

telling also about a history of not-telling? Foregrounding comparative figurations who perform unimaginable action in the cinematic text, the paper would attempt a more-than-textual-intervention into interpreting Bhardwaj and Shakespeare together for the here-and-the-now.

**Dickens Leonard** is presently Assistant Professor of Literature at the Department of Humanities and Social Sciences at the Indian Institute of Technology, Delhi. He researched on the writings of the nineteenth century Tamil intellectual Iyothee Thass and Tamil Buddhism at University of Hyderabad for his PhD (2017). He earlier taught at University of Hyderabad and the Centre for Study of Social Sciences Calcutta in India. He has published on anti-caste thought and Tamil films in renowned journals and edited volumes.

16h45 **Manju Edachira** (ICAS Delhi)

#### **Shakespeare in Kerala: *Annayum Rasoolum* and the Spatial Dynamics of Community**

This talk intends to explore how Shakespeare's works have been adapted in Kerala (a south Indian state), with a particular focus on *Annayum Rasoolum* (Anna and Rasool, 2013), a Malayalam film based on Shakespeare's much acclaimed romantic tragedy *Romeo and Juliet* (1597). Through a historical reading of Shakespeare's works in the region, I wish to trace the discourse on Shakespeare in Kerala from *Kadhaprasangam* (a lyrical narrative performance particular to Kerala) to the 'new generation' films (roughly post 2010 films in the region). Foregrounding *Annayum Rasoolum*, I examine how the working class/caste status of both Anna (the heroine who is a salesgirl in a garment shop) and Rasool (the hero who is a cab driver) play a crucial role in imagining the spatiality of the film, especially the everyday life of Kochi, a cosmopolitan town in Kerala. Secondly, I analyse the relationship between space and community in the film which depicts the story of a Christian woman and a Muslim man. Thus, through a comparative reading of *Annayum Rasoolum* and *Romeo and Juliet*, I examine Shakespeare in Kerala through language, space, and community.

**Manju Edachira** is a scholar in Literary and Cultural Studies with a special interest in Indian Cinema, Aesthetics and Politics. She is currently an ICAS:MP fellow (M.S. Merian – R. Tagore International Centre of Advanced Studies 'Metamorphoses of the Political') and works on the project 'Touching the Contemporary: Anti-Caste Film Practice and its Affective Dimensions in India'. She recently completed her post-doctoral fellowship at the Department of Humanities and Social Sciences, IIT Delhi. Her PhD (University of Hyderabad) titled "Affective Archives" studied contemporary Malayalam cinema, caste problematic and anti-caste aesthetics. She has received Kerala State Chalachitra Academy Fellowship (2020-21) and the Erasmus Visiting PhD Fellowship (2016, Freie University, Berlin).

Dans le cadre de *Shakespeare in Migration*

Un projet collaboratif EMMA, IRCL, RIRRa21 du 30 novembre au 9 décembre 2023 en partenariat avec les UFR 1 et 2, le Département d'études anglophones, la DRIF, le CCU, So Bollywood Montpellier, Les lycées Clémenceau, Joffre et Nevers et avec le soutien de La Ville de Montpellier

Coordination : Amandine d'Azevedo, Alix de Morant, Marianne Drugeon, Florence March et Judith Misrahi-Barak

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**Journée d'étude & Masterclass  
avec Koumarane Valavane**

**5 DECEMBRE 2023**

**Studio de La Vignette  
Université Paul-Valéry  
Route de Mende**



## 9h Accueil des participants

### 9h30 **Janice Valls-Russell (IRCL, UPVM/CNRS/Ministère de la Culture)** **Shakespeare and the art of academic reviewing: traces and decentred perspectives**

Founded in 1972, the English-language journal *Cahiers Élisabéthains* has been committed from the outset to giving pride of place to academic reviews of stagings of early modern British dramatists. The journal's policy, to this day, is to give visibility to the insights the performing arts bring to works that have long been approached as 'texts' rather than plays intended for performance, while simultaneously preserving the trace of productions that are often ephemeral or little known. While reviews predominantly tend to cover British, North American and European productions, the journal also encourages a decentring of perspectives and invites accounts of productions in other regions of the world. In this talk I propose to consider some reviews of Asian and African productions of Shakespeare.

**Janice Valls-Russell** is an emeritus principal research associate of France's National Centre for Scientific Research and a member of the Institute for research on the Renaissance, the neo-Classical Age and the Enlightenment (IRCL, UPVM/CNRS/Ministère de la Culture). Her research interests include the classical reception in early modern Britain and the reception of early modern drama in the 20th and 21st centuries. She has co-edited a special issue of *Cahiers Élisabéthains*, 'Shakespeare under Global Lockdown' (November 2020) et *Shakespeare's Others in 21st-century European Performance: The Merchant of Venice and Othello* (Bloomsbury, 2021).

### 10h **Sarah Hatchuel (RIRRa21, UPVM)** **Présentation de l'ouvrage L'Écran shakespeareien: adaptation, citation, modèle (Rouge Profond, 2022)**

William Shakespeare est sans conteste l'auteur des œuvres qui ont inspiré le plus de films au monde, à commencer par les « classiques » de Laurence Olivier, Orson Welles, Franco Zeffirelli, Kenneth Branagh ou Baz Luhrmann. Le dramaturge continue à influencer la production actuelle, mais sa présence est souvent fragmentée, voire spectrale. Il est temps de renouveler le regard sur la contribution immense de Shakespeare en considérant sa place dans une culture audiovisuelle élargie : au cinéma, mais aussi dans les séries télévisées, les dessins animés ou les vidéos postées sur YouTube, c'est-à-dire là où on l'attendrait le moins, afin de réfléchir à sa contemporanéité sans cesse réaffirmée. Shakespeare n'est plus seulement adapté à l'écran, il s'imisce de façon subtile dans un nombre considérable de productions audiovisuelles. De l'idée d'un « Shakespeare à l'écran » émerge désormais la notion d'*écran shakespeareien*.

Présidente d'honneur de la Société Française Shakespeare, **Sarah Hatchuel** est Professeure en études cinématographiques et audiovisuelles à l'université Paul-Valéry Montpellier 3. Elle est l'auteure de livres sur Shakespeare au cinéma et sur les séries télévisées américaines. Elle codirige la collection Shakespeare on Screen (PURH/Cambridge University Press) ainsi que la revue en ligne TV/Series.

10h45 Pause café

### 11h **Nathalie Vienne-Guerrin (IRCL, UPVM3/CNRS/Ministère de la Culture)** **Migration and the Refugee Crisis in *King Lear* on screen**

Shakespeare's *King Lear* can be read as a vagrancy play. The purpose of this presentation will be to analyse how screen versions of *King Lear* have made the motif of vagrancy visible, a motif that takes on a particular resonance at a time when our contemporary media show us striking scenes of migration and when our language creates such categories as the "migrants" or the "refugees". The presentation will mainly focus on Grigori Kozintsev's 1970 *King Lear*, Peter Brook's 1971 movie, with Paul Scofield playing Lear, André Engel's 2006 stage filmed version with Michel Piccoli and Richard Eyre's 2018 TV version, starring Anthony Hopkins as Lear.

**Nathalie Vienne-Guerrin** is Professor in Shakespeare Studies at the Université Paul-Valéry Montpellier 3 and a member of the the Institute for Research on the Renaissance, the Neo-Classical Age, and the Enlightenment (IRCL, UPVM3/CNRS/Ministère de la Culture). She has written a lot on insult and evil tongues in Shakespeare's world. She has published *The Unruly Tongue in Early Modern England: Three Treatises* (Fairleigh Dickinson University Press, 2012). She is the author of *Shakespeare's Insults: A Pragmatic Dictionary* (Bloomsbury, 2016); *The Anatomy of Insults in Shakespeare's World* (Bloomsbury, 2022). With Sarah Hatchuel, she is co-editor of the «Shakespeare on Screen» series published by Cambridge University Press. She is also co-editor in chief of the international journal *Cahiers Élisabéthains* (Sage) and of the multidisciplinary electronic journal *Arrêt sur Scène/Scene Focus* (OpenEdition). With Patricia Dorval, she co-directs the «Shakespeare on Screen in Francophonie» database. She is currently President of the European Shakespeare Research Association (ESRA).

11h30-12h15 **Rencontre avec Koumarane Valavane**  
Répondantes : **Amandine d'Azevedo (RIRRa21, UPVM)** et **Judith Misrahi-Barak (EMMA, UPVM)**

12h30 Pause déjeuner

14h-16h **Masterclass pour les Masterants Théâtre**  
Répondante : **Alix de Morant (RIRRa21, UPVM)**

16h Pause café

16h15 **Dickens Leonard (IIT Delhi)**  
**The Gravediggers' Song: Witnessing the Dead and the Tragic in Bhardwaj's *Hamlet***

The rich archive of Shakespeare in Indian language cinemas as a comparative study of "Shakespeare's Tragedies" as well as its "Film Adaptations" is an expanding research repertoire. In the last two decades, specifically, the multi-talented Hindi film director Vishal Bhardwaj's experiments in adapting/appropriating the "Shakespearean Tragedies" for popular cinema in India (the tragic-trilogy) have received rave, critical acclaim. His eponymous films: *Maqbool* (2003) on *Macbeth* (1623), *Omkaara* (2006) on *Othello* (1603), and *Haider* (2008) on *Hamlet* (1601) are popularly received as well as appreciated. And, *Haider* has been an exquisite example of at once adaptation and appropriation but also affective-expression and re-textualization. While scholars have largely concentrated on "adaptation" and "influence" in reading *Haider* and *Hamlet* comparatively, and on Bhardwaj and Shakespeare relatively; this paper, however, would critically foreground the historicity of a "spatial-imaginaire" in interpreting Bhardwaj's version of *Hamlet* as *Haider*. It would pose: what does the context of a region mean to an adaptation of a text elsewhere? How does a history of representation—within cinema—relatively affect an adaptation? Is a re-