



Macbeth in European Culture

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Despite its Scottish-Anglo setting and its close relationship to the politics of the Stuart regency, *Macbeth* has proven one of Shakespeare's most suggestive plays for practitioners and artists working far beyond its original Anglophone context. The play's potential for violence, its exploration of hierarchy and power, its conflictive gender dynamics and its natural and supernatural dimensions are just some of the elements that have been appropriated on stages around Europe. They have also prompted the transformation of the play into different shapes, formats and media, and so this seminar intends to inspect the multiple afterlives of *Macbeth* beyond its initial historical and cultural resonances. We are looking for innovative work that approaches the play from regional, national and continental angles as we try to chart *Macbeth*'s reception in Europe from the seventeenth century to the present. Among other possibilities, we invite discussions concerning the relocation of the play's ideological, gender/sexuality, regional/ethnic/racial boundaries within specific historical and theoretical contexts. Contributions on any of the following are welcome:

- *Macbeth* in European theatrical, operatic, cinematic, televisual or online performance;
- Different European versions (adaptations, rewritings, appropriations, updates) of *Macbeth*;
- Translations of *Macbeth* into non-Anglophone languages: the importance and impact of those translations in their target cultures and in intercultural contexts;
- Citation and allusion to *Macbeth* in the contexts of European history, politics and war;
- *Macbeth* in European visual (art, cartoons, graphic novels) and digital cultures;
- Reception of Anglophone *Macbeth* in non-Anglophone contexts, or the reception of non-Anglophone *Macbeth* in Anglophone contexts;
- Traveling *Macbeth*: international tours of the play, intercultural performances of the play;
- Theoretical reflections on *Macbeth* as a case study of 'European Shakespeare' and / or versus 'global Shakespeare'.

We particularly favour contributions which relate particular interventions (artistic or otherwise) to broader regional, national or transnational concerns and to the history of Shakespeare's reception in these contexts.

Keywords: Macbeth, adaptation, performance, material culture, visual culture, digital culture