Marginalised Interpretations of Shakespeare

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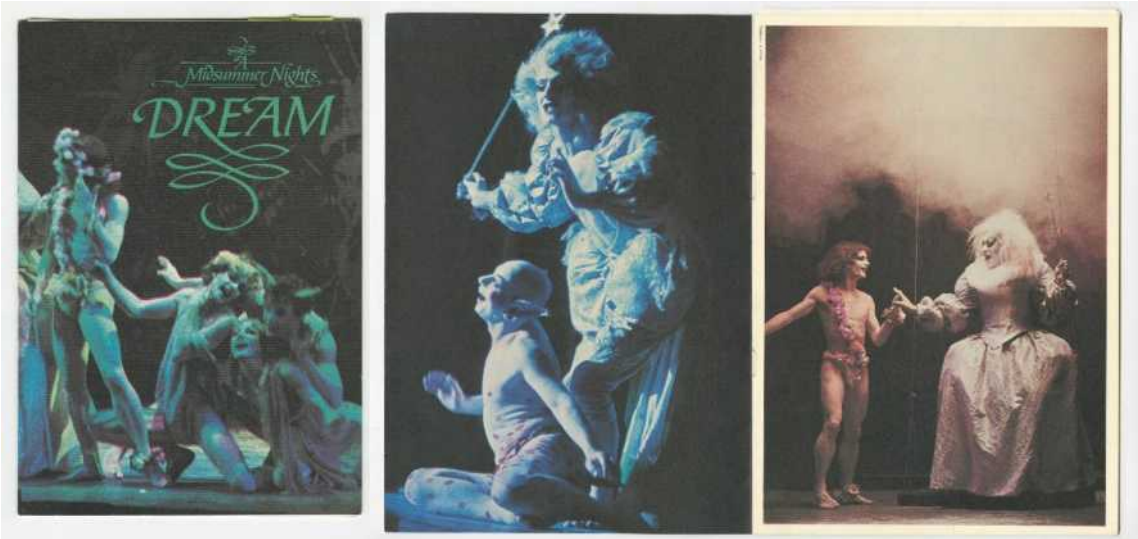
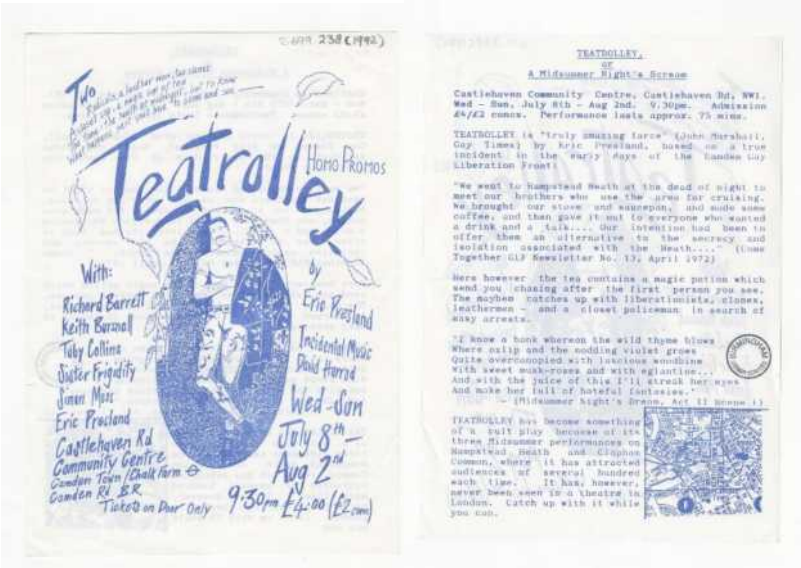
To many people from marginalised communities, the connotations of Shakespeare and his works has been one of an elitism, inaccessibility, and often intangibility. However, for centuries individuals from a diverse array of backgrounds have interpreted the works of Shakespeare to meet the needs of the communities they identify with. These works are a collection of those interpretations which give a voice and insight into these marginalised communities.



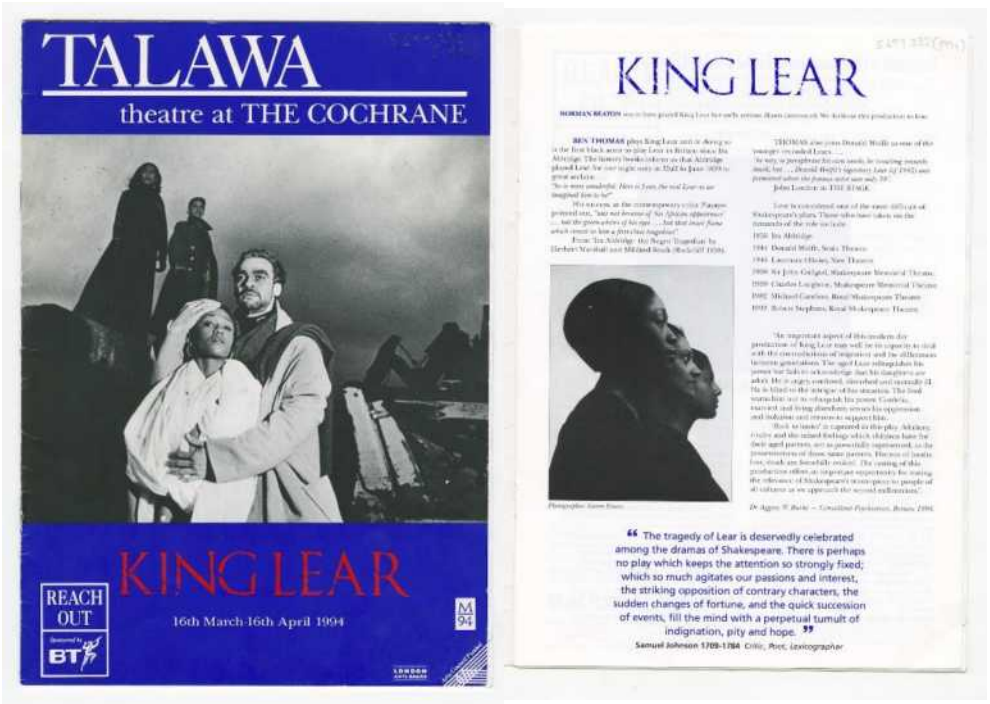
A Midsummer Night's Dream (1985, programme)

An artistic portrayal of A Midsummer ight's Dream, starring and directed by Lindsey Kemp, who was publicly gay. Its themes included non-verbal expressive language, fantastical elements and erotic undertones.



Teatrolley, or A Midsummer Night's Scream (1992, programme)

A radical portrayal of A Midsummer ight's Dream, which draws upon an incident during the early days of the Camden Gay Liberation Front. Its themes include exploring the various gay subcultures of London in the 1970's, fantastical and comedic elements placed within contemporary society, and the roots of the Gay Liberation Movement as experienced by individuals.

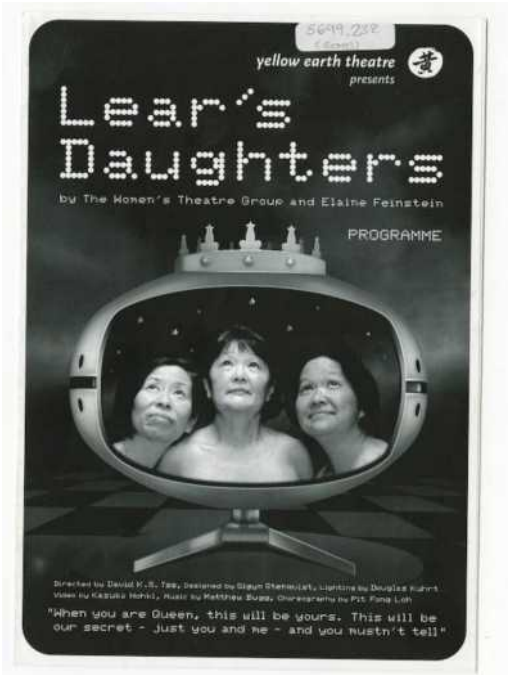


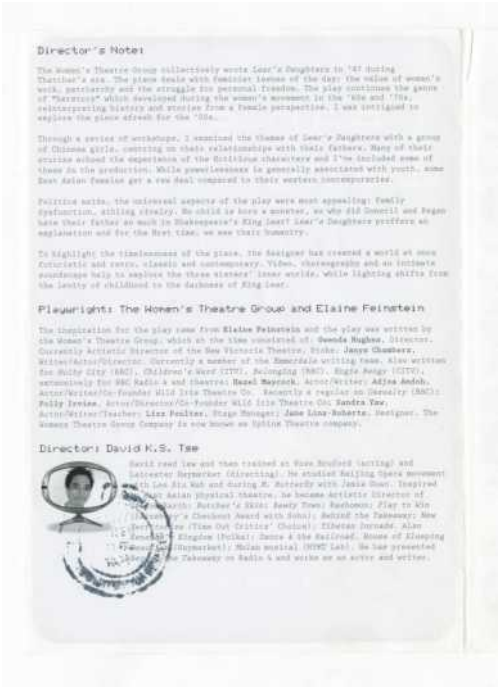
King Lear (1994, programme)

A portrayal of King Lear which utilises the experiences of migrant communities and the differences between generations, which also has undertones reflecting on mental health. Its themes include a back-to-basics approach of the play, with rivalry, adultery, and inter-generational family feuds being present, and there is a strong evocation of love, death and loyalty.

The Yiddish Queen Lear (2001, programme)

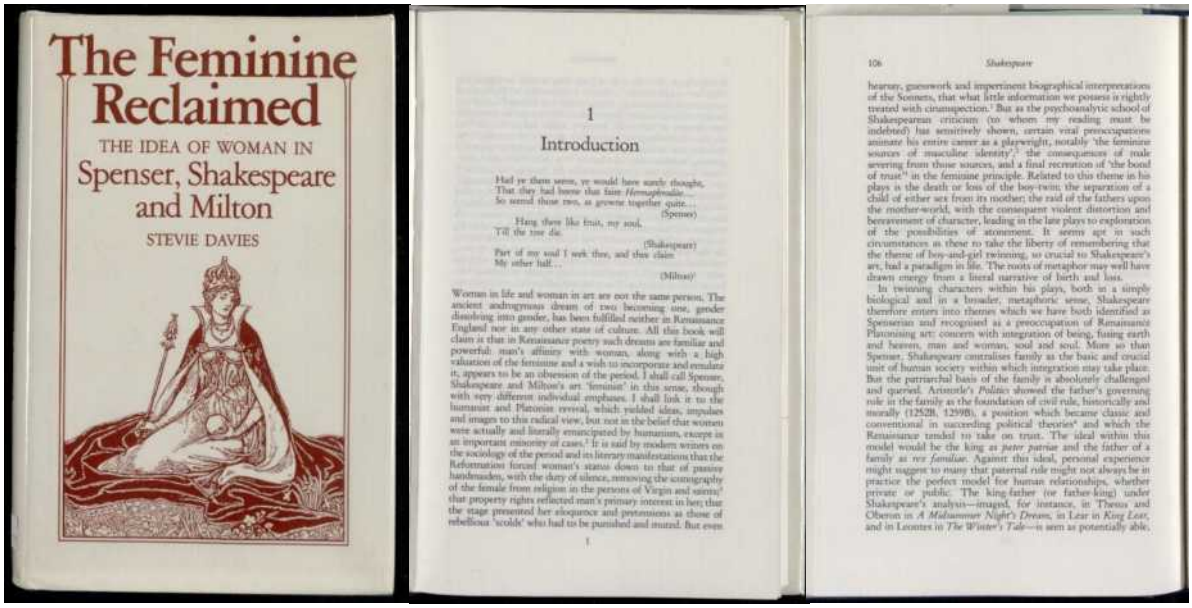
A portrayal of King Lear which is interpreted within the confides of Jewish Theatre, which also has feminist undertones. Its themes include the traditional tropes of birth, marriage and death, whilst incorporating a contemporary feel to the play, and the incorporation of the Yiddish language which was in the process of a mini-revival.





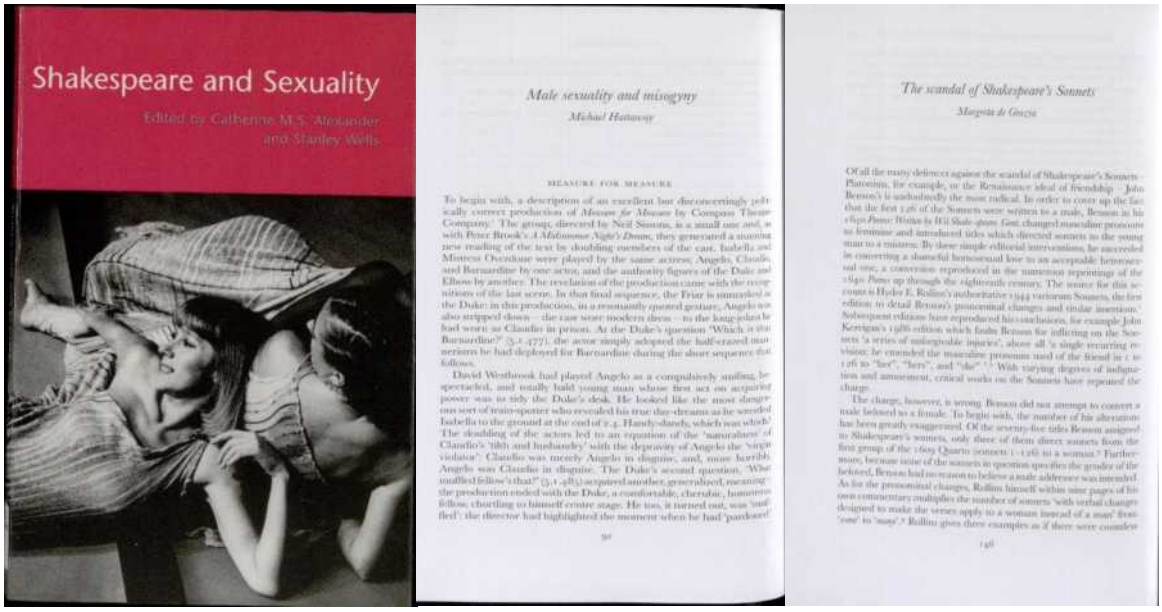
Lear's Daughter (2003, programme)

A feminist portrayal of King Lear utilising the experiences of women in East Asian cultures. Its themes include familial dysfunction centring on sibling rivalry, an amalgamation of futuristic and historical tones, and the journey from childhood levity to the darkness of adulthood.



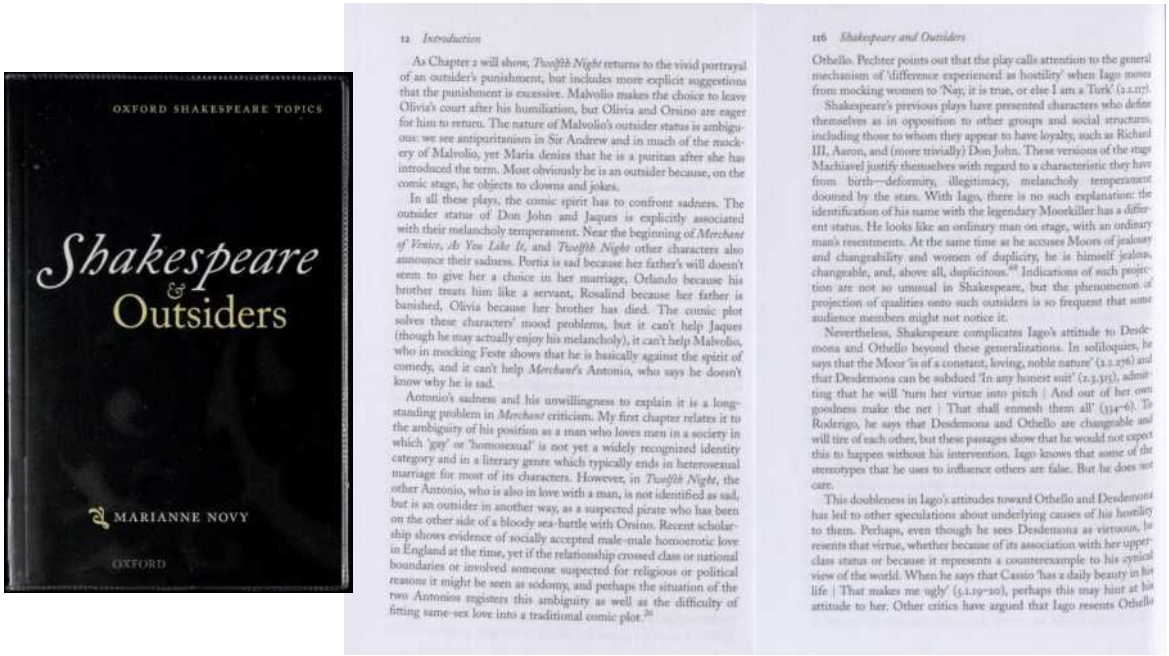
The Feminine Reclaimed (1986, volume)

A volume which explores the underlying psychological tensions of, and changing concepts of marriage and the family, during The Renaissance, which is reflected through Shakespeare's works. Its themes include the inherent separation of women in life and women in art despite the patriarchy seeing the two concepts as the same, and the feminine sources of masculine identity.



Shakespeare and Sexuality (2001, volume)

A volume of collected essays utilising different approaches to explore Shakespeare in both performance as well as text. Its themes include heteronormative relationships in contrast with both same-sex relationships and inter-racial relationships, shifting the focus of the sonnets from the typical white male lover to a black woman, and exploring the erotic effect of Shakespeare's language.



Shakespeare & Outsiders (2013, volume)

A volume which examines the concept of outsides in Shakespeare, with relative focus on men who love men, the different perceptions of women, and the treatment of racial and religious outsiders. Its themes include the ambiguity of what 'category' outsides fit in, which is often found with multiply marginalised individuals, and the non-binary nature of who may be considered insiders or outsiders.