

Abstracts

The Shape of Early Modern English: An interview with Jonathan Culpeper on the Encyclopedia of Shakespeare's Language Project

IOLANDA PLESCIA

In this interview, Jonathan Culpeper, Professor of Language and Linguistics at the University of Lancaster, UK, and author, among other books, of *Early Modern English dialogues: Spoken Interaction as Writing* (with Merja Kytö, 2010), as well as co-editor of *Stylistics and Shakespeare: Transdisciplinary Approaches* (2011), answers questions on a range of topics related to Shakespeare's language. Starting from the rationale of his AHRC-funded project to complete a two-volume *Encyclopedia of Shakespeare's Language* which will focus on language in use and in context, Culpeper goes on to discuss more general questions, including the future of literary linguistics, perceptions of early modern English, Shakespeare's creativity, the use of digital tools and quantitative methods in linguistic and literary investigation.

Keywords: Shakespeare's language, early modern English, historical linguistics, language in use, historical pragmatics, *Encyclopedia of Shakespeare's language*

Who Invented 'Gloomy'? Lies people want to believe about Shakespeare

JONATHAN HOPE

It is a truth universally acknowledged that Shakespeare was a coiner of new words. From popular websites, to the most serious academic journals, his creativity with neologisms is celebrated as something that reaches to the core of his genius. But what if we check the evidence for these claims? The rise of digital research tools, from the electronic Oxford English Dictionary to portals that allow us to search tens of thousands of Early Modern books, means that anyone with an internet connection can repeat, and better, the searches made by the OED's original army of readers in the nineteenth century. In seconds, we can do what it took them years – and far more thoroughly and extensively. The results are bad news for those who rest their case for Shakespeare's eminence as a writer on his supposed invention of words like 'gloomy',

'eyeball', 'undress', 'radiance', and hundreds of others. Shakespeare did not invent words. Not any. Not one that we have been able to find so far.

Keywords: Shakespeare's language, early modern English, lexical creativity, neologisms, Shakespeare's vocabulary myth

Comparing Syntactic Strategies for Proximity and Distance in the Verse/Prose Comedies of Shakespeare and Jonson

MICHAEL INGHAM, RICHARD INGHAM

This paper is based on a current collaborative research project related to Shakespearean syntax. While much has been made of the significance of lexis, phonology, grammar and dialectal variation in discursive analysis of the plays, there has been sparse critical concentration on Shakespeare's syntactic strategies. Culpeper (2001) has drawn attention to the often underrated significance of syntactic features in Shakespearean texts and suggested that more research is required in this area. He also notes, like Hope (2010) and also Hussey (1988), how syntactic nuances in the Shakespeare text help to establish characterisation. However, such discussion is restricted to instances where syntactic features relate to cognitive organisation of speech. In this paper Shakespearean and Jonsonian comedies spanning the late Elizabethan and early Jacobean period are investigated for the use or non-use of the Verb Second inversion feature with subject pronouns in declarative clauses, where the grammatical subject pronoun inverts round the finite verb standing in second position. It was found that interesting differences distinguish Shakespeare's and Jonson's use of this syntactic trait in ways that we associate with their differing authorial stance in relation to contemporary reference.

Keywords: Shakespeare, Jonson, early modern English, syntax, Verb Second inversion, Elizabethan and Jacobean comedy

The pragmatics of dialogical asides in Shakespeare

ROBERTA MULLINI

All modern editions of Shakespeare plays signal the theatrical convention of the aside to actors and readers by adding precise stage directions, and scholars have defined various categories for this phenomenon. Among these categories (monological, *ad spectatores*, and dialogical) this article examines the dialogical aside and the pragmatic strategies it involves, when dialogue becomes hidden, so as not to be discovered by other onstage bystanders. In other words, a dialogical aside operates when a character in a multiparty

talk chooses only one or more characters as their addressee, thus creating a dialogically privileged group and excluding the remaining bystanders. The article starts investigating quantitative data deriving from a search via a concordance software and devotes specific attention to the occurrences of this stage direction in *The Tempest*, *Henry VI, Part 3* and *Antony and Cleopatra*, i.e. the plays that rank highest in the data.

Keywords: Shakespeare, dialogical aside, pragmatic analysis, pragmatic strategies, *The Tempest*, *Henry VI, Part 3*, *Antony and Cleopatra*

"Danes Do It Melancholy": Allusions to Shakespeare in Films and TV
IRENE RANZATO

This contribution deals with source-text allusions to Shakespeare and to Shakespeare's plays, which in either an overt or covert form are contained in dramatic dialogues and in visual elements in US-produced films and television shows. After a theoretical framing of the significance and import of allusions, the essay thus looks into the ways Shakespeare has been alluded to and explicitly quoted in a number of meaningful examples from American mainstream films and TV shows, with the purpose of evaluating the function of this type cultural references in the texts. When relevant, it also highlights if and how the creators of translations into Italian for the specific mode of dubbing have acknowledged this particular form of allusions and acted accordingly by keeping or omitting the intertextual references.

Keywords: Shakespeare, allusion, translation, culture-specific references, dubbing, film and television studies

Come into the Garden, Bard; Or, From Bed to Verse
RUSS McDONALD

The project from which this paper derives addresses the emerging forms of Elizabethan poetry in the context of contemporary visual design, specifically the forms and shapes that characterize the arts and crafts in the period: architecture, interior decoration, painting, and many others. The form of the decasyllabic line, the medium for the greatest poetic achievements of the period, is a major product of a culture in which artisans from many disciplines devoted themselves to the rewards of arrangement and pattern. In various fields of craft, as in English thought generally, the values of similitude, contrast, equivalence, and symmetry become increasingly prominent as the sixteenth century proceeds.

The conventions and principles that produced the great gardens of England and Europe are among the same principles that Elizabethan poets were exploiting to delight readers and audiences. In a crude analogy, we might say that language is the poet's material equivalent of the gardener's earth, and that sounded language is the medium onto which the poet imposes patterns to create the harmonious, composed poetic object. The intersecting vocabularies of horticulture and of poetry help us to document the appreciation for form that attends Tudor humanism and characterizes particularly the last decades of Elizabeth's reign.

Keywords: Shakespeare, visual culture, early modern gardens, iambic pentameter, decasyllabic line, earth and language medium analogy

Miscellany

Rome Desired; Or, the Idea of Rome

NADIA FUSINI

The title of this paper explicitly recalls Tony Tanner's *Venice Desired*, a book which explores Venice, a city unique in so many ways, in terms of its special – indeed, unique – relationship to writing. Whilst in Wilson Knight's penetrating study, "The Eroticism of *Julius Caesar*", Caesar and Rome are drawn as requited lovers, for Brutus Rome is less an object of desire and more the manifestation of an idea: an idea and an ideal. The subject of this paper, then, will be not Rome desired – in Italian, "il desiderio di Roma"; but rather, the idea of Rome, or Rome as ideal – "l'idea di Roma", focusing on a very 'idealistic' hero: Brutus. Certainly, in its own way, the play aims to establish its own peculiarly Roman identity: the Elizabethan audience is instructed to feel the distance, not to conceive of the events on stage as happening in a thinly-disguised England. But the audience can also recognise a central question that constantly recurs in Shakespeare's plays: the question of power, a question of heredity and inheritance, by no means a straightforward issue in a patriarchal society.

Keywords: Shakespeare, *Julius Caesar*, *Hamlet*, Brutus, Shakespeare's Rome, Roman identity, power, heritage

Back from the Dead. An Encounter with Domitius Enobarbus

ROSY COLOMBO, ALESSANDRO ROCCATI

This piece, a fictional conversation with the character of Domitius Enobarbus from Shakespeare's *Antony and Cleopatra*, was inspired by Massimo Guarascio, Professor of Engineering at Sapienza University of Rome and Director of the IV-V Michelangelo Workshop on "Mediterranean Bridging and Changing:

the Role of Students, Schools and Professionals”, organized with the support of the Engineering Associations of Mediterranean Countries (13-15 October 2016). The piece was enacted as a performance in the cultural session of the conference, with Guarascio playing Enobarbus as a phantasmatic character, and Rosy Colombo and Alessandro Roccati respectively in their real-life professional roles as Professors of English literature and Egyptian studies. The script deals with the conscious fashioning of the Roman empire after the model of sophistication that was Egyptian culture and the ways in which the Rome-Egypt connection was explored and re-signified by Shakespeare. It is newly edited by its co-authors and printed here as a contribution to the theme of Shakespeare’s Rome, to which the forthcoming no. 4 of *Memoria di Shakespeare. A Journal of Shakespearean Studies* will be devoted, with particular reference to *Antony and Cleopatra*.

Keywords: Shakespeare, *Antony and Cleopatra*, fictional interview, ancient Egypt and Rome, cultural transfer, Alexandria, Rome, London