room uncomfortably. The SFX of wolves is heard.*

PROSPERO  
(Enraged) Fury, Fury!—There, Tyrant, there. Hark, hark!

*Caliban, Stephana and Trinculo all run DSR screaming*

ARIEL  
(Hysterically laughing) Hark, they roar.

PROSPERO  
(Satisfied, yet bitter) Let them be hunted soundly. At this hour lie at my mercy all mine enemies. (Lightly overwhelmed) Shortly shall all my labors end, and thou shalt have the air at freedom. For a little follow, and do me service.

*Prospero steps down off the Rostra, and moves CS. Ariel USL.*

**SCENE ELEVEN**  
*(Act 5, Scene 1)*

_Ariel re-enters USL, carrying a large robe and places it on Prospero_

PROSPERO  
(Calmly) Now does my project gather to a head. how fares the king and his followers?
ARIEL * *(Pointing DSL, contented) Just as you left them, all prisoners, sir, They cannot budge till your release. The king, his brother, and yours, abide all three distracted, and the remainder mourning over them, *(slightly sorrowful, to Prospero)* “the good old Lord Gonzalo,” his tears run down his beard. Your charm so strongly works ‘em that if you now beheld them, your affections would become tender.

PROSPERO *(Almost emotionless) Dost thou think so, spirit?

ARIEL *(Hesitantly) Mine would, sir, were I human.

PROSPERO *(Sympathetic) And mine shall. Go release them, Ariel. *(Firmly) My charms I’ll break, their senses I’ll restore, and they shall be themselves.

ARIEL *(With earnest) I’ll fetch them, sir.

Ariel exits DSL.

PROSPERO * *(Placing the chairs in a circle, passionate) Ye elves of hills, brooks, standing lakes, and groves, by whose aid, I have bedimmed the noontide sun, called forth the mutinous winds, and ‘twixt the green sea; graves at my command have waked their sleepers, oped, and let ‘em forthby my so potent art. *(Resolute) But this rough magic I here abjure, to work mine end upon their senses that this airy charm is for, *(tenderly) I’ll break my staff, bury it certain fathoms in the earth, and I’ll drown my book.*

*Prospero almost completes the circle, except for one chair. The SFX of solemn music fills the stage, as Ariel enters with the men close behind. Ariel positions herself at the front of the US rostra, as the men enter the circle.*

PROSPERO *(Commanding) There stand, for you are spell-stopped

*With a loud SFX, Prospero places the last chair into place in the circle and the men freeze. Prospero walks around the edge of the chairs*

PROSPERO *(To Gonzola, respectfully) Gonzalo, honorable man, I will pay thy graces home both in word and deed.— * *(To Alonso, with distain) Most cruelly didst thou, Alonso, use me and my daughter. Thy brother was a furtherer in the act.— *(To Sebastian, disappointed) thou are paying for it now, Sebastian. - *(To Antonio, disgusted) Flesh and blood, you brother mine, that entertained ambition, with Sebastian, would here have killed your king—I do forgive thee, unnatural though thou art. *(Paternal) Why, that’s my dainty Ariel. I shall miss thee, but yet thou shalt have freedom.—So, so, so.*
Ariel slowly exits USR. Prospero un-freezes the men

PROSPERO (To Alonso, authoritatively) Behold, sir King, the wrongèd Duke of Milan, Prospero. And to thee and thy company I bid a hearty welcome.

Prospero and Alonso embrace

ALONSO (Bewildered) Whe’er thou beest he or no, Thy pulse beats as of flesh and blood. Thy dukedom I resign and do entreat thou pardon me my wrongs. But how should Prospero be living and be here?

PROSPERO (To Gonzola, humbly) First, noble friend, let me embrace thine age, whose honor cannot be measured or confined.

GONZALO (Amazed) Whether this be or be not, I'll not swear.

PROSPERO (Openly) Welcome, my friends all. (Aside to Sebastian and Antonio, with distain) But you, my brace of lords, I here could pluck his highness' frown upon you and justify you traitors. At this time I will tell no tales.

SEBASTIAN (Offensively) The devil speaks in him.

PROSPERO (With strength) No.—(To Antonio, lightly upset) For you, most wicked sir, whom to call brother would even infect my mouth. I do forgive thy rankest fault, all of them, and require my dukedom of thee, which inevitably, I know, thou must restore.

ALONSO (Perplexed) Give us particulars of thy preservation, three hours since were wrecked upon this shore, (sorrowful) where I have lost—My dear son Ferdinand.

PROSPERO (Empathic) I am woe for 't, sir, for I have lost my daughter.

ALONSO (Puzzled) A daughter?—When did you lose your daughter?

PROSPERO (Vulnerable) In this last tempest. (Openly) I perceive at this encounter they do so much admire that they scarce think their eyes do offer truth. (Confidently) Know for certain that I am Prospero and that very duke which was thrust forth of Milan, upon this shore, to be the lord on 't. (To Alonso, proudly) My dukedom. I will requite you.

Miranda and Ferdinand enter running, with Ferdinand finishing just in front of her

MIRANDA (To Ferdinand, playfully) Sweet lord, you play me false.

FERDINAND (Affectionately) No, my dearest love, I would not for the world.
MIRANDA (Cheekily) Yes, for a score of kingdoms you should argue, and I would call it fair play.

ALONSO (Amazed) If this prove a vision of the Island, one dear son shall I twice lose.

SEBASTIAN (Taken back) A most high miracle!

Ferdinand, after seeing his father, immediately kneels

ALONSO (Astonished) Arise, and say how thou camest here.

MIRANDA (Fascinated) Oh, wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world, that has such people in 't!

PROSPERO (Mischievously) 'Tis new to thee.

ALONSO (To Ferdinand, curiously) What is this maid with whom thou was at play? Is she the goddess that hath brought us thus together?

FERDINAND (Proudly) Sir, she is mortal. But by immortal providence, she's mine. She is daughter to this famous Duke of Milan.

ALONSO (Respectfully) I am hers.

Ferdinand and Miranda move to CS, and Alonso stands just behind them

GONZALO (Delighted) Look down, and on this couple drop a blessèd crown.

ALONSO (Pleased) I say amen, Gonzalo. (To Ferdinand and Miranda, welcoming) Give me your hands. Let grief and sorrow still embrace his heart that doth not wish you joy.

GONZALO (Agreeing) Be it so. Amen.

The howling SFX begin again, as Ariel enters with Caliban, Stephana and Trinculo racing in behind. Ariel moves beside Prospero, while the others stop at the SL rostra

ARIEL (aside to Prospero, inquisitive) Was 't well done?

PROSPERO (aside to Ariel, proudly) Bravely, my diligence. Thoushalt be free.

Prospero moves closer to the three

PROSPERO (Aside to Ariel, calmly) Come hither, spirit. Set Caliban and his companions free. Untie the spell.
TRINOCULO  **(Exasperated)** If these be true spies which I wear in my head, here’s a goodly sight.

CALIBAN  **(In awe)** These be brave spirits indeed! How fine my master is!  
**(Fearful)** I am afraid he’ll chastise me

SEBASTIAN  **(Puzzled)** What things are these, my lord Antonio?

ANTONIO  **(Cunningly, yet still confused)** One of them is a plain fish, and no doubt marketable.

PROSPERO  **(Firmly)** These three have robbed me, and this demi-devil – had plotted with them to take my life. Two of these fellows you must know and own.  
**(Despondent)** This thing of darkness I acknowledge mine.

CALIBAN  **(Terrified)** I shall be pinched to death.

ALONSO  **(Realising)** Is not this Stephana, my drunken butler?

SEBASTIAN  **(Coy)** He is drunk now. Where had he wine?

ALONSO  **(Lightly annoyed)** And Trinculo— **(Confused)** How camest thou in this pickle?

TRINOCULO  **(Discouraged)** I have been in such a pickle since I saw you last that, I fear me, will never out of my bones

SEBASTIAN  **(Distrustful)** Why, how now, Stephana?

STEPHANA  **(Sorrowful)** O, touch me not. I am not Stephana, but a cramp

PROSPERO  **(Light condescension)** You’d be king of the isle, sirrah?

STEPHANA  **(Diminished)** I should have been a sore one then.

ALONSO  **(Indicating Caliban, uncertain)** This is a strange thing as ever I looked on.

PROSPERO  **(To Caliban, compassionately)** Go, sirrah. Take with you your companions.

ALONSO  **(To Stephana and Trinculo, displeased)** Hence, and bestow your luggage where you found it.

SEBASTIAN  **(Cynically)** Or stole it, rather.

CALIBAN  **(Agitated)** What a thrice-double ass was I, to take this drunkard for a god and worship this dull fool!
PROSPERO (With consideration) Go to, away.

Caliban steps forwards, and kneels in front of Prospero. He touches Caliban’s cheeks lovingly, and Caliban drops his head. Caliban rises, and exits DSR. Stephana and Trinculo exit USL.

PROSPERO (Respectfully) Sir, I invite your highness to my poor cell, where you shall take your rest for this one night. And in the morn I’ll bring you to your ship and so to Naples, where I have hope to see the nuptial of these our dear-belovèd, (with relief) and hence retire me to Milan.

ALONSO (Receptively) I long to hear the story of your life

PROSPERO (Overjoyed) I’ll deliver all, and promise you calm seas.

Prospero beckons Alonso, Gonzalo, Ferdinand, Miranda, Sebastian and Antoinio to enter. They all exit USR

PROSPERO (To Ariel, lovingly) My Ariel, this is thy charge, To the elements be free, and fare thou well!

Ariel swiftly exits DSL, leaving Prospero on stage

(Epilogue)

PROSPERO * (Reflective) Now my charms are all overthrown, and what strength I have’s mine own, but release me from my bands with the help of your good hands. As you from crimes would pardoned be, let your indulgence set me free.

Prospero exits USL

THE END
8.4 *The Tempest* [2013] Revised Performative Text for tour
The Revellers’ Present...

The Tempest

Final Draft – 11/5/2013

Prospero – Wade
Miranda – Sarah
Ariel – Ellin
Caliban – Uzi
Ferdinand – Daley
Alonso – Stephen
Antonio – Jason
Sebastian – Scott
Gonzalo – Adam
Trincula – Carmen
Stephana – Jamie

Director – Andrew
Stage Manager – Tiffany

Please Note *  Asterisks indicates your character’s soliloquies. To enable a stronger connection with the audience, deliver each individual line to a different viewer, making separable eye-to-eye contact as you speak.
**SCENE ONE**

(Act 1, Scene 1)

The stage is set with a circular dispersing of rostras and randomisation of chairs. A series of chairs that are formed into the shape of a ship’s hull. The point of the ship begins CS, and peels back to SR and SL respectfully. The look of the ship’s hull is high and wide. On the walls of both sides is a stand of multiple chairs stacked upon one another. There are also additional chairs placed close to the audience. The back curtain, and set, is dressed in white sheets, also forming the sails of the ship too.

Alonso, Gonzalo, Ferdinand, Stephana, Sebastian and Antonio are behind the hull. They are all resting, while Trincula navigates the ship. After a moment, Trincula begins to pace back-and-forth, and then begins to panic.

**SFX of a building storm and the drum beat start**

TRINCULA  
(Anxious) *Heigh*, my hearts! Cheerly, cheerly, my hearts! Take in the topsail — Tend to th’ master’s whistle.— Blow, till thou *burst* thy wind.

**Alonso moves towards Trincula, followed by a hesitant Gonzalo**

ALONSO  
(Slightly concerned) *Where’s the Master?*

TRINCULA  
(Appearing in control) I pray now, keep below.

ANTONIO  
(Annoyed) *Where is the Master?*

TRINCULA  
(Appearing stern) Keep your cabins. You do *assist* the storm.

GONZALO  
(Trying to maintain order, to Trincula) Nay, good, be patient

TRINCULA  
(Slightly defensive) When the *sea* is. Hence! What cares these *roarers* for the name of king? To cabin, silence! *Trouble* us not.

GONZALO  
(Cynically) Good, yet *remember* whom thou hast aboard.

TRINCULA  
(With desperate caring) None that I *more* love than myself.  
(Defensively) If you can command these *elements* to silence and work the peace of the present, we will not hand a rope more. Use your *authority* — (Annoyed) Out of our way, I say.

Trincula moves back to the rostra, and grabs Stephana by the ear, attempting to drag her to the front of the ship.

GONZALO  
(To Alonso, with some relieve) I have great *comfort* from this fellow. Methinks he hath no *drowning* mark upon him. (Coy, while miming a *hang-man’s noose*) His *complexion* is perfect gallows.
After some fighting, Stephana is dragged to the front of the ship, turned to face the back curtain, and Trincula begins to shout instructions. She moves SL almost immediately.

TRINCULA  (Yelling) Down with the topmast! Lower, lower! Bring her o sail wi’th th’ main course.

The sound of other mariners can be heard from behind the curtain. SFX increase.

TRINCULA  (Distressed, but still yelling) A plague upon this howling!
SEBASTIAN  (Irritated) A pox o’ your throat, you bawling, blasphemous, incharitable dog!
TRINCULA  (Firmly) Work you, then.
ANTONIO  (Offended) Hang, cur! Hang, you insolent noisemaker!
GONZALO  (To Alonso, with coyness) I’ll warrant him for drowning though the ship were no stronger than a nutshell
TRINCULA  (Still shouting) Set her two courses off to sea again. Lay her off!

Stephana moves from stage SL to exit SR. After she moves past CS, Alonso moves towards his son, sits opposite Ferdinand and begins to pray.

STEPHANA  (Terrified) All lost! To prayers, to prayers, all lost! (She exits DSR)

Trincula quickly moves from CS to SR

TRINCULA  (Horrified, holding onto his throat) What, must our mouths be cold? (She exits DSR)
GONZALO  (To Sebastian, with earnest) The king and prince at prayers. (Pointing at the ship) Let’s assist them, for our case is as theirs.
SEBASTIAN  (Bitterly) I’m out of patience.
ANTONIO  (Annoyed) We are merely cheated of our lives by drunkards.

SFX increase again, as Ariel enters, and ‘manipulates’ Ferdinand from the CS rostra, forcing him to land (‘hidden’) behind a rostra SL.

FERDINAND  (Shouting, helplessly) Mercy on us!
ALONSO  (Stepping down off the rostra, frightened) We split, we split!—Farewell, my wife and children!—(To Sebastian) Farewell, brother!—We split, we split, we split!
ANTONIO  (Appearing genuine) Let’s all sink wi’th th’ king.

SEBASTIAN  (Aside to Antonio, viciously) Let’s take leave of him.

As the SFX reach maximum levels, Alonso and Gonzalo move left of centre, and Antonio and Sebastian move to the right. Together, they grab the base of the ship’s hull, and crash it onto the remainder of the stage. As the chairs crash, the four remaining passengers fall into the gaps and appear to be unconscious. Simultaneously, Prospero appears on the US rostra (from behind the curtain) holding his staff and wearing a long trench-like coat.

SCENE TWO  (Act 1, Scene 2)

Miranda enters quickly from USL, moves directly to Prospero.

MIRANDA  (Fearful) If by your art, my dearest father, you have
Put the wild waters in this roar, alay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th’ welkin’s cheek,
Dashes the fire out. (Compassionately) Oh, I have suffered
With those that I saw suffer. A brave vessel
Who had, no doubt, some noble creature in her
Dashed all to pieces. Oh, the cry did knock
Against my very heart! (Sadly) Poor souls, they perished.

PROSPERO  (Calmly) Be collected.
No more amazement. (Sweetly) Tell your piteous heart
There’s no harm done.

MIRANDA  (Relieved) Oh, woe the day!

PROSPERO  (Affectionately, as he steps off the rostra) No harm.
I have done nothing but in care of thee,
Of thee, my dear one—thee my daughter.
’Tis time
I should inform thee farther.

Miranda and Prospero meet at the front of the rostra, and embrace. Miranda assists in removing his coat, and then holds the coat over her arm.

PROSPERO  (Optimistically) Wipe thou thine eyes. Have comfort.
I have with such provision in mine art
So safely ordered that there is no soul—
(With sensitivity) No, not so much perdition as a hair
Betid to any creature in the vessel—
Which thou heard’st cry, which thou sawst sink. Sit down.
For thou must now know farther.
Miranda sits on the US rostra, still with coat in hand

MIRANDA (Curiously) You have often
Begun to tell me what I am, but stopped
And left me to a bootless inquisition,

PROSPERO (Hesitantly, yet calmly) The hour’s now come.
Obey and be attentive. Canst thou remember
A time before we came unto this (looks for the word) cell?

MIRANDA (Appearing thoughtful) ’Tis far off,
And rather like a dream than an assurance
That my remembrance warrants. (Inquisitively) Had I not
Four or five women once that tended me?

PROSPERO (With slight joy) Thou hadst, and more, Miranda.
Twelve year since, Miranda, twelve year since,
(Slightly mournful) Thy father was the Duke of Milan
And a prince of power.
And thou his only heir
And princess no worse issued.

Prospero begins to move DSL, slowly.

MIRANDA (Surprised) Oh, the heavens!
What foul play had we that we came from thence?

PROSPERO (Reflective) By foul play, as thou sayst.
(Over Antonio) My brother and thy uncle, called Antonio—
I pray thee, mark me (Bitterly) that a brother should
Be so perfidious!—he whom next thyself
Of all the world I loved and to him put
The manage of my state.
(Firmly) Thy false uncle—
Having both the key
Of officer and office, set all hearts i’ th’ state
(Bitter) To what tune pleased his ear.
(Turning back to her) Thou attend’st not.

MIRANDA (Taken back) O, good sir, I do.

PROSPERO (Uneasy, almost sickly) I pray thee, mark me.
In my false brother
Awaked an evil nature.
To credit his own lie—he did believe
He was indeed the duke, out o’ th’ substitution
And executing th’ outward face of royalty,
With all prerogative. Hence his ambition growing—
Dost thou hear?
(Overwhelmed) Your tale, sir, would cure deafness.

(Disillusioned) Me, poor man, my library
Was dukedom large enough. (Indignant) Of temporal royalties
He thinks me now incapable. Confederates –
(Pointing at Alonso) wi’ th’ the King of Naples.

(Feeling helpless) Oh, the heavens!

(Firmly, moving towards Alonso SR) Now the condition.
The King of Naples, being an enemy
To me inveterate, (at Antonio) hearkens my brother’s suit,
Which was that he, in lieu o’ th’ premises
Of homage and I know not how much tribute,
Should presently extirpate me and mine
Out of the dukedom (moving towards CS) and confer fair Milan
With all the honors on my brother. (At Antonio) Whereon,
One midnight
Did Antonio open
The gates of Milan, and, i’ th’ dead of darkness,
The ministers for th’ purpose hurried thence
Me and thy crying self.

(Distressed) Wherefore did they not
That hour destroy us?

(Almost powerless) My tale provokes that question.
So dear the love my people bore me.
In few, they hurried us aboard a bark,
Bore us some leagues to sea, (disdainful) where they prepared
A rotten carcass of a butt, not rigged,
Nor tackle, sail, nor mast. The very rats
Instinctively had quit it.

(Confused) How came we ashore?

(With slight amazement) By providence divine.
Some food we had and some fresh water that
A noble, Gonzalo, (crouching down, compassionately)
Out of his charity,
Did give us. With
Rich garments, linens, stuffs, and necessaries
Which since have steaded much. So, of his gentleness,
Knowing I loved my books, he furnished me
From mine own library with volumes that
I prize above my dukedom. (Standing up, firmly)
Here in this island we arrived.
MIRANDA  
(Sweetly) Heavens thank you for ‘t! And now, I pray you, sir—
(Firmly) Your reason
For raising this sea storm?

PROSPERO  
(Pleased) By accident most strange, bountiful Fortune,
Hath mine enemies
Brought to this shore.
Here cease more questions. (He waves his hand).
Thou art inclined to sleep.
I know thou canst not choose.

Miranda instantly falls asleep, and Prospero catches her before she falls. He then lays her down, and places the coat over her body. He then moves CS.

PROSPERO  
(Gleeful) I am ready now.
Approach, my Ariel, come.

Ariel swiftly enters USL, and moves just behind Prospero. While she stands in his shadow, she peers out from behind him frequently

ARIEL  
(Proudly, yet hesitant) All hail great master!
To thy strong bidding, task
Ariel and all her quality.

PROSPERO  
(Warmly) Hast thou, spirit,
Performed to point the tempest that I bade thee?

ARIEL *  
(Brightly) To every article
I boarded the king’s ship. (Peering out) Now on the beak,
Now in the waist, the deck, in every cabin.
I flamed amazement. (Controlled) Sometime I’d divide,
and burn in many places. On the topmast,
The yards, and bowsprit would I flame distinctly,
Then meet and join.

PROSPERO  
(Pleased) My brave spirit!
Who was so firm, so constant, that this coil
Would not infect her reason?

ARIEL *  
(Stepping out of his shadow SL, cheerfully) Not a soul
But felt a fever of the mad and played
Some tricks of desperation. All but mariners
Plunged in the foaming brine and quit the vessel. (Pointing US)
The king’s son, Ferdinand,
With hair up-staring—
Was the first man that leaped, cried, (Shouting) “Hell is empty
And all the devils are here.”

PROSPERO  
(With controlled joy) Why, that’s my spirit!
But was not this nigh the shore?
ARIEL  
*(Towards Sebastian, slightly nervous)* Close by, my master.

PROSPERO  
*(With slight concern)* But are they, Ariel, safe?

ARIEL  
*(Over Sebastian, touching his clothes)* Not a hair perished.  
On their sustaining garments not a blemish,  
But fresher than before. *(to Alonso)* And, as thou badest me,  
In troops I have dispersed them 'bout the isle.  
*(Pointing SL, gleeful)* The king's son have I landed by himself

PROSPERO  
*(Inquisitive)* Of the king's ship,  
The mariners, say how thou hast disposed,  
And all the rest o' th' fleet.

ARIEL  
*(Slightly held back)* Safely in harbour  
Is the king's ship.  
The mariners all under hatches stowed,  
Who, with a charm joined to their suffered labor,  
I have left asleep. And for the rest o' th' fleet,  
Which I dispersed, they all have met again  
And are upon the Mediterranean float,  
Bound sadly home for Naples.

PROSPERO  
*(Dynamically)* Ariel, thy charge  
Exactly is performed. *(Reserved)* But there's more work.

ARIEL  
*(Moving to kneel at Prospero's foot)*  
Is there more toil? *(Lightly)* Since thou dost give me pains,  
Let me remind thee what thou hast promised,  
Which is not yet performed me.

PROSPERO  
*(Somewhat offended)* How now?  
What is't thou canst demand?

ARIEL  
*(Shaking)* My liberty.

PROSPERO  
*(Stern)* Before the time be out? No more!

ARIEL  
*(Reserved)* I prithee,  
Remember I have done thee worthy service,  
Told thee no lies, made thee no mistakings.  
Thou didst promise  
To bate me a full year.

PROSPERO  
*(Insulted)* Dost thou forget  
From what a torment I did free thee?

ARIEL  
*(Fearful)* No.
PROSPERO  
(Irritated) Hast thou forgot
The foul witch Sycorax, (firmly) who with age and envy
Was grown into a hoop? (Angry) Hast thou forgot her?

ARIEL  
(Timid) No, sir.

PROSPERO  
(Trying to provide more discomfort) Thou, my slave,
As thou report’st thyself, wast then her servant.
And, for thou wast a spirit too delicate
To act her earthy and abhorred commands,
Refusing her grand hests, she did confine thee,
In her most unmitigable rage,
Into a hollow pine tree, within which rift
Imprisoned thou didst painfully remain
A dozen years; within which space she died
And left thee there.
(With slight bitterness) Then was this island—
Save for the son that she did litter here,
A freckled whelp hag-born—not honored with
A human shape.

ARIEL  
(Eagerly, then retreating away again) Yes, Caliban, her son

PROSPERO  
(Incensed) He, that Caliban
Whom now I keep in service. Thou best know’st
What torment I did find thee in. Thy groans
Of ever angry bears. It was a torment
Did make wolves howl and penetrate the breasts
To lay upon the damned, which Sycorax
Could not again undo. It was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.

ARIEL  
(Controlled panic) I thank thee, master.

PROSPERO  
(Firmly) If thou more murmur’st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howled away twelve winters.

ARIEL  
(Briskly) Pardon, master.
I will be correspondent to command
And do my spiriting gently.

PROSPERO  
(Nimbly) Do so, and after two days
I will discharge thee.

ARIEL  
(With controlled joy) That’s my noble master!
What shall I do? Say, what? What shall I do?
PROSPERO  

(He begins to exit DSR, eagerly) Be subject  
To no sight but thine and mine, invisible  
To every eyeball else. Go take this shape.  
Go hence with diligence.

Prospero exits USL, and Ariel gracefully moves to all of the unconscious passengers. She individually wakes each individual by waving her hands over their heads. First she wakes Gonzalo, followed by Alonso, Antonio and then Sebastian. While they wake, Ariel moves about them, then eventually exits USL.

SCENE THREE  
(Act 2, Scene 1)

Gonzalo, when awake, moves towards Alonso to help him up. On the other side of the stage, Sebastian and Antonio stand unassisted, but immediately gather closely to discuss events.

GONZALO  

(With amazement) Beseech you, sir, be merry. You have cause,  
So have we all, of joy, for our escape  
Is much beyond our loss.  
But for the miracle—  
(Puzzled) I mean our preservation – few in millions  
Can speak like us. Then wisely, good sir, weigh  
Our sorrow with our comfort.

ALONSO  

(Confounded) Prithee, peace.

ANTONIO  

(To Sebastian) He receives comfort like cold porridge.

SEBASTIAN  

(Annoyed) Look he’s winding up the watch of his wit. By and by it will strike

GONZALO  

(To Alonso) Sir –

SEBASTIAN  

(To Antonio) One. Tell.

GONZALO  

(Firm) When every grief is entertained that’s offered,  
Comes to th’ entertainer –

ANTONIO  

(To Sebastian, jovial) Fie, what a spendthrift is he of his tongue!

ALONSO  

(To Gonzalo, standing) I prithee, spare.

GONZALO  

(Content) Well, I have done. (Remembering) But yet—

SEBASTIAN  

(To Antonio, astonished) He will be talking.

GONZALO  

(Confused) - This island seems to be desert—

ANTONIO  

(To Sebastian, mocking) Ha, ha, ha!
(Lost in thought) Uninhabitable and almost inaccessible—

(Coy) Yet -

(Coy) Yet -

(Puzzled) The air breathes upon us here most sweetly.

(Irritated) As if it had lungs, and rotten ones.

(Annoyed) Or as 'twere perfumed by a fen.

(Perplexed) Here is everything advantageous to life.

(Straight-forward) True. (Small pause) Except means to live.

(Confused) Of that there's none, or little.

(Excited) How lush and lusty the grass looks! How green!

(Bitter) The ground indeed is tawny!

(Bitter) With an eye of green in 't.

(Coy) He misses not much.

(Stern) No, he doth but mistake the truth totally

(Trying to understand) But the rarity of it is—which is indeed almost beyond credit—

(Frustrated) As many vouched rarities are.

(Slightly hesitant) That our garments, being, as they were, drenched in the sea, hold notwithstanding their freshness, being rather new-dyed than stained with salt water. (With earnest)

Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

(Bitter) His word is more than the miraculous harp.

(Sly) What impossible matter will he make easy next?

(To Antonio, mocking) I think he will carry this island home in his pocket and give it his son for an apple.

(To Alonso, concerned) Sir, we were talking that our garments seem now as fresh as when we were at Tunis... (pause) at the
marriage of your daughter... (pause) who is now queen. (To the Antonio) Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

ANTONIO (Coy) That sort was well fished for.

GONZALO (To Alonso) When I wore it at your daughter’s marriage?

ALONSO (Frustrated) You cram these words into mine ears against The stomach of my sense. Would I had never Married my daughter there! (Distressed) My son is lost and, I ne’er again shall see him.

GONZALO (Sensitively) Sir, he may live. I saw him beat the surges under him, And ride upon their backs. (Warmly) He trod the water, I not doubt he came alive to land.

ALONSO (Woeful) No, no, he’s gone.

SEBASTIAN (Forcefully) Sir, you may thank yourself for this great loss.

ALONSO (Taken back) Prithee, peace.

SEBASTIAN (Rebellious) You were kneeled to and importuned otherwise By all of us, and the fair soul herself Weighed between loathness and obedience, at Which end o’ th’ beam should bow. We have lost your son, I fear, forever. Milan and Naples have More widows in them of this business’ making Than we bring men to comfort them. The fault’s your own

ALONSO (Sorrowful) So is the dearest o’ th’ loss.

GONZALO (Searching for the right words) My lord Sebastian, The truth you speak doth lack some gentleness. You rub the sore When you should bring the plaster.

SEBASTIAN (Backing down) Very well.

GONZALO (To Alonso, as they begin to exit DSR) It is foul weather in us all, good sir, when you are cloudy.

SEBASTIAN (Lightly confused) Foulweather?

ANTONIO (Slightly bitter) Very foul.
Alonso and Gonzalo exit DSR, followed slowly by a cautious Antonio and Sebastian.

**SCENE FOUR**

(Act 1, Scene 2 - Continued)

Prospero enters USL, and moves to the US rostra. He removes his coat from Miranda, and waves his hand over her head. As he talks, he places his coat back on.

PROSPERO (Sweetly) Awake, dear heart, awake! Thou hast slept well. Awake!

MIRANDA (Wearily) The strangeness of your story put Heaviness in me.

PROSPERO (Strong) Shake it off. Come on. We'll visit Caliban, my slave.

MIRANDA (Feeling queasy) 'Tis a villain, sir, I do not love to look on.

PROSPERO (Firmly) But as 'tis, We cannot miss him. He does make our fire, Fetch in our wood, and serves in offices That profit us. (Yelling) What, ho! Slave! Caliban! Thou earth, thou! Speak.

Caliban is positioned SR, behind a rostra. After calling to him, Prospero and Miranda move SR, closer to the rostra.

CALIBAN (Shouting from behind the rostra) There's wood enough within.

PROSPERO (Firmly) Come forth, I say! There's other business for thee.

Caliban stands up, and peers over the rostra

PROSPERO (Rudely) Thou poisonous slave, got by the devil himself Come forth!

CALIBAN (Indignant) I must eat my dinner. (Afflicted) This island's mine, by Sycorax my mother, Which thou takest from me. For I am all the subjects that you have, (kicking a chair) Which first was mine own king. And here you sty me In this hard rock, whiles you do keep from me The rest o' th' island.

PROSPERO (Unpleased) Thou most lying slave, I have used thee, Filth as thou art, with human care In mine own cell till thou didst seek to violate
The honor of my child.

CALIBAN  
(Mocking) Oh ho, oh ho! Would 't had been done! 
Thou didst prevent me. I had peopled else 
This isle with Calibans.

MIRANDA  
(Standing behind Prospero, with slight fear) Abhorred slave, 
Which any print of goodness wilt not take, 
Being capable of all ill! I pitied thee, 
took pains to make thee speak, taught thee each hour 
One thing or other. 
But thy vile race, 
Though thou didst learn, had that in 't which good natures 
Could not abide to be with. Therefore wast thou 
Deservedly confined into this rock, 
Who hadst deserved more than a prison.

CALIBAN  
(Offended) You taught me language, and my profit on't 
Is I know how to curse. The red plague rid you 
For learning me your language!

PROSPERO  
(Enraged) Hag-seed, hence! 
Fetch us in fuel. And be quick. 
If thou neglect'st or dost unwillingly 
What I command, I'll rack thee with old cramps, 
Fill all thy bones with aches.

CALIBAN  
(Fearful) No, pray thee. 
(Aside, annoyed) I must obey. His art is of such power.

PROSPERO  
(Forcefully) So, slave, hence!

Caliban slowly exits DSR. As he leaves, Ariel enters USL and moves behind the rostra. As she sings, Ferdinand rises from behind the SL rostra.

ARIEL  
(Sings) Come unto these yellow sands, 
And then take hands. 
Curtsied when you have, and kissed 
The wild waves whist. 
Foot it feathly here and there, 
And, sweet sprites, bear 
The burden. Hark, hark!

FERDINAND  
(Lost) Where should this music be? I' th' air or th' earth? 
I have followed it, 
Or it hath drawn me rather.

ARIEL  
(Sweetly singing) Full fathom five thy father lies. 
Of his bones are coral made. 
Those are pearls that were his eyes.
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell

FERDINAND  
(Wearily) The ditty does remember my drowned father.

PROSPERO  
(To Miranda, cheekily) Say what thou seest yond.

MIRANDA  
(Hiding behind Prospero, unsure) What is’t? A spirit? 
It carries a brave form. But ‘tis a spirit.

PROSPERO  
(Tenderly) No! It eats and sleeps and hath such senses 
As we have, such. This gallant which thou seest 
Was in the wreck. 
Thou mightst call him a 
Goodly person. He hath lost his fellows 
And strays to find 'em.

MIRANDA  
(She steps past Prospero, enamoured) I might call him 
A thing divine, for nothing natural 
I ever saw so noble

As Miranda moves closer to Ferdinand, Ariel moves around the SR rostra

PROSPERO *  
(Aside, delighted) It goes on, I see, 
As my soul prompts it.—(To Ariel) Spirit, fine spirit! I’ll free thee 
Within two days for this.

FERDINAND  
(Seeing Miranda, blistfully) Most sure, the goddess 
On whom these airs attend! 
O you wonder! — 
If you be maid or no.

MIRANDA  
(Innocently) No wonder, sir, 
But certainly a maid.

FERDINAND  
(Slightly shocked) My language! Heavens, 
I am the best of them that speak this speech, 
Were I but where 'tis spoken.

PROSPERO  
(Slightly defensively) How? The best? 
What wert thou if the King of Naples heard thee?

FERDINAND  
(In wonderment) A single thing, as I am now, that wonders 
To hear thee speak of Naples. 
Myself am Naples, who with mine eyes, 
Beheld the king my father wrecked.

MIRANDA *  
(Besotted) Alack, for mercy!

368
PROSPERO (Aside) At first sight
They have changed eyes. – Delicate Ariel,
I'll set thee free for this.
(To Ferdinand, appearing to be frank) A word, good sir.
I fear you have done yourself some wrong. A word.

MIRANDA * (Aside, confused) Why speaks my father so ungently? This
Is the third man that e'er I saw, the first
That e'er I sighed for.

PROSPERO (Calling out) Soft, sir! One word more. (Aside)
They are both in either's powers, but this swift business
I must uneasy make lest too light winning
Make the prize light.
(To Ferdinand, sternly) I charge thee that thou attend me. Thou
dost here take the name thou owest not, and hast put thyself
upon this island as a spy to win it from me.

FERDINAND (Taken back) No, as I am a man!

MIRANDA (Infatuated) There's nothing ill can live in such a temple.
If the ill spirit have so fair a house,
Good things will strive to dwell with 't.

PROSPERO (To Miranda, annoyed) Speak not you for him. He's a traitor.

MIRANDA (Attempting to defend him) O dear father,
Make not too rash a trial of him, for
He's gentle and not fearful.

PROSPERO ( Appearing arrogant) Put thy sword up, traitor!
Who makest a show but darest not strike, thy conscience
Is so possessed with guilt.

Ferdinand reaches for a chair, and attempts to lunge toward Prospero. Prospero
steps forward slightly, and moves the staff towards Ferdinand. Ferdinand's chair falls
to the ground, with his hand stuck underneath.

PROSPERO (Slightly angry) Come from thy ward,
For I can here disarm thee with this stick
And make thy weapon drop.

Ferdinand is able to release his hand and stand up. Miranda moves in front of
Ferdinand in an attempt to protect him.

MIRANDA (Pleading) Beseech you, father.

PROSPERO (Annoyed) Hence! Hang not on my garments.
MIRANDA  
*Pleading* Sir, have pity,
I'll be his surety.

PROSPERO  
*Frustrated* Silence! One word more
Shall make me chide thee, if not hate thee.

MIRANDA  
*Humbly* My affections
Are then most humble. I have no ambition
To see a goodlier man.

PROSPERO  
*To Ferdinand, mockingly* Come on. Obey.
Thy nerves are in their infancy again
And have no vigor in them.

FERDINAND  
*Mournful* So they are.
My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wreck of all my friends,
Are but light to me.
(Openly) Might I but through my prison once a day
Behold this maid. All corners else o' th' earth
Let liberty make use of. Space enough
Have I in such a prison.

PROSPERO  
*To himself, conceited* It works!
(To Ferdinand, appearing annoyed) Come on.
(To Ariel) Thou hast done well, fine Ariel

MIRANDA  
*To Ferdinand, warmly* Be of comfort.
My father's of a better nature, sir,
Than he appears by speech.

PROSPERO  
*To Ariel* Thou shalt be free
As mountain winds. But then exactly do
All points of my command.

ARIEL  
*Sweetly* To th' syllable.

PROSPERO  
*Still appearing annoyed, slowly exiting USL* Come, follow.
*(To Miranda) —Speak not for him.*

Prospero exits USL, with Ferdinand and Miranda follow. Ariel swiftly exits DSL.

**SCENE FIVE**  
*(Act 2, Scene 2)*

Caliban slowly enters DSR carrying two chairs. He moves to CS and drops the chairs on the ground. SFX of rain and a storm.

CALIBAN  
*Angry* All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall and make him
A disease! His spirits hear me
And yet I needs must curse. But,
For every trifle are they set upon me,
Sometime like apes that mow and chatter at me,
And after bite me, then like hedgehogs which
Lie tumbling in my barefoot way and mount
Their pricks at my footfall.
(Almost pleading) Sometimes am I
all wound with adders who with cloven tongues
Do hiss me into madness.

Trincula enters DSL. She is slowly moving to CS.

CALIBAN * (Fearful) Lo, now, lo!
Here comes a spirit of his, and to torment me
For bringing wood in slowly. I'll fall flat.
Perchance she will not mind me.

Caliban lies down, covered by a sheet. Trincula moves closer to CS.

TRINCULA * (Frustrated) Here's neither bush nor shrub to bear off any
weather at all.

Storm SFX increases

TRINCULA * (Pointing up at the sky, annoyed) And another storm brewing, I hear it sing in the wind. (Yelling) Yond same black cloud, yond huge one. If it should thunder as it did before, (fatigued) I know not where to hide my head. (She trips over Caliban's leg, and stands back up, curious) What have we here? A man or a fish? Dead or alive? (Confident) A fish! He smells like a fish. A strange fish! (Walking around the chairs, cunningly) Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver. There would this monster make a man. Any strange beast there makes a man. Legged like a man and his fins like arms! I do now let loose my opinion, hold it no longer: this is no fish, but an islander that hath lately suffered by a thunderbolt.

SFX of thunder clap

TRINCULA * (Scared) Alas, the storm is come again! (Looks at the chairs)
There is no other shelter hereabouts. Misery acquaints a man with strange bedfellows

Trincula crawls under the chairs, and holds his nose and his breath. He lies down directly on top of Caliban.

CALIBAN * (Anxious) Do not torment me.
Stephana enters DSL, singing and drinking from a tankard. She is moving towards CS, but more in a zig-zag motion.

**Stephana**

(Sings, joyfully) The master, the swabber,
The boatswain, and I,
The gunner and his mate
Loved Mall, Meg, and Marian, and Margery,
But none of us cared for Kate.

**Caliban**

(Terrified) Oh!

**Stephana**

(Taken back, yet curious) What’s the matter? Have we devils here? (Standing at their feet, slightly offended) I have not ‘scaped drowning to be afeard now of your four legs. “As proper a man as ever went on four legs cannot make him give ground”.

**Caliban**

(Pleading, nervously) The spirit torments me. Oh!

**Stephana**

(Slightly shocked) This is some monster of the isle with four legs who hath got, as I take it, an ague. Where the devil should he learn our language? (Sly) If I can tame him and get to Naples with him, he’s a present for any emperor.

**Caliban**

(Begging to the sky) Do not torment me, prithee. I’ll bring my wood home faster.

**Stephana**

(Moving to Caliban’s head, eagerly) He shall taste of my bottle. If he have never drunk wine afore, it will go near to remove his fit.

**Caliban**

(Timid) Now Prosper works upon thee.

**Stephana**

(Trying to give Caliban a drink, seeming compassionate) Open your mouth. This will shake your shaking. You cannot tell who’s your friend. Open your chaps again.

**Trincula**

(Confused) I should know that voice. But she is drowned, (frightened) and these are devils.

**Stephana**

(Perplexed) Four legs and two voices—a most delicate monster. His forward voice now is to speak well of his friend. His backward voice is to utter foul speeches and to detract. Come. (Cautiously) I will pour some in thy other mouth

**Trincula**

(Tentatively) Stephana!

**Stephana**

(Dazed) Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster. I will leave him.
Stephana begins to walk away.

TRINCULA (Warily) Stephana! If thou beest Stephana, speak to me. For I am Trincula—be not afeard — thy good friend Trincula.

STEPHANA (Stopping, unsure) If thou beest Trincula, come forth. I’ll pull thee by the lesser legs. If any be Trincula’s legs, these are they.

Stephana pulls Trincula out from under the chairs. They attempt to hug.

TRINCULA (Looks at the tankard gleefully) O Stephana, hast any more of this?

STEPHANA (Cheekily) The whole butt, man. My cellar is in a rock by th’ seaside where my wine is hid.

CALIBAN (Amazed) Hast thou not dropped from heaven?

STEPHANA (Dry) Out o’ th’ moon, I do assure thee. I was the man i’ the moon when time was.

CALIBAN (Looking up at the sky, adoringly) I do adore thee. My mistress showed me thee.

STEPHANA (Slightly hostile) Come, swear to that.

Caliban takes a drink from the bottle.

TRINCULA * (Sceptical) By this good light, this is a very shallow monster. I afeard of him. A very weak monster.

CALIBAN (To Stephana, sweetly) I’ll show thee every fertile inch of the island. And I will kiss thy foot. I prithee, be my god.

TRINCULA * (Slightly annoyed) By this light, a most perfidious and drunken monster. When’s god’s asleep, he’ll rob his bottle.

CALIBAN (To Stephana, lightly pleading) I’ll kiss thy foot. I’ll swear myself thy subject.

STEPHANO (Amused) Come on then. Down and swear.

TRINCULA * (Amused) I shall laugh myself to death at this puppy-headed monster. A most scurvy monster. I could find in my heart to beat him —

CALIBAN (With wonderment) I’ll show thee the best springs And get thee wood enough.

(Disdainful) A plague upon the tyrant that I serve! I’ll bear him no more sticks, but follow thee.
TRINCULA * (Very cynical) A most ridiculous monster, to make a wonder of a poor drunkard

CALIBAN (To Stephana, lightly energetic) I prithee, let me bring thee where crabs grow. Wilt thou go with me?

STEPHANA ( Intrigued) I prithee now, lead the way without any more talking.— ( jovial) Trincula, the king and all our company else being drowned, we will inherit here.

CALIBAN ( Sings drunkenly) Farewell, master! Farewell, farewell.

TRINCULA * ( Disgusted) A howling monster, a drunken monster.

CALIBAN ( Sings, overjoyed) 'Ban, 'Ban, Ca-caliban Has a new master. Get a new man.
Freedom, high-day, high-day, freedom, freedom, high-day, freedom!

STEPHANA ( Laughing) O brave monster! Lead the way.

Caliban and Stephana exits DSR, with Trincula following reluctantly

**SCENE SIX** (Act 2, Scene 1 - continued)

Ariel enters DSL, followed by Gonzalo, Antonio, Alonso and Sebastian. They all move towards CS. Ariel is unseen by them all.

GONZALO ( Reflective) Had I plantation of this isle, my lord—

ANTONIO ( Slightly bitter) He’d sow it with nettle seed

GONZALO ( Lost in thought) And were the king on it, what would I do?

SEBASTIAN ( Frankly) ‘Scape being drunk for want of wine.

GONZALO * ( Nobly) For no kind of traffic
Would I admit.
Riches, poverty,
And use of service — none.
No use of metal, corn, or wine, or oil.
No occupation. All men idle, all.
And women too, but innocent and pure.
No sovereignty -

SEBASTIAN ( To Antonio, lightly frustrated) Yet he would be king on’t.
GONZALO * (Self-involved) All things in common nature should produce
Without sweat or endeavor. Treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have.

SEBASTIAN (With light scorn) No marrying among his subjects?

GONZALO (Defensively) I would with such perfection govern, sir.

SEBASTIAN (Coy) ‘Save his majesty!

ANTONIO (Mocking) Long live Gonzalo!

GONZALO (To Alonso, concerned) And—do you mark me, sir?

ALONSO (Mildly irritated) Prithee, no more. Thou dost talk nothing to me.

GONZALO (Sensitively) I do well believe your highness, they always use to
laugh at nothing.

ANTONIO (Mockingly) ’Twas you we laughed at.

GONZALO (Slightly annoyed) Who in this kind of merry fooling am nothing
to you. So you may continue and laugh at nothing still.

ANTONIO (Coy) What a blow was there given!

SEBASTIAN (Mocking) An it had not fallen flat-long.

GONZALO (Offended) You are gentlemen of brave mettle. (Growing tired)
Will you laugh me asleep, for I am very heavy?

ANTONIO (Mischievously) Go sleep, and hear us.

Gonzolo falls to the ground asleep

ALONSO (Confused) What, all so soon asleep? I wish mine eyes
Would with themselves shut up my thoughts. I find
They are inclined to do so.

SEBASTIAN (Still bemused) Please you, sir,
Do not omit the heavy offer of it.
It seldom visits sorrow.

ANTONIO (Taken back) We two, my lord,
Will guard your person while you take your rest
And watch your safety.

ALONSO (Thankful, yet tired) Thank you. Wondrous heavy.
Alonso falls to the ground asleep, then Ariel exits USL.

SEBASTIAN  *(Perplexed)* What a strange drowsiness possesses them!

ANTONIO  *(Lightly cunning)* It is the quality of the climate.

SEBASTIAN  *(Sceptical)* Why
Doth it not then our eyelids sink? I find not
Myself disposed to sleep.

ANTONIO  *(Sly)* Nor I. My spirits are nimble.
They fell together all, as by consent.
They dropped, as by a thunderstroke. What might,
Worthy Sebastian, O, what might—? *(Plotting)* No more. –
And yet methinks I see it in thy face,
What thou shouldst be.
My strong imagination sees a crown
Dropping upon thy head.

SEBASTIAN  *(Uncertain)* What, art thou waking?

ANTONIO  *(Unsympathetically)* Do you not hear me speak?

SEBASTIAN  *(Confused)* I do, and surely
It is a sleepy language, and thou speakest
Out of thy sleep. What is it thou didst say?

ANTONIO  *(Plotting)* Noble Sebastian,
Thou let’st thy fortune sleep—die, rather—wink’st
While thou art waking.

SEBASTIAN  *(Giving his attention)* Well, I am standing water.

ANTONIO  *(Sly)* I’ll teach you how to flow. Oh,
If you but knew how you the purpose cherish
While thus you mock it!

SEBASTIAN  *(Intrigued)* Prithhee, say on.
The setting of thine eye and cheek proclaim
A matter from thee.

ANTONIO  *(Disrespectfully)* This lord of weak remembrance—this,
Who shall be of as little memory
When he is earthed - hath here almost persuade
The king his son’s alive,
*(Contemptuous)* ’Tis as impossible that he’s undrowned
And he that sleeps here swims.

SEBASTIAN  *(Self-importantly)* I have no hope
That he’s undrowned.
ANTONIO  
*(Manipulative)* Oh, *out* of that “no hope”  
What great *hope* have you!  
Will you *grant* with me  
That Ferdinand is *drowned*?

SEBASTIAN  
*( Matter of fact)* He’s *gone*!

ANTONIO  
*(Cunningly)* Then, *tell* me,  
who’s the next *heir* of Naples?

SEBASTIAN  
*(Unsure of his point)* Claribel.

ANTONIO  
*(Superior)* She that is Queen of Tunis; she that *dwell*  
Ten leagues *beyond* man’s life.  
She that from whom  
We all were *sea-swallowed*.

SEBASTIAN  
*(Perplexed)* What *stuff* is this? How say you?  
*(Cautiously)* ‘*Tis true,* my brother’s daughter’s Queen of Tunis,  
So is she heir of Naples, between which *regions*  
There is some *space*.

ANTONIO  
*(Villainously)* A *space* whose every cubit  
Seems to *cry* out, “How shall that Claribel  
Measure us back to Naples? *Keep* in Tunis,  
And let Sebastian wake.” Say this were *death*  
That now hath seized them. Why, they were no *worse*  
Than now they are. There be that can *rule* Naples  
As well as he that sleeps, lords that can *prate*  
As amply and *unnecessarily*  
As this Gonzalo.  
Oh, that you *bore*  
The *mind* that I do, what a sleep were this  
For your *advancement!* Do you understand me?

SEBASTIAN  
*(With light hate)* Methinks I do.

ANTONIO  
*(Insistent)* And how does your *content*  
Tender your own good *fortune*?

SEBASTIAN  
*(Slightly joyful)* I *remember*  
You did *displace* your brother Prospero.

ANTONIO  
*(Egotistical)* True.  
And look how well my *garments* sits upon me,  
Much feater than before. My *brother’s* servants  
Were then my fellows. *Now* they are my men.

SEBASTIAN  
*(With slight fear)* But, for your *conscience*?
ANTONIO (Dismissive) Ay, sir. Where lies that? Twenty consciences, Stand ‘twixt me and Milan. (Overbearing) Here lies your brother, No better than the earth he lies upon, If he were that which now he’s like—that’s dead— Whom I, with this (He picks up a chair), Can lay to bed for ever.

SEBASTIAN (With light earnest) As thou got’st Milan, I’ll come by Naples. Draw (he also picks up a chair). One stroke Shall free thee, And I the king shall love thee.

Sebastian and Antonio take hold of a chair each, and hold them above the others.

ANTONIO (Villainously) Draw together. And when I rear my hand, do you the like, To fall it on Gonzalo.

SFX build, and stop as Ariel enters USL. Everyone freezes.

ARIEL (To Gonzalo) My master through his art foresees the danger That you, his friend, are, and sends me forth— For else his project dies—to keep them living.

SEBASTIAN (Speaks quietly to Antonio) O, but one word.

ARIEL (She sings in Gonzalo’s ear) While you here do snoring lie, Open-eyed conspiracy His time doth take. If of life you keep a care, Shake off slumber and beware. Awake, awake!

ANTONIO (With bitterness) Then let us both be sudden.

Gonzalo and Alonso begin to move

GONZALO (Waking and seeing them, bewildered) Now, good angels preserve the king!

ALONSO (Waking, disorientated) Why, how now? Ho, awake!

Gonzalo and Alonso begin to stand up

ALONSO (Hesitant) Why are you drawn? Wherefore this ghastly looking?
FERDINAND

(Act 3, Scene 1)

SCENE SEVEN

Ferdinand enters USL, carrying two chairs. He is moving to the rostra SR

FERDINAND *  

(Slightly fatigued) This my mean task  
Would be as heavy to me as odious, but  
The mistress which I serve quickens what’s dead  
And makes my labours pleasure.  
I must remove  
Some thousands of these logs and pile them up,  
(Adoringly) My sweet mistress

GONZALO  
(Confused) What’s the matter?
SEBASTIAN  
(Trying to conceal their actions)  
While we stood here securing your repose,  
Even now, we heard a hollow burst of bellowing  
Like bulls, or rather lions. (Confused) Did ’t not wake you?  
It struck mine ear most terribly.
ALONSO  
(Sceptical) I heard nothing.
ANTONIO  
(Appearing to agree, yet very timid) Sure, it was the roar  
Of a whole herd of lions.
ALONSO  
(Uncertain) Heard you this, Gonzalo?
GONZALO  
(Without surety) Upon mine honor, sir, I heard a humming,  
Which did awake me.  
As mine eyes opened,  
I saw their drawn.  
’Tis best we stand upon our guard,  
Or that we quit this place.

They both stand up, and begin to exit DSR.

ALONSO  
(Firmly) Lead off this ground, and let’s make further search  
For my poor son.
GONZALO  
(Concerned) Heavens keep him from these beasts!  
For he is sure, I’ th’ island.
ALONZO  
Lead away.
ARIEL  
(Aside, gleeful) Prospero my lord shall know what I have done.  
So, King, go safely on to seek thy son.

Ariel leads them, as they all exit DSR.
Weeps when she sees me work,
But these sweet thoughts do even refresh my labors,
Most busiest when I do it.

Miranda enters USR, and moves directly to Ferdinand. Prospero also enter at a distance, unobserved.

MIRANDA (With earnest) Alas now, pray you,
Work not so hard. I would the lightning had
Burnt up those logs that you are instructed to pile!
Pray, set it down and rest you.
My Father
Is hard at study. Pray now, rest yourself.
He’s safe for these three hours.

FERDINAND (Serenely) O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

MIRANDA (Lightly pleading) If you’ll sit down,
I’ll bear your logs the while. Pray, give me that.

Miranda attempts to pick the chairs, but Ferdinand stops her.

FERDINAND (Sternly, yet quite peacefully) No, precious creature.
I had rather break my back,
Than you should such dishonour undergo
While I sit lazy by.

MIRANDA (Smitten) It would become me
As well as it does you,
For my good will is to it
And yours it is against.

PROSPERO (Aside, smugly) Poor worm, thou art infected!

MIRANDA (Concerned) You look wearily.

FERDINAND (Smoothly) No, noble mistress. ’Tis fresh morning with me
When you are by at night. (Lightly shy) I do beseech you—
What is your name?

MIRANDA (Infatuated) Miranda.— (Realising) O my father,
I have broke your request to say so!

FERDINAND (Dreamingly) Miranda! Indeed the top of admiration, worth
What’s dearest to the world!
But you, O you,
So perfect and so peerless,
Are created of every creature’s best.
MIRANDA  
(Besotted) I would not wish
Any companion in the world but you,
Nor can imagination form a shape
Besides yourself

FERDINAND  
(Trying to achieve some decorum) I am in my condition
A prince, Miranda—I do think, a king.
Hear my soul speak.
(Sweetly) The very instant that I saw you did
My heart fly to your service, there resides
to make me slave to it.

MIRANDA  
(Thoughtfully) Do you love me?

FERDINAND  
(Sweetly) O heaven, O earth, bear witness to this sound.
If I speak true!
I beyond all limit of what else i’ th’ world
Do love, prize, honor you.

MIRANDA  
(Almost breathless) I am a fool
To weep at what I am glad of.

PROSPERO  
(Proudly aside) Fair encounter
Of two most rare affections!

FERDINAND  
(Concerned) Wherefore weep you?

MIRANDA  
(Joyful) At mine unworthiness, that dare not offer
What I desire to give, and much less take
What I shall die to want.
(Slightly hesitant) I am your wife if you will marry me.
If not, I’ll die your maid. To be your fellow
You may deny me, but I’ll be your servant
Whether you will or no.

FERDINAND  
(Calmly, yet taken back) My mistress, dearest, and I thus
humble ever.

MIRANDA  
(Joyful constraint) My husband, then?

FERDINAND  
(Elated) Ay, with a heart as willing.
Here’s my hand.

MIRANDA  
(Lightly jubliant) And mine, with my heart in ’t.

Ferdinand and Miranda exit DSR.

PROSPERO  
(Slightly concerned) So glad of this as they I cannot be.
(Lightly cheeky) But my rejoicing
At nothing can be more. I'll to my book,
For yet ere supper-time must I perform
Much business appertaining.

Prospero exits USL.

**SCENE EIGHT**

*(Act 3, Scene 2)*

Caliban and Stephana enter DSL, with a reluctant Trincula following. Caliban stops just right of CS, with Stephana stopping in the centre, and Trincula just left of CS

**STEPHANA** *(Seeming authoritative)* Tell not me. When the barrel is out, we will drink water. Not a drop before.—Servant - monster, *drink* to me.

**TRINCULA** *(Confused)* “Servant-monster”? The *folly* of this island *(Seeming confident)* They say there’s but *five* upon this isle. We are *three* of them.

**STEPHANA** *(Firmly)* Drink, servant-monster, when I *bid* thee.

**TRINCULA** *(Mocking)* Monsieur Monster.

**STEPHANA** *(Fascinated)* Mooncalf, speak once in thy life, if thou beest a *good* mooncalf.

**CALIBAN** *(Enamored)* How does thy *honor*? Let me lick thy *shoe*. *(indicates Trincula, with distain)* I'll not serve *her*. She’s not *valiant*.

**TRINCULA** *(To Caliban, offended)* Thou liest, most *ignorant* monster. Why, thou deboshed fish, thou, was there ever man a *coward* that hath drunk so much sack as I today? *(Defensively)* Wilt thou tell a monstrous lie, being but half a fish and half a monster?

**CALIBAN** *(To Stephana, insulted)* Lo, how he *mocks* me! Wilt thou *let* him, mylord?

**TRINCULA** *(Amused)* “Lord,” *quoth* he? That a monster should be such a *natural*!

**CALIBAN** *(To Stephana, slightly angry)* Lo, lo, *again*! Bite him to *death*, I prithee.

**STEPHANA** *(Lightly scolding)* Trincula, keep a *good* tongue in your head. The poor monster’s my *subject* and he shall not suffer indignity.

**CALIBAN** *(Grateful)* I thank my *noble* lord. Wilt thou be pleased to hearken once again to the *suit* I made to thee?
STEFANA  

*(Interested)* Marry, will I. Kneel and *repeat* it. I will *stand*, and so shall Trincula.

*Ariel enters DSL, and move CS, just behind Trincula, who is still left of CS*

CALIBAN  

*(Kneeling, appearing chastised)* As I told thee before, I am subject to a tyrant, a sorcerer that by his cunning hath *cheated* me of the island.

ARIEL  

*(Shocked)* Thou liest.

CALIBAN  

*(To Trincula, affronted)* Thou *liest*. Thou *jesting* monkey, thou! I do not lie. I would my *valiant* master would destroy thee. I do not lie.

STEFANA  

*(Sternly)* Trincula, if you trouble him more in's tale, by this hand, I will *displace* some of your teeth.

TRINICULA  

*(Insulted)* Why, I said *nothing*.

STEFANA  

*(Firmly)* Mum, then, and no more. *Proceed*.

CALIBAN  

*(Crafty)* I say, by *sorcery* he got this isle. From me he got it. If thy greatness will *revenge* it on him—

STEFANA  

*(Coy)* That's most *certain*.

CALIBAN  

*(Sly)* Thou shalt be lord of it and I'll *serve* thee.

STEFANA  

*(Intrigued)* Canst thou *bring* me to the party?

CALIBAN  

*(Sly)* Yea, yea, my lord. I'll yield him thee asleep, *(coldly)* where thou mayst *knock* a nail into his head

ARIEL  

*(Stunned)* Thou liest. Thou canst not.

CALIBAN  

*(Affronted)* Thou *scurvy* patch! — I do beseech thy greatness, give him *blows* and take his bottle from him!

STEFANA  

*(Exasperated)* Trincula, run into no further *danger*. Interrupt the monster one word further, and, by *this* hand.

TRINICULA  

*(Confused)* Why, what did I? I did *nothing*. I'll go *farther* off!

STEFANA  

*(Harsh and bothered)* Didst thou not say he *lied*?

ARIEL  

*(Firm)* Thou *liest*.

STEFANA  

*(To Trincula, angry)* Do I so? *Take* thou that.
Stephana moves towards Trincula. Trincula extends out her arms for a hug, and Stephana slaps her across the face.

TRINCULA (Rubbing his face, hurt) I did not give the lie. Out of your wits and hearing too? (Mad) A pox on your bottle! A murmain on your monster, and the devil take your fingers!

CALIBAN (Mocking) Ha, ha, ha!

STEPHANA (Interested) Now, forward with your tale.— (Decisively) Prithee, stand farther off

CALIBAN (Slightly stirred up) Beat him enough. After a little time, I'll beat him too.

STEPHANA (Clearly) Stand farther. — (Intrigued) Come proceed

CALIBAN (Cunningly) 'Tis a custom with him, I' th' afternoon to sleep. There thou mayst brain him, Remember First to possess his books, for without them He's but a sot, as I am, nor hath not One spirit to command. (Without remorse) Burn but his books

STEPHANA (Resolute) Monster, I will kill this man. and I will be Queen. And Trincula and thyself shall be viceroys.— (Excited) Dost thou like the plot, Trincula?

TRINCULA (Controlled excitement) Excellent.

STEPHANA (Apologetically) Give me thy hand. I am sorry I beat thee. Keep a good tongue in thy head.

CALIBAN (Sly) Within this half hour will he be asleep. Wilt thou destroy him then?

STEPHANA (With controlled delight) Ay, on mine honor.

ARIEL (Aside, concerned) This will I tell my master.

CALIBAN (Excited) Thou makest me merry. I am full of pleasure.

Music SFX begin

STEPHANA (Slightly captivated) What is this song?

TRINCULA (Without interest) Played by the picture of Nobody.
(Hesitant) If thou beest a man, show thyself in thy likeness.

TRINCULA (Light mocking) O, forgive me my sins!

STEPHANO (Fearful) I defy thee! – Mercy upon us!

CALIBAN (Bravely) Art thou afeard?

STEPHANA (Slightly fearful) No, monster, not I.

CALIBAN *(Eerily, with passion) Be not afeard. The isle is full of noises, Sounds, and sweet airs that give delight and hurt not. And sometimes voices That, if I then had waked after long sleep, Will make me sleep again, (reflective) And then, in dreaming, The clouds methought would open and show riches Ready to drop upon me, that when I waked I cried to dream again.

STEPHANA (Enchanted) This will prove a brave kingdom to me,

CALIBAN (With hostility) When Prospero is destroyed.

STEPHANA (Understanding) I remember the story.

TRINCULA (Disappointed) The sound is going away. Let’s follow it, and after do our work.

STEPHANA (Excited) Lead, monster; we’ll follow.

TRINCULA (Fearful) Wilt come? I’ll follow.

Caliban exits DSR, with Stephana and Trincula closely behind

**SCENE NINE** *(Act 3, Scene 3)*

Alonso and Gonzalo enter DSL, and move to CS. Sebastian and Antonio also enter from DSL, yet hold back just left of CS

GONZALO *(To Alonso, wearily) I can go no further, sir. My old bones ache. Here’s a maze trod indeed. By your patience, I needs must rest me.*

Gonzalo sits, and Alonso moves left to right of centre

ALONSO *(Compassionately) Old lord, I cannot blame thee, Who I am myself attached with weariness. Sit down and rest.*
Even here I will put off my hope and keep it
No longer for my flatterer. (Reflective) He is drowned
Whom thus we stray to find, and the sea mocks
Our frustrating search on land.

ANTONIO (To Sebastian, annoyed) I am right glad that he’s so out of hope.

SEBASTIAN (Aside to Antonio, stemly) The next advantage
Will we take thoroughly.

ANTONIO (Aside to Sebastian, firmly) Let it be tonight.
For now they are oppressed with travel.

SFX swell, as Prospero enters on the rostra US, invisible to them all.

SEBASTIAN (Aside to Antonio, hateful) I say, tonight. No more.

ALONSO (Mesmerised) What harmony is this? My good friends, hark!

GONZALO (Slightly delighted) Marvelous sweet music!

Ariel enters from DSL, and moves to stand in front of the US rostra. All the men stand and attempt to find the source of the music

ALONSO (Fearful) Give us kind keepers, heavens!

GONZALO (Bewildered) If in Naples I should report this now, would they believe me?

PROSPERO (Aside) Honest lord,
Thou hast said well, for some of you there present
Are worse than devils.

ALONSO (Amazed) I cannot too much muse
Such shapes, such gesture, and such sound, expressing,
Although they want the use of tongue, a kind
Of excellent dumb discourse.

ANTONIO (Confused) They vanished strangely.

GONZALO (Calmly) Faith, sir, you need not fear.

Music ceases abruptly. Thunder and lightning SFX replace the soundscape Ariel suddenly steps forwards, instantly stunning the men to the ground. As the SFX increase, so does the visible pain that the men appear to have

ARIEL (To Alonso, Antonio and Sebastian, enraged)
You are three men of sin, whom Destiny,
That hath to instrument the lower world
And what is in’t,
And on this island
Where man doth not inhabit, you 'mongst men
Being most unfit to live. I have made you mad.
(The men grab hold of chairs in an attempt to protect themselves) You fools!

Ariel moves to SL, and pushes the column of chairs to the ground

ARIEL (Yelling) I and my fellows
Are ministers of fate.
My fellow ministers
Are like invulnerable.
But remember –

Ariel moves to SR, and pushes down the remaining column of chairs

ARIEL (Bitter) You three from Milan did supplant good Prospero,
Exposed unto the sea,
Him and his innocent child. For which foul deed
the powers -
Incensed the seas and shores,
Against your peace.—
Here, (disgusted)
In this most desolate isle—
Is nothing but hearts' sorrow.

The SFX cease, as Ariel moves back to stand in front of the rostra. Sebastian and Antonio begin to move around the stage, searching for any answers for what just occurred

PROSPERO (To Ariel, pleased) Bravely the figure of this harpy hast thou
Performed, my Ariel.
My high charms work
And these mine enemies are all knit up
In their distractions.

Ariel exits USL.

PROSPERO (Satisfied) They now are in my power

Prospero turns, and stepping of the rostra, exits through the curtains.

GONZALO (To Alonso) I' th' name of something holy, sir, Why stand you In this strange stare?

ALONSO (Lost for words) Oh, it is monstrous, monstrous.
(Slightly overwhelmed) Methought the billows spoke,
Pronounced the name of Prospero. It did bass my trespass. Therefore my son i' th' ooze is bedded, and
I'll seek him deeper than e'er plummet sounded
And with him there lie muddied.

Alonso stands up, and exits DSR. Sebastian and Antonio begin to start flipping chairs, searching for the source of the disturbance.

SEBASTIAN  (Fearful) But one devil at a time, I’ll fight their legions over

ANTONIO  (Freighted) I’ll be thy second.

Sebastian and Antonio move DSR, still looking under chairs as they exit

GONZALO  (Sorrowful) All three of them are desperate. Their great guilt, like poison, now begins to bite the spirits.

ALONSO  (Firmly) Follow, I pray you.

Gonzalo rises, and follows after them DSR

**SCENE TEN**  
(Act 4, Scene 1)

Prospero enters USL, with Ferdinand and Miranda following just behind. They all move to just right of CS.

PROSPERO  (To Ferdinand, with compassion) I have given you here a third if mine own life – Or that for which I live – who once again I tender to thy hand. All thy vexations Were but my trials of thy love and thou Hast strangely stood the test. I ratify this my rich gift.

FERDINAND  (Understandingly) I do believe it.

PROSPERO  (Confidently) Then as my gift, Take my daughter. Sit then and talk with her. She is thine own.

Prospero steps towards CS. Ferdinand and Miranda take a position on the SR rostra

PROSPERO  (Calling) What, Ariel! My industrious servant Ariel!

Ariel enters USR, and moves to CS

ARIEL  (Kindly) What would my potent master? Here I am.

PROSPERO  (With disdain) Go bring the rabble. Incite them to quick motion, (sweetly) for I must bestow upon the eyes of this young couple
Some vanity of mine art. It is my promise,
And they expect it from me.

ARIEL  (Unsure) Presently?

PROSPERO  (Gently) Ay, with a twink.

ARIEL  (Joyfully) Before you can say “Come” and “Go,“.
And breathe twice and cry “So, so!”
(Attempting to leave, then returning, hesitantly)
Do you love me, master, no?

PROSPERO  (Delicately) Dearly my delicate Ariel. Do not approach
Till thou dost hear me call.

ARIEL  (Relieved) Well, I conceive.

Ariel exits DSL

PROSPERO  (To Ferdinand) Look thou be true. Do not give dalliance
Too much in the rein.

FERDINAND  (Sure) I warrant you, sir,
The white cold virgin show
Upon my heart abates the ardor of my liver.

PROSPERO  (Coy) Well –
No tongue. All eyes! (Firm) Be silent.

Light SFX fill the soundscape

FERDINAND  (Amazed) This is a most majestic vision, and
Harmonious charmingly. May I be bold
To think these are spirits?

PROSPERO  (Bemused) Spirits, which by mine art
I have from their confines called to enact
My present fancies.

FERDINAND  (Besotted) Let me live here ever.
So rare a wondered father and a wife
Makes this place paradise.

PROSPERO  (Slightly annoyed) Sweet now, silence.

Ariel enters DSL, followed by Caliban, Stephana and Trincula, slowly moving to CSL

PROSPERO  (Irritated) I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life. The minute of their plot
Is almost come.

With a motion of his hand, Caliban, Stephana and Trincula freeze. A strange SFX fills the space.

FERDINAND (To Miranda) This is strange. Your father’s in some passion
That works him strongly.

MIRANDA (Puzzled) Never till this day
Saw I him touched with anger so distempered.

PROSPERO (To Ferdinand) You do look, my son, in a moved sort,
As if you were dismayed. (With compassion) Be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air.
the great globe itself—
Yea, all which it inherit—shall dissolve,
And like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. (Seeming wearyly) Sir, I am vexed.
Bear with my weakness. My old brain is troubled.
If you be pleased.

Prospero gestures them to leave DSR

FERDINAND (Kindly) We wish your peace.

Ferdinand and Miranda slowly exit DSR


Ariel moves to Prospero

ARIEL (Spritely) What’s thy pleasure?

PROSPERO (Firmly) Spirit,
We must prepare to meet with Caliban.

ARIEL (Gleeful) Ay, my commander.

PROSPERO (Curious) Say again, where didst thou lead these varlets?

ARIEL (Pleased) I told you, sir, they were red-hot with drinking,
Then I beat my tabor,
They pricked their ears,
Advanced their eyelids, lifted up their nose
As they smelt music. So I charmed their ears
They followed through
Toothed briers, and thorns,  
Which entered their frail shins. At last I lead them  
I' th' filthy-mantled pool beyond your cell.

PROSPERO  
(Delighted) This was well done.  
Thy shape invisible retain thou still.  
The trumpery in my house, go bring it hither  
For stale to catch these thieves.

ARIEL  
(Excited) I go, I go.

Ariel swiftly exits USL, as Prospero moves over to the frozen men

PROSPERO  
(Disgusted) A devil, a born devil on whose  
Nature nurture can never stick.  
I will plague them all,  
Even to roaring.

Ariel re-enters with the clothes, as Prospero moves to CS

PROSPERO  
(Firmly) Come, hang them on this.

Ariel begins to hang the clothes on the chairs, and swiftly moves to the front of the rostra. Prospero slowly steps onto the US rostra, then un-freezes the three.

CALIBAN  
(Cautiously) Pray you, tread softly. We now are near his cell.

STEPHANA  
(Annoyed) Monster, your fairy, which you say is a harmless fairy, has done little better than played the jack with us.

TRINCULA  
(Revolted) Monster, I do smell all horse piss, at which my nose is in great indignation.

STEPHANA  
(Repelled) So is mine. – Do you hear, monster?

TRINCULA  
(Annoyed) Thou wert but a lost monster.

CALIBAN  
(Gleeful) Be patient, for the prize I'll bring thee to  
Shall hoodwink this mischance. Therefore speak softly.

TRINCULA  
(Pointing DSL, lightly devastated) Ay, but to lose our bottles in the pool—

STEPHANA  
(Also pointing DSL, annoyed) There is not only disgrace and dishonor in that, monster, but an infinite loss.

CALIBAN  
(Getting impatient) Prithee, my Queen, be quiet.  
Do that good mischief which may make this island  
Thine own for ever.
STEPHANA  
(Firmly) Give me thy hand. I do begin to have bloody thoughts.

TRINCULA  
(Seeing the clothes, amazed) O Queen Stephana! O peer, O worthy Stephana, look what a wardrobe here is for thee!

CALIBAN  
(Annoyed) Let it alone, thou fool. It is but trash.

*Trinca moves to the chairs, and starts trying on the clothes*

TRINCULA  
(Engrossed) Oh, ho, monster, we know what belongs to a flippery.— (puts on a gown) O Queen Stephana!

STEPHANA  
(Seeming angry) Put off that gown, Trincula. By this hand, (cheekily) I'll have that gown.

TRINCULA  
(Playfully) Thy grace shall have it.

CALIBAN  
(Irritated) What do you mean
To dote thus on such luggage? Let's alone,
And do the murder first. If he awake,
From toe to crown he'll fill our skins with pinches.

STEPHANA  
(Dismissive) Be you quiet, monster.

TRINCULA  
(Jovial) We steal by line and level, an 't like your grace.

*Trinca moves in for a hug (awkwardly), then Stephana slaps Trincula. Trinca is so put off he falls to the ground.*

STEPHANA  
(Cheerful) I thank thee for that jest. Here's a garment for 't. Wit shall not go unrewarded while I am queen of this country.
There's another garment for 't.

TRINCULA  
(Jovial) Monster, come, put some lime upon your fingers, and away with the rest.

CALIBAN  
(Infuriated) I will have none on 't. We shall lose our time,
And all be turned to barnacles

STEPHANA  
(Sternly) Monster, lay to your fingers. Help to bear this away, or I'll turn you out of my kingdom. Go to, carry this.

TRINCULA  
(Cheekily) And this.

STEPHANA  
(Brazenly) Ay, and this.

The SFX increases to fill the room uncomfortably.

PROSPERO  
(Enraged) Fury, Fury!—There, Tyrant, there. Hark, hark!
Caliban, Stephana and Trincula all run DSR screaming

ARIEL  
(Hysterically laughing) Hark, they roar

PROSPERO  
(Satisfied, yet bitter) Let them be hunted soundly. At this hour Lie at my mercy all mine enemies.  
(Lightly overwhelmed) Shortly shall all my labors end, and thou Shalt have the air at freedom. For a little Follow, and do me service.

Prospero steps down off the Rostra, and moves CS. Ariel USL.

SCENE ELEVEN  
(Act 5, Scene 1)

Ariel re-enters USL, carrying a large robe and places it on Prospero

PROSPERO  
(Calmly) Now does my project gather to a head. My charms crack not, my spirits obey.

ARIEL  
On the sixth hour, at which time, my lord, You said our work should cease.

PROSPERO  
I did say so When first I raised the tempest. Say, my spirit, How fares the king and his followers?

ARIEL *  
(Pointing DSL, contented) Confined together In the same fashion as you gave in charge, Just as you left them, all prisoners, sir, They cannot budge till your release. The king, His brother, and yours, abide all three distracted, And the remainder mourning over them.  
(slightly sorrowful, to Prospero) “The good old Lord Gonzalo,” His tears run down his beard. Your charm so strongly works ‘em That if you now beheld them, your affections Would become tender.

PROSPERO  
(Almost emotionless) Dost thou think so, spirit?

ARIEL  
(Hesitantly) Mine would, sir, were I human.

PROSPERO  
(Sympathetic) And mine shall. Yet with my nobler reason ‘gainst my fury Do I take part. The rarer action is In virtue than in vengeance. They being penitent, The sole drift of my purpose doth extend Not a frown further. Go release them, Ariel.  
(Firmly) My charms I’ll break, their senses I’ll restore,
And they shall be *themselves*.

**ARIEL**

*(With earnest)* I'll *fetch* them, sir.

*Ariel exits DSL.*

**PROSPERO** *

*(Placing the chairs in a circle, passionate)*
Ye elves of hills, brooks, standing lakes, and *groves,*
By whose aid,
weak masters though ye be, I have *bedimmed*
The noontide sun, called forth the mutinous *winds,*
And 'twixt the green sea;
Graves at my *command*
Have waked their sleepers, oped, and let 'em *forth*
By my so potent art. *(Resolute)* But this *rough* magic
I here abjure,
To work mine end upon their *senses* that
This airy charm is for, *(tenderly)* I'll *break* my staff,
Bury it certain *fathoms* in the earth,
And I'll *drown* my book.

*Prospero almost completes the circle, except for one chair. The SFX of solemn music fills the stage, as Ariel enters with the men close behind. Ariel positions herself at the front of the US rostra, as the men enter the circle.*

**PROSPERO**

*(Commanding)* There *stand,*
For you are spell-stopped

*With a loud SFX, Prospero places the last chair into place in the circle and the men freeze. Prospero walks around the edge of the chairs*

**PROSERO**

*(To Gonzola, respectfully)* Gonzalo, *honorable* man,
My true preserver and a *loyal* sir
To him you followst, I will pay thy *graces*
Home both in word and *deed.*——
*(To Alonso, with distain)* Most *cruelly*
Didst thou, Alonso, *use* me and my daughter.
Thy brother was a *furtherer* in the act.—
*(To Sebastian)* Thou art *pinched* for 't now, Sebastian. —
*(To Antonio, disgusted)* Flesh and *blood,*
You brother mine, that *entertained* ambition,
*Expelled* remorse and nature, whom, with Sebastian,
Whose inward *pinches* therefore are most strong,
Would here have killed your king—I do forgive thee, *unnatural*
though thou art. *(Paternal)*
Why, that's my *dainty* Ariel. I shall miss thee,
But yet thou shalt have *freedom.*—So, so, so.—

**ARIEL**

I drink the air before me, and *return*
Or ere your pulse twice *beat.*
Ariel slowly exits USR. Prospero un-freezes the men

PROSPERO  
(To Alonso, authoritatively) Behold, sir King,  
The wronged Duke of Milan, Prospero.  
And to thee and thy company  
I bid a hearty welcome.

Prospero and Alonso embrace

ALONSO  
(Bewildered) Whe’er thou beest he or no,  
Or some enchanted trifle to abuse me,  
As late I have been, I not know. Thy pulse  
Beats as of flesh and blood.  
This must crave—  
An if this be at all—a most strange story.  
Thy dukedom I resign and do entreat  
Thou pardon me my wrongs. But how should Prospero  
Be living and be here?

PROSPERO  
(To Gonzola, humbly) First, noble friend,  
Let me embrace thine age, whose honor cannot  
Be measured or confined.

GONZALO  
(Amazed) Whether this be or be not,  
I’ll not swear.

PROSPERO  
(Openly) You do yet taste  
Some subtleties o’ th’ isle, that will not let you  
Believe things certain. Welcome, my friends all.  
(Aside to Sebastian and Antonio, with distain)  
But you, my brace of lords,  
I here could pluck his highness’ frown upon you  
And justify you traitors. At this time  
I will tell no tales.

SEBASTIAN  
(Offensively) The devil speaks in him.

PROSPERO  
(With strength) No.—(To Antonio, lightly upset)  
For you, most wicked sir, whom to call brother  
Would even infect my mouth. I do forgive  
Thy rankest fault, all of them, and require  
My dukedom of thee, which inevitably, I know,  
Thou must restore.

ALONSO  
(Perplexed) If thou beest Prospero,  
Give us particulars of thy preservation,  
How thou hast met us here, whom three hours since  
Were wrecked upon this shore, (sorrowful) where I have lost—  
My dear son Ferdinand.
PROSPERO  (Empathic) I am woe for 't, sir, for I have lost my daughter.
ALONSO  (Softly) Irreparable is the loss, and patience
         Says it is past her cure.
PROSPERO  (Calmly) I rather think
         You have not sought her help, of whose soft grace
         For the like loss I have her sovereign aid,
         And rest myself content.
ALONSO  (Lightly confused) You like the loss?
PROSPERO  (Empathic) As great to me as late.
         For I have lost my daughter.
ALONSO  (Puzzled) A daughter?—
         O heavens, that they were living both in Naples,
         The king and queen there!
         When did you lose your daughter?
PROSPERO  (Vulnerable) In this last tempest.
         (Openly) I perceive these lords
         At this encounter do so much admire
         That they scarce think
         Their eyes do offices of truth.
         (Confidently) Know for certain
         That I am Prospero and that very duke
         Which was thrust forth of Milan, who most strangely
         Upon this shore, where you were wracked, was landed
         To be the lord on 't.
         (To Alonso, proudly) Welcome, sir.
         This cell's my court.
         Pray you, look in.
         My dukedom since you have given me again,
         I will requite you with as good a thing,
         At least bring forth a wonder to content ye
         As much as me my dukedom.

Miranda and Ferdinand enter running, with Ferdinand finishing just in front of her

MIRANDA  (To Ferdinand, playfully) Sweet lord, you play me false.
FERDINAND  (Affectionately) No, my dearest love,
         I would not for the world.
MIRANDA  (Cheekily) Yes, for a score of kingdoms you should wrangle,
         And I would call it fair play.
ALONSO  (Amazed) If this prove
A vision of the Island, one dear son
Shall I twice lose.

SEBASTIAN  
(Taken back) A most high miracle!

Ferdinand, after seeing his father, immediately kneels

FERDINAND  
(To Alonso) Though the seas threaten, they are merciful.
I have cursed them without cause.

ALONSO  
(Astonished) Now all the blessings
Of a glad father, compass thee about.
Arise, and say how thou camest here.

MIRANDA  
(Fascinated) Oh, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in 't!

PROSPERO  
(Mischiefly) 'Tis new to thee.

ALONSO  
(To Ferdinand) What is this maid with whom thou was at play?
Is she the goddess that hath served us
And brought us thus together?

FERDINAND  
(Proudly) Sir, she is mortal.
But by immortal providence, she's mine.
I chose her when I could not ask my father
For his advice, nor thought I had one. She
Is daughter to this famous Duke of Milan.

ALONSO  
(Respectfully) I am hers.
But oh, how oddly will it sound that I
Must ask my child forgiveness!

PROSPERO  
(Firmly) There, sir, stop.
Let us not burden our remembrances with
A heaviness that's gone.

Ferdinand and Miranda move to CS, and Alonso stands just behind them

GONZALO  
(Delighted) I have inly wept,
Or should have spoke ere this. Look down,
And on this couple drop a blessèd crown.
For it is you that have chalked forth the way
Which brought us hither.

ALONSO  
(Pleased) I say amen, Gonzalo.

GONZALO  
(Joyful) O, rejoice
Beyond a common joy, and set it down
With gold on lasting pillars. In one voyage
Did Claribel her husband find at Tunis;
And Ferdinand, her brother, found a wife
Where he himself was lost; Prospero, his dukedom
In a poor isle; and all of us, ourselves
When no man was his own.

ALONSO (To Ferdinand and Miranda, welcoming) Give me your hands.
Let grief and sorrow still embrace his heart
That doth not wish you joy.

GONZALO (Agreeing) Be it so. Amen.

The howling SFX begin again, as Ariel enters with Caliban, Stephana and Trincula
racing in behind. Ariel moves beside Prospero, while the others stop at the SL rostra

ARIEL (aside to Prospero, inquisitive) Was 't well done?

PROSPERO (aside to Ariel) Bravely, my diligence. Thou shalt be free.

ALONSO (Amazed) This is as strange a maze as e'er men trod,
And there is in this business more than nature
Was ever conduct of.

Prospero moves closer to the three

PROSPERO (Aside to Ariel, calmly) Come hither, spirit.
Set Caliban and his companions free.
Untie the spell.

TRINCULA (Exasperated) If these be true spies which I wear in my head,
here's a goodly sight.

CALIBAN (In awe) These be brave spirits indeed!
How fine my master is! (Fearful) I am afraid
He'll chastise me

SEBASTIAN (Puzzled) What things are these, my lord Antonio?
Will money buy 'em?

ANTONIO (Cunningly, yet still confused) Very like. One of them
Is a plain fish, and no doubt marketable.

PROSPERO (To Caliban) This misshapen knave,
His mother was a witch, and one so strong
That could control the moon, make flows and ebbs,
And deal in her command without her power.
(Firmly) These three have robbed me, and this demi-devil –
Had plotted with them
To take my life. Two of these fellows you
Must know and own. (Despondent) This thing of darkness I
Acknowledge mine.

CALIBAN (Terrified) I shall be pinched to death.

ALONSO (Realising) Is not this Stephana, my drunken butler?

SEBASTIAN (Coy) She is drunk now. Where had she wine?

ALONSO (Confused) And Trincula is reeling ripe. Where should they
Find the grand liquor that hath gilded 'em?—
(Confused) How camest thou in this pickle?

TRINCULA (Discouraged) I have been in such a pickle since I saw you last
that, I fear me, will never out of my bones

SEBASTIAN (Distrustful) Why, how now, Stephana?

STEPHANA (Sorrowful) O, touch me not. I am not Stephana, but a cramp

PROSPERO (Light condescension) You’d be king o’ th’ isle, sirrah?

STEPHANA (Diminished) I should have been a sore one then.

ALONSO (Indicating Caliban) This is a strange thing as e’er I looked on.

PROSPERO (Compassionately) He is as disproportioned in his manners
As in his shape.—(To Caliban,) Go, sirrah. To my cell.
Take with you your companions. As you look
To have my pardon, trim it handsomely.

CALIBAN (Calmly) Ay, that I will. And I’ll be wise hereafter
And seek for grace. (Agitated) What a thrice-double ass
Was I, to take this drunkard for a god
And worship this dull fool!

PROSPERO (With consideration) Go to, away.

ALONSO (To Stephana and Trincula, displeased)
Hence, and bestow your luggage where you found it.

SEBASTIAN (Cynically) Or stole it, rather.

Caliban steps forwards, and kneels in front of Prospero. He touches Caliban’s
cheeks lovingly, and Caliban drops his head. Caliban rises, and exits DSR.
Stephana and Trincula exit USL.

PROSPERO (Respectfully) Sir, I invite your highness and your train
To my poor cell, where you shall take your rest
For this one night.
The story of my life
And the particular accidents gone by
Since I came to this isle. And in the morn I'll bring you to your ship and so to Naples, Where I have hope to see the nuptial
Of these our dear-belovèd,
(With relief) And hence retire me to Milan.

ALONSO  (Receptively) I long
To hear the story of your life, which must Take the ear strangely.

PROSPERO  (Overjoyed) I'll deliver all,
And promise you calm seas.

Prospero beckons Alonso, Gonzalo, Ferdinand, Miranda, Sebastian and Antoinio to enter. They all exit USR

PROSPERO  (To Ariel, lovingly) My Ariel,
This is thy charge, To the elements
Be free, and fare thou well!

Ariel swiftly exits DSL, leaving Prospero on stage

(Epilogue)

PROSPERO  (Reflective) Now my charms are all overthrown, And what strength I have’s mine own,
Let me not, Since I have my dukedom got And pardoned the deceived, dwell In this bare island by your spell, But release me from my bands With the help of your good hands. As you from crimes would pardoned be, Let your indulgence set me free.

Prospero exits USL

THE END