



## Re-mapping Shakespeare: Hybridity, Diversity and Adaptation

Carmen Levick<sup>1</sup>, Márta Minier<sup>2</sup>

<sup>1</sup>University of Sheffield, United Kingdom; <sup>2</sup>University of South Wales, United Kingdom

[C.levick@sheffield.ac.uk](mailto:C.levick@sheffield.ac.uk); [marta.minier@southwales.ac.uk](mailto:marta.minier@southwales.ac.uk)

The newly independent states in Asia and Africa, that resulted from the administrative decolonisation of European empires after the end of the Second World War, usually form the object of what we call postcolonial studies. However, the narrow focus on British colonialism and Anglophone colonies 'results in primarily English-speaking postcolonial theory, reproducing one of the most enduring tools of empire' (Boatca and Parvulescu 2020, 10). Other regions, like Eastern and Central Europe, China, Japan or South America that do not fully align with the racial, ethnic and class experiences that define the colonial/postcolonial experience, have been largely neglected. The UK's internal 'others' – Scotland, Wales and Northern Ireland – which are also often perceived in a postcolonial context, have their own takes on Shakespeare, too. These, ranging from the nostrifying to the tongue-in-cheek and to the thoroughly interrogative, demonstrate not only the 'cultural litness' of Shakespeare's texts (Gramich 2010) but also the complexity of the ways in which Shakespeare has been incorporated within the cultural and artistic landscapes of the non-English constituent nations of the UK.

This seminar invites papers, provocations as well as creative-critical interventions, introducing or discussing various off-centre adaptations and appropriations of Shakespeare's work. Drawing on terms like 'creolité' and 'analytics of transversality' (Glissant) as visions of diversity that go beyond the historical and geographical implications of the Negritude movement, we encourage participants to engage creatively with the theoretical framework of postcolonial studies. The alternative Shakespeares we would like to discuss are examples of cultural translation where culturally colonised/marginalised/otherised communities claim Shakespeare to themselves and hybridise his texts, renegotiating nodes and nexuses of power.

Abstracts should engage with (but are not limited to) one of the following conference topics:

- Hauntings of the past, injunctions of the present: Rewritings of history, myth and origin narratives
- Language, art and politics
- Nature, politics and ethics
- Remapping(s) of the world

There are no geographical or historical limitations to the topics, but there is an expectation that the theoretical frameworks employed within the presentations stem from a postcolonial/decolonial exploration of adaptations or appropriations of Shakespeare's plays primarily (but not exclusively) in performance, on film or in other media.

*Keywords:* creolite, postcolonialism, identity, nation, hybridity