Introduction

Sujata IYENGAR
University of Georgia
Nathalie VIENNE-GUERRIN
IRCL, UMR 5186, CNRS/Univ. Paul-Valéry, Montpellier

This ASF *issue is dedicated to our dear friend and colleague, the late Christy Desmet*

This volume stems from a three-year Franco-American partnership between the University of Georgia (UGA) and the Université Paul-Valéry Montpellier 3 (UPVM3), and from a programme entitled "Scene-Stealing/Ravir la scene" (2016-2019), supported by the Partner University Fund of the French-American Cultural Exchange Foundation, IRCL (Research Institute on the Renaissance, the neo-Classical Era and the Enlightenment, UMR5186 CNRS) of UPVM3 and the Willson Center for Humanities and Arts of UGA. The partnership combined the interests of faculty at UPVM 3 and the IRCL in particular scenes in the French and English drama of the Renaissance and Enlightenment and those of faculty at UGA in adaptations of Shakespeare. Scholars involved in the programme continued to concentrate on individual types of scene, and to develop issues of *ASF*, but we also left room for the discussion of modernised adaptations or historical presentations of such scenes.[1]

This issue of *ASF* focuses on "Scenes in the Other's Language / Scènes dans la langue de l'autre". It is the last output of this programme, which led to the publication of two previous *ASF* issues, on "Balcony Scenes" (*ASF* 6, 2017)[2] and on "Bedchamber Scenes" (*ASF* 8, 2019),[3] as well as an article in the open access scholarly periodical *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*,[4] and to the creation and publication of the open access multimedia online resource *Focus on "Henry V": Navigating Digital Text,*

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[1] https://www.english.uga.edu/scene-stealingravir-la-scene-international-partnership. Accessed 13 November 2021.

[2] *Arrêt sur scène / Scene Focus*, 6, 2017, *Scènes de balcon / Balcony scenes*, ed. Bénédicte Louvat, Florence March, Janice Valls-Russell, Sarah Hatchuel and Nathalie Vienne-Guerrin, https://www.ircl.cnrs.fr/productions%20electroniques/arret_scene/arret_scene_focus_6_2017.htm. Accessed 1 November 2021.

[3] *Arrêt sur scène / Scene Focus*, 8, 2019, *Scènes de lit / Bedchamber Scenes*, ed. Sujata Iyengar, Sarah Mayo, and Nathalie Vienne-Guerrin, https://www.ircl.cnrs.fr/productions%20electroniques/arret_scene/arret_scene_focus_8_2019.htm. Accessed 13 November 2021.

[4] Sarah Hatchuel, "Shakespeare's Humanizing Language in Films and TV Series", *Borrowers and Lenders*, 12:2, 2019, https://openjournals.libs.uga.edu/borrowers/article/view/2371/2409. Accessed 13 November 2021.

Performance, & Historical Resources.[5] "Scenes in the Other's Language / Scènes dans la langue de l'autre" derives from three main events. An exploratory work day took place in Montpellier in 2017,[6] organized by UPVM3 and UGA, with the CAS (Cultures Anglo-Saxonnes, UR 801, Université Toulouse Jean-Jaurès) and in link with the "Diplomatica" programme led by Nathalie Rivère de Carles,[7] within a partnership that obtained the 2018 ESOF (EuroScience Open Forum) label for the Toulouse Jean-Jaurès-led project on "Créer l'entente". This 2017 exploratory day notably included MA and PhD students both from UPVM3 and UGA, the Montpellier MA students having specifically worked on the multilingual sequences from *Henry V* so as to perform them during the workshop. Particularly enlightening for UGA visitors was the introduction to the range of languages within Southern France itself, such as Occitan, just as during the second event, which took place in Georgia in 2018, Montpellier visitors learned about language variations in the Southern United States such as the Gullah-Geechee language spoken among African American communities in the South Carolina and Georgia barrier islands. The main activity during the second visit consisted of an international Conference,[8] which also gave the UGA-UPVM3 team the opportunity to visit Sujata Iyengar's "Shakespeare in the Classroom" Class, usually at Hilsman Middle School, but on that day in the auditorium of Cedar Shoals High School. The Conference also included a partnership with UGA's Department of Theatre and Film Studies, which designed the Rosetta Theatre Project.[9] A third and final event brought UGA MA and PhD students to Montpellier once more, this time to visit a French middle school, the collège Croix d'Argent, where we heard students present scenes from Shakespeare's *Othello* in English – a third or even fourth language for some of them – and where Georgia PhD students introduced the school's pupils to some of the linguistic idiosyncracies of the Southern United States.

This multilingual, multiscale and multimedia enterprise coheres with its topic. The multidisciplinary work carried out on the subject led to a compilation of early modern multilingual scenes on which the Montpellier exploratory day was based[10] and also fed the conference in Georgia. The richness of this anthology revealed that this *ASF* issue is just the beginning of what could undoubtedly be a long-term research programme to expand the exploration and understanding of multilingual theatrical moments and multiple linguistic modalities. (For example, in 2020 UGA hosted, with the help of Georgia Humanities, a remote presentation from Professor Jill Bradbury about the history of Shakespeare in

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[5] https://scalar.usc.edu/works/henry-v/index. Accessed 13 November 2021.

[6] https://www.ircl.cnrs.fr/pdf/2017/scenes_langue_de_autre.pdf. Accessed 13 November 2021.

[7] https://blogs.univ-tlse2.fr/ambassadeurs/?lang=fr. Accessed 13 November 2021.

[8] https://lpomerle.wixsite.com/otherslanguage2018. Accessed 13 November 2021.

[9] https://www.drama.uga.edu/events/content/2018/rosetta-theatre-project. Accessed 13 November 2021. On this project, see Sujata Iyengar's contribution in this volume. On the website, the project is described as follows: "The Rosetta Theatre Project is a unique performance experience structured like an exhibit in an art gallery, allowing guests to come and go at will and experience an immersive, ever-changing theatrical art instalment. The project uses live motion-capture technology to present two short scenes, one from Shakespeare and the other from Molière, on a continuous loop. Each scene will be instantaneously translated into four different versions, two in English and two in French. Using a real-time motion capture system, live performances will be transformed digitally into four different computer animations, each representing a distinct time period and culture: sixteenth century England, seventeenth century France, modern-day Paris, and modern-day Athens, Georgia."

[10] Many thanks to the contributors to the exploratory day for feeding this work-in-progress anthology and to Nora Galland for putting this collection of texts into shape.

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American Sign Language, a language of the Other and a rich performance tradition that has hitherto received little attention.)[11]

Indeed, the focus of this volume is exclusively Elizabethan, and mainly Shakespearean, as if, in a Babel-like noise of languages and texts, the voice of the Elizabethans had revealed its domination[12] and had stifled or silenced the Others. In itself it is symptomatic that a venture that was originally open to multiplicity and variety and aimed at including a large corpus of early modern French and English texts ended up concentrating on a limited number of playwrights: Shakespeare, Heywood and Marston. The Exploratory Day at Montpellier, for example, included an entire session on "Scènes dans la langue de l'autre dans le corpus français / Scenes in the Other's language in French drama", including discussions of Occitan and the Théâtre de Béziers.[13] In the battle of idioms or what Louis-Jean Calvet termed "La guerre des langues",[14] English seems to have reigned supreme and to have absorbed the other languages but also, maybe, to have been fruitfully contaminated by other idioms that contribute to the hybridity of the dominating tongue.[15]

The "tonguescape"[16] of the Shakespearean corpus reveals a fascinating centre: *Henry V*. The multilingual sequences of the play are the object of three complementary contributions that constitute a kaleidoscopic approach, the play's plurilingual matters being reconfigured into three studies that dialogue with one another. Jean-Christophe Mayer explores how the language lesson and the wooing scene in *Henry V*, while "questioning the idea of foreignness", also "question the very notion of Shakespearean scenic division".[17] Mylène Lacroix's contribution, written in French and thus engaging with these Franco-English scenes from a non-Anglophone perspective, offers a close reading of the same scenes, focusing on the multilingual puns and on the act of language teaching.[18] Linguistic conflict is the object of Amina Askar's contribution, where she studies two other multilingual sequences, the quarrelling Captains' scene and Pistol's encounter with the French soldier Le Fer,[19] two episodes that question the concept of Englishness and interrogate what the "native garb" of a language can be.

Shakespeare also questions and dramatises the zones and modalities of linguistic contact in other plays. Nora Galland's contribution explores the articulation of language

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[11] https://english.uga.edu/sites/default/files/BradburyTalkLink.pdf; see also Amy Lifson, "Shakespeare in Sign", *Humanities*, 42:3, 2021 : https://www.neh.gov/article/shakespeare-sign. Accessed 13 November 2021.

[12] On the large topic of linguistic domination, see *Langues Dominantes/Langues Dominées*, ed. Laurence Villard and Nicolas Ballier, Rouen, Publications des universités de Rouen et du Havre, 2008.

[13] https://www.ircl.cnrs.fr/pdf/2017/scenes_langue_de_autre.pdf. Accessed 13 November 2021.

[14] Louis-Jean Calvet, *La Guerre des langues et les politiques linguistiques*, Paris, Hachette Littératures, 1999, 1st ed., Paris, Payot, 1987.

[15] On the corruption of the tongue or the evil tongues, see *Mauvaises Langues!*, ed. Florence Cabaret and Nathalie Vienne-Guerrin, Rouen, Le Havre, Presses Universitaires de Rouen et du Havre, 2013.

[16] We adapt Bruce R. Smith's use of the expression "soundscape" in *The Acoustic World of Early Modern England*, Chicago and London, The University of Chicago Press, 1999.

[17] On the French/English couple of languages, see Jean-Christophe Mayer, ed., *Representing France and the French in Early Modern English Drama*, Newark, University of Delaware Press, 2008.

[18] Mylène Lacroix is the author of a fascinating thesis on the presence of foreign words in Shakespeare's plays, "Les mots étrangers dans le théâtre de Shakespeare. Pratique de l'hétérolinguisme et questions de traduction", université Paris Ouest Nanterre La Défense, 2016, that is available online: https://bdr.parisnanterre.fr/theses/internet/2016PA100111/2016PA100111_diff.pdf. Accessed 13 November 2021.

[19] On the Pistol/Le Fer encounter, see Charlène Cruxent, "Pistol and Monsieur Le Fer: An Anglo-French Encounter", in *Focus on "Henry V": Navigating Digital Text, Performance, & Historical Resources*, ed. Sujata Iyengar and Nathalie Vienne-Guerrin, 2019, https://scalar.usc.edu/works/henry-v/pistol-and-monsieur-le-fer-an-anglo-french-encounter-by-charlne-cruxent. Accessed 13 November 2021.

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and national identity[20] through the character of Armado in Shakespeare's comedy *Love's Labour's Lost*, while Andrew Hiscock draws upon modern and early modern theorising on the question of language use in order to focus more narrowly on the construction of Community and the Other through language in one of Shakespeare's "problem" plays, *All's Well That Ends Well*, in which the very name of the character Paroles invites us to study linguistic issues in the play. Philip Gilreath explores the legal and intertextual significance and impact of the Latin word "stuprum" (usually translated "rape") in Shakespeare's early Roman play *Titus Andronicus*.

Scenes in the Other's language can also be found in numerous other Elizabethan plays. Two contributions in this volume will give the reader an idea of the wide-ranging dramatic potential of multilingualism on the Elizabethan stage. Nathalie Rivere de Carles contrasts Thomas Heywood's diplomatic scenes in *If you know not me, you know no bodie or The Troubles of the Queene Elizabeth* (1605), with Francis Thynne's *The Perfect Ambassadour* (1578) and Jean Hotman's *The Ambassador* (1603). Her study "probes how diplomatic multilingualism reflects the difficult construction of the English self at the turn of the seventeenth century in terms of absorptiveness and defiance". Janice Valls-Russell analyses the use of Italian and more especially Latin, in John Marston's *Antonio and Mellida* (1599) and its sequel, *Antonio's Revenge* (1600-1601). These plays are less frequently considered in discussions of languages on the early modern stage but they are emblematic of what multilingual sequences can bring to contemporary stage productions in confronting audience members with languages that are not familiar to them.

Multilingual Elizabethan scenes thus raise questions of identity, dramatise both conflict and contact and represent processes of absorption and resistance. What happens when you confront spectators with scenes originally written and spoken in English which go on to be translated for performance into other languages? The last section of the volume raises this question by approaching performance issues that may be specific to staging scenes in the Other's language. Jennifer Flaherty and Craig Callender focus on a filmic production of *Love's Labour's Lost* by the University of Fribourg that is built on the concept of linguistic variety. The film was produced by the Swiss Stage Bards, a performance group that translates Shakespeare into all the dominant languages of Switzerland (German, French, Italian). Sujata Iyengar focuses on another experimental approach to multilingualism, including technological tools that constitute an innovative language and challenge the common reception of familiar texts. The various levels of "translation" carried out by the Rosetta Theatre Project at UGA produced scenes in another "glitchy" language that constituted a completely new experience for the spectators, testifying to the fruitfulness, energizing and cross-fertilizing effect of putting different languages in contact.

Acknowledgements

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[20] On national identity in *Henry v*, see Nora Galland, "Making & Unmaking National Identity: Race & Ethnicity in Shakespeare's 'Henry v'", *Focus on "Henry v"*, op. cit, https://scalar.usc.edu/works/henry-v/making--unmaking-national-identity-race--ethnicity-in-shakespeares-henry-v-by-nora-galland. Accessed 13 November 2021.

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<5>