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Social Inequity in Memories of Shakespeare: The Fetishizing Power of the Globe Theatre

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I am submitting herewith a thesis written by Reagan A Yessler entitled "Social Inequity in Memories of Shakespeare: The Fetishizing Power of the Globe Theatre." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Geography.

Derek Alderman, Major Professor

We have read this thesis and recommend its acceptance:

Ron Foresta, Stefanie Benjamin

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(Original signatures are on file with official student records.)

Social Inequity in Memories of Shakespeare: The Fetishizing Power of the Globe Theatre

A Thesis Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

Reagan Yessler

May 2021

Abstract

William Shakespeare's works are widely regarded as the pillar of English literature in Western society. An understanding of Shakespearean literature is a form of symbolic or cultural capital, and a lack thereof signals that a person is uncultured, uneducated. However, in his own time, Shakespeare was not so highly regarded. To fully understand the evolution that Shakespeare and his works have undergone, one must consider the modern memory politics that reify the contemporary interpretation of Shakespeare in the Western world at *lieux de memoire* (places of memory), which are shaped by the tumultuous sequence of historical movements that formed Shakespeare's image. The Globe Theatre is a powerful place where the writer's memory is actively curated to cement his legacy into a cohesive narrative. This narrative is selective by nature, unable to include all aspects of Shakespeare's history. To *fetishize* means that a person, idea, or *narrative*, is first objectified, then given power as a fixed object of fascination. This fetishization also solidifies its reputational politics. As a fetishized object, any nuance is stripped away, and we are discouraged from understanding the inner workings of how it is reified and normalized. Because of this fetishization, a simple, unproblematic narrative is created.

My main research question concerns the fetishization of Shakespeare, and the role that the Globe Theater plays in retelling, performing, and normalizing this fetish. What aspects of the Globe allow this fetishization to take place? How and to what extent does The Globe fetishize Shakespeare to create one narrative? To what degree is the modern Western gender and sexuality binary— the strict division of male versus female based on genitalia, and the attraction to the 'opposite' gender— upheld or critiqued? How is race and class portrayed at The Globe? I address these questions in a discourse analysis that explores how the Globe's Research Bulletins, Such Stuff podcast, YouTube channel, and social media work to create and spread this fetish, as well

as how this fetish both critiques and upholds ideas of gender identity, sexuality, class stereotypes, and racial biases. I conclude this thesis with suggestions on how the Globe might move forward to incorporate more diverse views to leverage this fetish as a means of social progression rather than repression.

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Chapter 1: Introduction

Major Questions and Issues

William Shakespeare's written works are widely regarded as pillars of English literature in Western society. The Bard's creations are often depicted as timeless classics whose readings are universally beneficial. Understanding Shakespearean literature is a form of symbolic or cultural capital (Siobhan et al. 2016). Being thoroughly versed in the Bard marks a person as a member of an intellectual elite, whereas a lack thereof signals that a person is uncultured and uneducated (Siobhan et al. 2016). Ironically, Shakespeare was not considered part of the highly cultured and respected elite in his own time (Bevington 2014). Both his life and his works inhabited a tension between socio-economic classes, and between socially progressive views and more regressive ones (Bevington 2014). To fully understand the evolution that Shakespeare and his works have undergone, one must consider the modern memory politics that reify the contemporary interpretation of Shakespeare in the Western world at *lieux de memoire*, or places of memory (Till and Kuusisto-Arponen 2015). These places of memory are shaped by the tumultuous sequence of historical movements that formed Shakespeare's image, continually formed and reformed each time a history of the Bard is taught.

The Globe Theatre, located in the heart of London in the 1500s and reconstructed in the 1990s, is a rhetorical arena where the Shakespeare's memory is actively curated to cement his legacy into a cohesive narrative. The modern Globe acts as a commemorative geography, heritage tourism visitor site, theatrical and everyday performance space that spreads this narrative to international and domestic tourists. The space occupies different roles as a performance space, experimental space, and museum space simultaneously. However, this narrative—like all representations of the past—is selective by nature, unable to include all aspects

of Shakespeare's history due to the sheer scale of it and because of the politics that have always surrounded Shakespeare's reputation and following (Scheil 2010).

My main research question concerns this prevailing partial depiction of Shakespeare's life, work, and legacy. Further, to address this depiction I must also characterize the role that the Globe Theater plays as a place of memory in retelling, performing, and normalizing this selective narrative. How does the Globe fetishize Shakespeare to reinforce dominant social narratives? Under this broad question are three subtopics:

- to what degree is the modern Western gender and sexuality binary– the strict division of male versus female identity based on genitalia and the assumed attraction to the 'opposite' gender– upheld or critiqued in the narrative and performative space of the Globe?
- How is race portrayed and addressed in The Globe? And finally, how is socio-economic class portrayed and addressed in The Globe?

These questions must be addressed. As I will show, Shakespeare is universally taught and highly regarded in the Western World. Utilizing the Globe's performances can act as a force for social mobility– as a method for moving up the socio-economic ladder– with audiences gaining education, as is a historic pattern that I will map in the following chapter, and by normalizing the depiction of stereotypically lower-class bodies as belonging in the respected Globe. The Globe can also further racial diversity and inclusion, putting bodies of color in respected and adored roles normally reserved for upper-class White people, opening this esteemed space to all races. Lastly, this performance and historic space can increase the acceptance of genders and sexualities outside of the cisgender hetero-sexist norms. Cisgender indicates that the physical sex

of an individual– their genitals– matches the gender identity typically assigned to them at birth– vaginas with women and penises with men (All About Sex, Gender, and Gender Identity 2020). Hetero-sexist norms refer to the overlying patterns of Western society where all people are assumed to be heterosexual as a default– with queer identities as an aberration– and all people fall into the repressive gender roles of men as the aggressive leaders, and women as the subservient followers (All About Sex, Gender, and Gender Identity 2020). Performing non-heterosexual roles, as well as performances that break traditional gender roles, can again normalize these progressive ideals. Overall, the way in which the Globe populates a stage, performs plays, and discusses both the plays and the Bard can lead to an overall move towards acceptance from this far-reaching audience. Conversely, portrayals that reinforce a narrow band of which identities are worth respect can create a shift backwards into shunning those who are not within the cisgender hetero-sexist norms. The manner in which Shakespeare is fetishized at the Globe can thus be a force for social inclusion or exclusion.

The manner in which we portray Shakespeare matters because we have elevated the man and his works into a fetishized object in Western society. To *fetishize* means that a person, idea, or *narrative*, is first objectified, then given power as a fixed object of fascination. In this case, it means that Shakespeare and his texts are melded into one object rather than a separate man and his works. This object is then lifted to a high status in society, and proliferated through education and performance to keep its status as a tenet of society intact. This fetishization also solidifies its reputational politics. As a fetishized object, any nuance is stripped away, and we are discouraged from understanding the inner workings of how it is reified and normalized. Only those who enjoy and ‘understand’ this simplified version of The Bard are part of the cultured, intellectual elite.

Rather than acting as a social equalizer as his works have done at different times in the past, they

work as a gatekeeper. The guise of the egalitarian “Shakespeare for all” becomes a morphed social more where all must know Shakespeare. Rather than challenging cultural norms, Shakespeare becomes the norm.

To keep the elite small, catering this marker of higher class to a heterosexual, White, cisgender, male audience, Shakespeare has been taught in the same difficult, inaccessible way for decades in schools (Garber 1990). Because Shakespeare was arbitrarily chosen as a mark of education and class, he must be taught in the same way; he is fetishized (Garber 1990). To open the man and his works up to too wide a range of questioning opens up the question of why we study the Bard to begin with. A comprehensive queering of Shakespeare is thus shunned— as a nuanced version of a fetish is not possible— and by nature, queering a subject calls to attention how the content challenges the hegemony, or its assumed dominance. While deep attention is payed to the way Shakespeare himself was likely queer, and how many of his plotlines and theatrical practices give voice and attention to queer stories and lives, a deeper queering of the Bard is avoided. To comprehensively queer, one must challenge a systemic norm; rather than questioning norms with the way Shakespeare is portrayed as queer, this study only strengthens the cultural dominance of Shakespeare, as he is more appealing and socially relevant in a modern world that appreciates non-heterosexual and cisgender identities.

Because he is so highly fetishized, Shakespeare is elevated almost to a god; he is purported to be universalizing for including marginalized groups, rather than criticized for the manner of their portrayal (Garber 1990). In this fetishization, he cannot be racist or exclusive because he includes underrepresented groups, like different ethnic, race, or class groups in his canon, regardless of how these inclusions are addressed. This ‘inclusion’ is then weaponized;

marginalized groups mistreated in the Bard's canon are told by Western society and convinced that he speaks for them, that he represents them, taking the voice of the community from modern members and giving it to a long dead White man of the past (Garber 1990). Marginalized and underrepresented communities are then continually mistreated and misrepresented in a cyclical mindset, which flows as shown in figure 1.

The Globe Theatre as a space and set of practices has both the capacity to enable, alter, and possibly stop this cycle, using its weight as a trusted reserve for cultural knowledge to perpetuate or obliterate the hegemony. How the Globe chooses to embody Shakespeare determines a major vein in the arteries that determine cultural perception; for example, it can create veins that open the flow of queer representation and acceptance to audiences, or open veins that bring in more toxic representations that reinforce harmful but dominant social hierarchies. From this discourse analysis of the Globe's social media, a clever but perhaps not calculated social movement is occurring. While some aspects of the Bard's fetishized image are debated and made open to interpretation, the core belief that Shakespeare is overall beneficial to all groups of people is never questioned. By debating smaller aspects of Shakespeare's legacy, the Globe gives the impression that they are bias-less and open to all movements about the Bard, while never denouncing his benefit for everyone; this only strengthens the belief that he is beneficial, because if everything else was analyzed and debated, then surely his benefit must have been, and determined to be good.

A comprehensive case study of the intersection between fetishization, tourism, and places of memory is sorely lacking in geographical and memory studies, especially in the case of a place of memory which influences the education systems of multiple countries. Tourist sites give

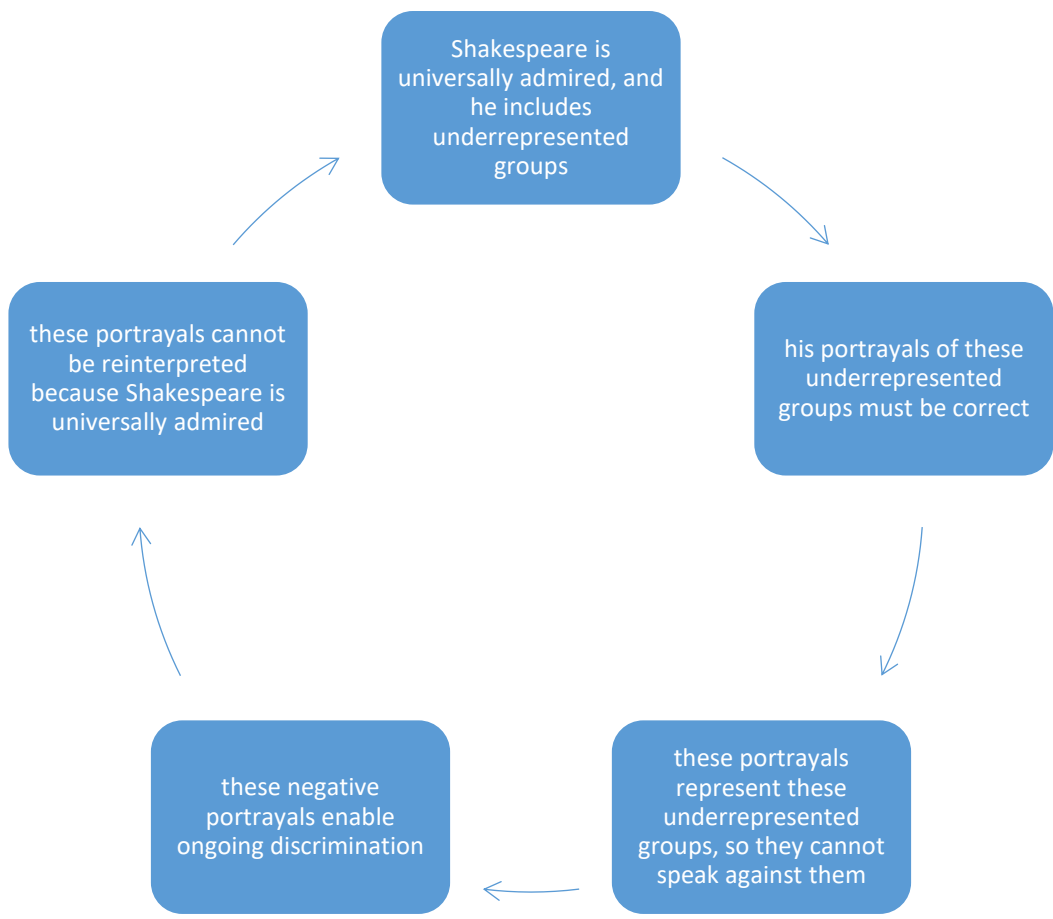


Figure 1: The cycle of fetishization and marginalized group repression via Shakespeare

voice to these fetishes; they spread the fetish to tourist audiences. Without a trusted, reputable, and attractive place of conveyance, these fetishes are dead in the water. Manufacturing a fetish—rather than crafting a nuanced understanding of a subject— in a place of memory both validates and spreads the fetish. A fetish is, after all, more compact and easily disseminated than a whole, controversial subject. Not every place of memory produces a fetish; although every place of memory curates an image and narrative of the place, not every place and subject is raised to an invulnerable status, almost God-like status as Shakespeare has been. While the reputational politics of Shakespeare have been debated since his heyday, there is shockingly little academic work discussing these politics. Perhaps this is a result of the fetish; obscuring any evolution of the fetish only strengthens the fetish, as it then appears to have always been seen in the way it is now, rather than a site of debate. My work is thus filling a gaping hole, working to explore not only how Shakespeare has become fetishized and what the fetish does, but how the Globe Theatre functions as a space with the power to create and alter the memory of Shakespeare.

Because lieux de memoire are trusted as museums are trusted to produce accurate and unbiased narratives, this fetish is then incorporated into school lessons. The triple threat of the Globe as a 1) heavily visited 2) place of memory 3) that creates a fetish, means that a simplified and trusted version of Shakespeare is crafted and spread among tourists and throughout the Western education system. Thus, places of memory that craft fetishes significantly differ from traditional, non-fetish-producing lieux de memoire. They have the cultural pressure to maintain the status of their fetish, as those who view the fetish have preconceived notions about it; failure to present the expected narrative could result in the masses turning on the presenters. Those who curate the memory become trapped by the fetish they helped create. This fetish creates a population which maintains false and intolerant views on marginalized groups, validated through

their belief that they are highly and wholly educated due to the incomplete Shakespearean knowledge that fostered this hate. Those who pursue a higher education of Shakespearean studies are also at a disadvantage, with their previous knowledge of the Bard from traditional schooling being deep held and false. This knowledge must then be disassembled and corrected with nuanced and complete information in higher education, delaying a more in-depth analysis of Shakespeare, his works, and his cultural influence, as this misinformation must first be addressed. Without breaking down these three factors that contribute to the production and continued spread of an incomplete and nearly dishonest information about Shakespeare, further studies of Shakespeare in higher education is cut off at the knees.

Shakespeare– the perception of him and his works– has always existed in a tension, from his middle-class birth to socially mixed profession, his politically progressive and regressive plays, his work’s situation as philosophically and religiously uplifting and degrading, or his legacy as both an equalizer and an oppressive gatekeeper. Shakespeare’s cultural narrative always swings between sides of this tension, with ruling elites– be they rich nobles or trusted academic– deciding where the pendulum stops. Reconstructed sites have a unique power to swing this pendulum of perception; because they inhabit the historic spaces they portray, they are seen as authentic, bias-less, and their portrayal is trusted (Hubbard and Lilley 2000). The Globe’s situation as a reconstructed lieux de memoire is critical; it not only houses a repository of Shakespearean knowledge in its archives, but re-embodies Shakespeare’s plays and his memory through social media, not only through Instagram and Twitter, but through mediums such as the *Such Stuff* podcasts, regularly posted in *Thought of the Week* op-eds, archived *Research Bulletins* documenting play productions, and *Research Bulletins* outlining the state of advancing Shakespearean knowledge among academics (Join and Support 2019). Whether the Globe

portrays Shakespeare as a marker of a high society, elite education, an all-encompassing representation of all people, or a colonial oppressor, determines how his work functions in later educational settings outside of the theatre. The Globe effectively decides how Shakespeare functions; if he is portrayed exclusively as high class, difficult, and inaccessible then he still can thus function as an excluder, or gatekeeper. If of all his faults and criticisms are critically engaged, and admitted to not fairly represent every class, gender, and race, he is then a way to a function as an equalizer. The embodiment of Shakespeare in the Globe– portrayed through their social media– helps determine the portrayal of marginalized groups– and thus their treatment– in Western society.

Purpose of Thesis

Using the broad concept of fetishization– meaning the transformation of Shakespeare from a writer to an object melded with his works– as my conceptual framework, combined with feminist geography practices that emphasize the emotions and humanity of the subject studied, I will address the aforementioned questions about society with a discourse analysis of the narrative conveyed by writers and other creators who disseminate content through the Globe’s online platform (Kwan 2007; Scheil 2010). These narrative materials focus mainly on the *Such Stuff* Podcast that began in 2015 and is still running, as well as positioning this new information with the many research bulletins from the late 1990s to the early 2000s digitally archived at the Globe, as well as touching on the research papers housed in the online library, the list of book and article titles physically available at the Globe’s library, the weekly Thought of the Week articles available on the Globe’s website, as well as any articles linked through the Globe’s official Twitter, Facebook and Instagram.

The following thesis will be arranged as follows: a ‘Dominance and Hegemony of Shakespeare’ chapter which discusses the history of Shakespeare himself, the Globe theatre, the social status of actors and theatre in the Elizabethan era into the modern day– as well as the modern teaching practices of Shakespeare and the depictions of class, race, gender, and sexuality therein– as well as various definitions of historical acting periods and various gender and sexual identities that will be utilized in the analysis chapters. The Methodology chapter will then follow to outline the methods used to craft the discourse analysis of this thesis, discussing how and which themes were identified in the *Such Stuff* Podcast, research bulletins, and free performances on the Globe’s official YouTube channel, as well as how my research had to evolve due to the constraints of the COVID-19 Pandemic. A chapter on the role of the Globe theatre site will follow– entitled The Globe Site: Performance Space, Experimental Space, or Museum Space?– outlining the various associations and ramifications of the Globe Theatre as a space of theatrical performance, theatrical and educational experimentation, and an educational museum space. The proceeding two chapters will then discuss this discourse analysis; Analysis of Class and Racial Portrayals at the Globe will focus on the way the *Such Stuff* podcast discusses various past staging practices that craft new ideas of, and reinforce existing stereotypes of, varying racial socio-economic classes, as well as drawing on both the podcast as well as images from the Globe’s YouTube channel and official Twitter and Instagram. Finally, the analysis will conclude with the chapter Analysis of Gender and Sexuality at the Globe, which utilizes discussions from the podcast along with early research bulletin interviews, as well as images of performances from the official YouTube, Twitter, and Instagram to discuss how the Globe critiques and upholds the norms of gender performance and roles as it varies by race and time period. My thesis will end with a Conclusion chapter addressing the overarching findings of my research

into the way the Globe reifies ideas of class, race, gender and sexuality, as well as what I expect to see the Globe do to become more inclusive in the future, and what additional steps it might take to meet this end.

Chapter 2: The Dominance and Hegemony of Shakespeare

Introduction

The following chapter will address any background information readers might need to gain a full understanding of the upcoming discourse analysis of the Globe's various performances and discussions thereof, as well as fully explain the wider academic context in which my examination fits. This chapter will first give a brief overview of William Shakespeare's life and career, and his relationship to the two monarchies under which he wrote. I will then move on to give a brief architectural overview of the construction of the original Globe, as well as how this architecture was affected by and in turn affected audiences. Following, I discuss the Globe's status as a place of memory that crafts parts of England's cultural identity. The following section will outline how the Globe's social power makes harmful tropes, or progressive ones, critically important, as they are more widely received and believed. The next sections discuss that because Shakespeare was viewed as beneficial despite many problematic portrayals of various groups, it became a staple in past and present education, and often a method of social mobility. Following sections explore how Shakespeare education has evolved over time, and how it can function both as a class barrier and a method for class mobility. Finally, the Introduction chapter will conclude by explaining how fetishization removes these complexities in favor of creating a product that is fit for mass marketing and performance, erasing much of the Bard's complicated history in favor of making a commodity. This product and the study of it are critical because it can then act as a means of social progression or repression for the marginalized social groups examined herein; the Upstart Crow that defied class and gender expectations can act as a mode to lift up similar, or to repress those from which he came.

Background on the Bard

William Shakespeare was born in central England, in Stratford-upon-Avon in April of 1564 (Bevington 2014). His father John Shakespeare was a mayor, so young William Shakespeare occupied the liminal space between the high society, educated elite, and the more common and less educated English populace (Shakespeare Birthplace Trust 2019). His status was not of the nobility or landed gentry, but he did have access to more wealth and education than the typical common person (Shakespeare Birthplace Trust 2019). Because of his father's status, Shakespeare was admitted to grammar school, thus giving him the training and means to begin his career in drama (Shakespeare Birthplace Trust 2019). As Stratford-upon-Avon was not the center of the theatrical world, Shakespeare quickly moved to London to pursue his career, joining the Queen's Men acting troupe before forming his own company, the Lord Chamberlain's Men, and later the King's Men (Wanamaker 1989). As actors and theatre writers operated in an antiquated gig economy, Shakespeare had to work in the center of the theatric world to gain enough patronage to make a profit, as well as cater his works to what his London audience would patronize (Bevington 2014).

Shakespeare lived within two periods of English monarchs: the Tudor and the Stuart periods (Bridgen 2001). The Tudor period began with the rule of Henry VII in 1485, and lasted until the death of Queen Elizabeth I in 1603 (Bridgen 2001; Roberts et al. 2001). The Stuart period directly followed, with the first ruler King James VI ascending to contentious rule after the death of Queen Elizabeth I (Roberts et al. 2001). Because Shakespeare lived and worked a majority of his life under the reign of Queen Elizabeth I's rule, and the pattern of arts patronage lasted after her death, as well as that Shakespeare was so directly influenced and influencing her

that many plays are interpreted as his commentary on her political strategies, the period within which Shakespeare wrote will be referred to as the “Elizabethan period” in this thesis.

Shakespeare progressed from writing for other troupes and playwrights as a young man, to the esteemed Queen Elizabeth I and King James at court, to owning his own theatre and acting troupe for which he wrote plays under the patronage of the queen (Bevington 2014). Although his work was commissioned by the monarch, its audience remained far reaching, encompassing all classes in Elizabethan England. His plays touched on themes in allegorical ways, offering both interpretations that glorified the lower-classes as well as the nobility, depending on the view point. A stratified cost of admittance allowed common people standing room space at Shakespeare’s productions at the Globe for one pence, but the wealthier patrons a cushioned seat for three pence; combined with the different interpretations on the play plots, this meant that plays were both accessible and appealing to multiple classes of Elizabethan citizens (Bevington 2014).

Globe Theatre Architecture and Equity

At the Globe, actors stood on stage, with a roof painted as the night sky called “The Heavens” covering them. Those whose who paid the lowest cost of admittance— one pence— occupied the yard or pit, and stood packed in tightly at the feet of the actors, well within touching distance. These patrons were called “groundlings.” Those who paid for the next tier of admittance sat in unadorned seats in the lower level of the galleries, often eating peanuts and other legumes, much like how modern movie-goers eat popcorn. The orchestra sat on this same level, reminiscent of a high school band seated near spectators at a football game. On the higher levels of the gallery, farthest from the stage, the aristocrats sat on cushioned seats they purchased

for three pence. Behind the stage, obscured by curtains, was the tiring house, or backstage as we would know it. This was accessible by the trap door on stage, allowing for special effects like disappearances and sudden appearances to happen right in front of the groundlings' noses. Arguably, many modern renditions of Shakespearean plays in the Globe choose to have actors enter not from backstage or through hidden entrances, but through the same doors the groundlings entered from, parading through these standing visitors and interacting with them. This unique pattern of including those who paid the least to be there over those patrons who paid more handsomely to attend only begins to show the complicated nature of Shakespeare and the Globe as a place of contested class portrayals and interpretations. In the past, this meant that those with the lowest economic means still had access to social currency and moral improvement by attending productions at the Globe. Because the Globe maintains low prices, and during the COVID-19 Pandemic allowed limited access to productions via YouTube for free, those with the lowest economic means still have access to modern social currency, education, and perhaps moral improvement.

A Moral Shakespeare?

The interpretation of Shakespeare's canon has progressed through many social movements, from a general positive but still controversial reception in the Bard's own lifetime, to a dormant period through the 17th and 18th centuries, to revitalization in the 19th century Romantic period, finally to a main tenet of Western education, resulting in the most recent reinterpretation and criticism of his works. Throughout all of these periods, there have been tensions in the works themselves, and in their larger cultural context because of the aforementioned combination of socially progressive and regressive interpretations. In the

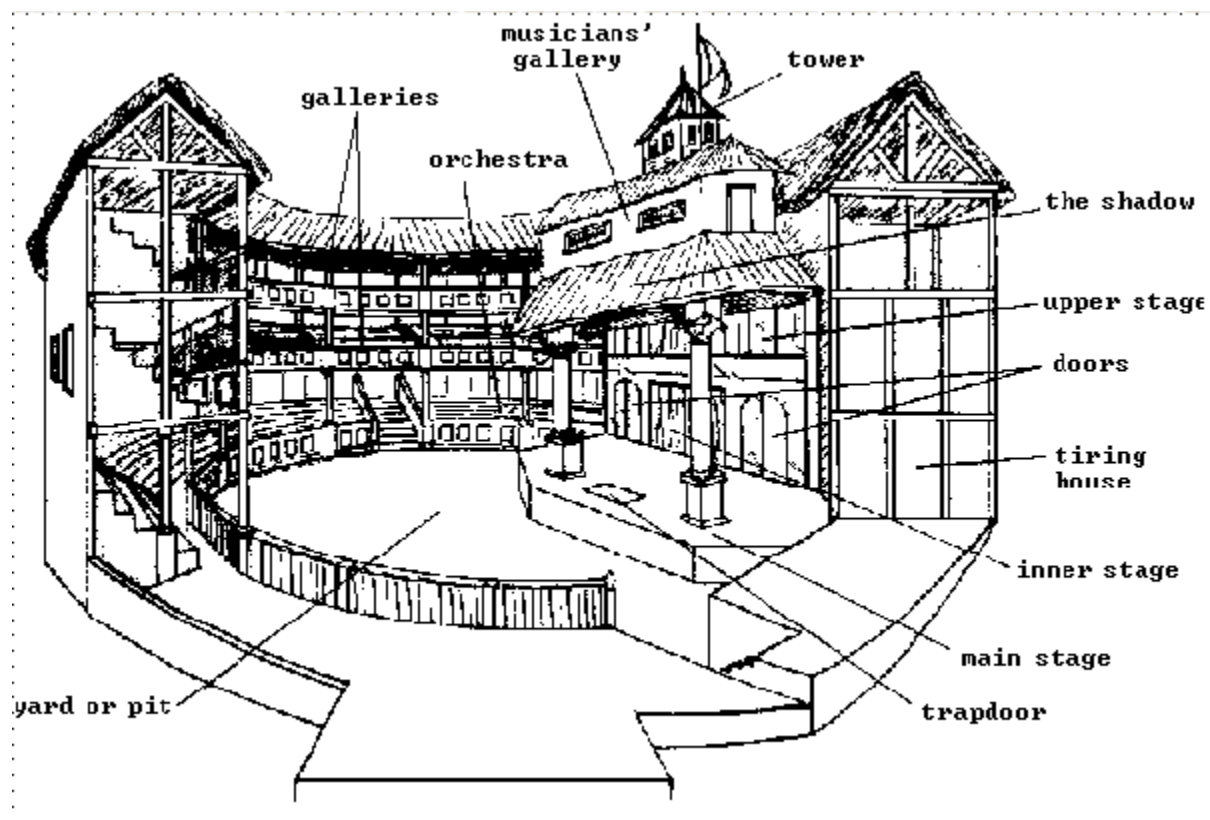


Figure 2: A diagram of Shakespeare's Globe, courtesy of *Shakespearean Theatres*, 2020.

Elizabethan period, Shakespeare's work was popular, although controversial in his strictly Christian city (Bevington 2014). While Queen Elizabeth—a great patron of the fine arts and a comparatively more liberal Protestant ruler—funded his works, the city commission—composed largely of more conservative, strict Puritans—controlled London's zoning, and pushed Shakespeare's Globe to the entertainment zone on the far banks of the Thames in the hopes of quarantining his possibly counter-monarchical plotlines (Bevington 2014). The social revolutions of the time took these interpretations and made his work all the more relevant and incendiary.

Among those responsible for education of the elite—philosophers and religious scholars—there was a shift in understanding man's nature in the 15th and 16th centuries. Rather than seeing man as an inherently evil or fallen creature, man was a unique creation in a position close to angels (Mirandola 1486). Although angels were fixed in their nature, never being able to fall from grace or perfection, humans could change their nature based on their choices—improve it or damage it, causing them to rise up the Universal Chain of Being and sit closer to God, or fall down its rungs to slough around with the animals in the muck (Mirandola 1486). Literature began to take a more prominent role in traditional high society education; no longer a subtopic of humanism lumped in with history, literature became a prominent area of study because of its ability to move readers or audiences up and down the Universal Chain of Being (Mirandola 1486). Written works that taught moral lessons, that educated audiences in terms of philosophy, morals, or rhetoric, thus moved audiences closer to God, whereas simpler or vulgar works pushed audiences more towards baser, animal instincts (Mirandola 1486).

The Globe, and other theatres, then gained a higher purpose not similar to that of the church: it could bring viewers closer to God. However, these theatres existed outside of the

direct purview of the church, and could be a threat. With Shakespeare's topics ranging from infidelity and the order of a household in *Macbeth*, to a Kings' divine right to rule and familial obligations in *King Lear*, to the power of literature as an afterlife in *The Tempest*, Shakespeare's works were hotly contested as to which direction on the Universal Chain of Being they pushed audiences, and to what degree the government and church needed to interfere in theatre on behalf of audiences souls' (Loney 1990). Critics believed that the crass language and interpretable but vague moral messages, were reasons these plays were harmful to the populace, rather than beneficial (Bevington 2014). This built on an already extant overarching distrust of theatre as an immoral and gaudy imitation of real life (Bevington 2014). However, Shakespeare's fans, and fans of theatre in general, maintained that, besides being good entertainment, moral messages that did not require thoughtful examination did not move one up the Universal Chain of Being (Mirandola 1486). It was the necessity of hard thought and interpretation that raised theatre to a high art that improved audiences, and making the messages easy to understand and obviously in accordance with the church would make them less helpful because of the little though required of the viewer (Mirandola 1486).

After the revitalization of Shakespearean content in the Romantic Era following a latent period from the late 17th century to the mid-19th century, Shakespeare's works have remained in the forefront of literary canon and educational curriculum until present day (Holderness 2010). The Romantic revitalization marks the beginning of Shakespeare being considered "high class" literature (Bevington 2014). White male scholars looked to past works from similar people to justify their apparent eminence in the world (Bevington 2014). The educational component—although quite different from its religious counterpart—similarly offered audiences a method to move up a ladder, this one being an educational and thus class-hierarchy, rather than meta-

physical. The Romantic idea of Shakespeare marking high class society has persevered to this day, although the most recent conversations around Shakespeare in education have questioned the extent and manner in which it is taught. Shakespeare's status as a marker of class has become pedestrian because of its social dominance; the continual implementation of Shakespeare in education causes much of this status. Because Shakespeare is a common method of education, and education is assumed to be a marker of class, to have achieved high knowledge of Shakespeare means to have achieved a high level of education, and thus class. The prevalence of Shakespeare in education, and the complex social issues therein, such as feminism, classism, and racism, make this proliferation of Shakespeare as a marker of educational and class success critical to study. Equally prominently, the power of the Globe as a site of cultural knowledge to create these themes and to have them be received without pushback must also be studied.

Places of Memory, Heritage Tourism, and Reconstructed Sites

Memory ties together the narrative of one's life, or the lifespan of a culture and people (Booth 2008). Without memory, these people or cultures becomes unmoored; identity and relationships are lost and contextless without memory (Booth 2008). Rather than memories being collectively and naturally remembered, memory is consciously preserved, curated, and constructed (Rose-Redwood et al. 2008). Places of memory, or *lieux de memoire*, root cultural memories in physical space (Till and Kuusisto-Arponen 2015). These places of memory select which memories– or narratives– to commemorate, giving them this much needed context (Till and Kuusisto-Arponen 2015). Much like archives, places of memory must select which memories to preserve, as there are simply too many events to commemorate everything; this means that not only is the narrative at these sites constructed, but those events and memories

addressed are specifically selected as relevant and important enough to commemorate (Rose-Redwood et al. 2008). Memories are methods of accountability or morals, preserving memories of how one group harmed– or was harmed by– another (Booth 2008). Selectively remembering portions of history– and enshrining them in places of memory rather than other events, which are actively forgotten– signals to society which groups should be held accountable for these acts (Booth 2008). Thus, the narratives constructed at places of memory not only define the past, but shape how members of society engage with social issues in the present, while also projecting the terms of that engagement into the future.

Within the subgroup of places of memory are heritage tourism sites, which also orient how people engage with narratives of the past in the present; although all heritage tourism sites are *lieux de memoire*, not all *lieux de memoire* are necessarily tourism sites (Jamieson 1998). Heritage tourism differs from other places of memory because it is centered around attracting tourists to a destination in order to experience “visual and performing arts, heritage buildings, landscapes, and special lifestyles, values, traditions and events” (Jamieson 1998). Heritage tourism emphasizes aspects of a culture that are created by members of that group, thus reflecting what makes them unique (Jamieson 1998). Because it focuses on the cultural creations of a people, rather than any tragedies or wars inflicted by or on these people, heritage tourism has a positive connotation (Jamieson 1998). In contrast, places of memory can be more somber, reflecting traumatic events of experiences that have happened to a group, such as a war or ongoing discrimination, although the components of heritage tourism can be commemorated as well (Booth 2008). The primary goal of *lieux de memoire* is also only that of commemoration, rather than tourism, where heritage tourism sites focus on attracting tourists to the destination (Jamieson 1998). Just as places of memory must select which narrative to construct and present

in order to give temporal accountability to a culture, so too must heritage tourism sites, except they must also select one that is pleasing or sensational enough to attract and entertain guests to the spot (Jamieson 1998).

Some heritage tourism sites are also reconstructed sites— areas or monuments rebuilt as exact replicas of a past structures— although such reconstruction is not an easy process, and always a partial one. The Globe was reconstructed as a heritage tourism site with the goal of “inspiring a lifelong love of theatre” for new patrons by making a replica of The Globe that functioned as a portal through time (Hildy 1992). This portal would close the gap of ages that made Shakespeare seem irrelevant and unapproachable. The Globe and the portal that it represented were given so much historical credence and modern gravitas that Prince Edward presided over the official opening ceremony (Hildy 1992).

The original Globe Theatre was constructed in 1599 under the funding of Shakespeare’s patron Thomas Brend, and housed Shakespeare’s company The Lord Chamberlain’s Men, the repertory company that performed the plays written by Shakespeare (Wanamaker 1989). The Globe was relegated to the outskirts of the city, next to brothels and bear baiting pits in Shakespeare’s own time, lest his unsavory ideas of gender nonconformity, class equity, and women’s equality seep into more refined society, despite the Globe, and Shakespeare, being patronized by the gentry as well as Queen Elizabeth herself (Wanamaker 1989). The Globe burned down in 1613, only to be reconstructed less than a year later due to its high popularity and renown, showing that this antiquated social distancing of ideas branded harmful from the upper-class was not effective (Wanamaker 1989). The theatre stood for a further 30 years before being shuttered by edict, and torn down for tenement space in 1644 (Wanamaker 1989). After

more than three hundred years without a physical space, the Globe was reconstructed in 1997 near its original foundations on the banks of the Thames, aiming to recapture the original layout and means of performance that Shakespeare employed with “defensible authenticity” (Nelsen 1994).

Although the apparent goal was to create a museum-like space that recreates the Globe of the past, this modern reconstruction suffers from a need to cater to the ‘tourist gaze,’ crafting an area to reflect what tourists want to see above functionality or historical accuracy (Hubbard and Lilley 2000). Following this gaze, The Globe does not need to be completely accurate, but appear as accurate as possible. The Globe is thus seen– and represents itself– as an unbiased and highly authentic representation of the past, a museum that simply tells the history without an ideological agenda, while still creating a space that attracts tourists. As a place of memory and heritage tourism site– reflecting how theatre was promoted and censored as well as how theatre became important to English society– The Globe is burdened with responsibilities that nullify its agenda-less appearance. The Globe must select a cohesive and concise narrative of Shakespeare and his works to present, as previously stated, presenting every nuance of the Globe and Shakespearean history is too overwhelming. The Globe must also ensure that this narrative is evocative and attractive to tourists, that it reaffirms what visitors expect to learn while still appearing authentic. Because this site is given so much credit as an unbiased source of historical and cultural information due to its status as a reconstructed site, the narrative selected at The Globe will thus be accepted by the public as truth, and later filtered down through public education. Shakespeare’s reputation as a marker and member of the educated elite is crafted and upheld in the Globe, resulting in the exclusion of any nuanced narratives that might endanger this reputation. Because difficult histories– such as the previously addressed racism, sexism, anti-

Semitism, and classism— of Shakespeare are neither addressed nor examined, problematic texts can thus remain frequently taught in the canon as legitimate sources of education without these issues being critiqued. Thus, the fetishized and resultantly racist and sexist interpretation of Shakespeare is taught, and the mastery of such flawed material marks one as educated, ensuring the curation of the educated elite as White-washed, classist, sexist, and anti-Semitic, at least to some extent.

Harmful Tropes

Although Shakespeare's plays and theatre functioned as equalizers in his period and later, this equalization was not actually equal and intersectional. Reading Shakespeare's works might enable a white, heterosexual, cisgender man to move up the socio-economic ladder, a man of color, a woman, a trans person, or a queer person, would not be afforded this same benefit. While the metaphor of a ladder is similar to that of the Universal Chain of Being, this metaphor concerns the power and autonomy a person has in the mortal plane, rather than the metaphysical status one was believed to have in the sixteenth century; while the metaphor is similar, the structure being discussed is not. This social mobility from the sixteenth century on benefitted mostly the class of people that were least in the need of aid. In fact, women, people of color, and Jewish people were often the objects of ridicule in many of the Bard's works, moving them further down the social ladder. Thus, Shakespeare is both responsible for a social equalizing of classes in Elizabethan England, and the father of many of the common racist caricatures still found today (Spangler 2009). Although these tropes existed before Shakespeare featured them, they were not formally documented; the inclusion of them in Shakespearean literature and the cultural gravity given to these works cemented and legitimized these tropes (Spangler 2009).

Many of the most frequently taught plays, such as *The Taming of the Shrew*, *The Merchant of Venice*, and *Othello* feature gross instances of misogyny, antisemitism, and racism, respectively (Demby and Meraji 2019). Shylock– from *The Merchant of Venice*– embodies the greedy Jewish person stereotype, while Othello– from the self-named *Othello*– embodies the savage Black man, a trope that fueled racial terror and lynching during the Jim Crow era and still persists in today’s culture (Demby and Meraji 2019). Because Shakespeare is taught as an unchallenged fetish and with great frequency in the modern educational curriculums in the West, these works reinforce these same harmful tropes with each recitation done without reflection (Spangler 2009). Historically, actors of color were not permitted on stage; instead, White male actors in blackface played all characters of color (Witmore 2016 “Othello and Blackface”). In the past, this meant that the narratives of people of color were both written and performed by White men, taking the ownership of this narrative out of its rightful place, and putting it in the hands of those who can manipulate it without harming themselves.

However, Shakespeare’s depictions of race were not continually negative; as stated above, many featured characters of color embodied stereotypes. However, these characters were not one dimensional. Othello, for example, was still a ruler, wealthy and clever, although his ultimate demise made use of racist stereotypes. Writing these characters as multi-faceted thus allowed them to be continually performed, as they were not too racist nor too progressive for any social movement to discard them. Thus, during the eighteenth century and beyond, the slaves in the Western world whose race was cemented and seen as essential thanks in part to Shakespeare, rallied around the depictions of characters such as Othello as educated rulers, using the very material used to subjugate them as a means to “talk back” to their oppressors (hooks 1989; Witmore 2015 “African Americans and Shakespeare”).

Although different interpretations of Shakespeare's plays and performances can emphasize these maligned characters' humanity, and be used to leverage social equality with these depictions, these plays still perpetuate derogatory stereotypes, and puts unnecessary stress on marginalized performers, while these plays in the theatrical forefront (Spangler 2009). An *Othello* performance emphasizing Othello's intellect and kindness puts a burden on Othello's actor, making a person of color physically embody these racist tropes, even as he resists them while trying to show the character's positive traits. The burden is shifted from the audience— who would otherwise be responsible for critically analyzing the racist play— to the actor, who must embody a racist character while striving to make the portrayal less racist, freeing the audience from the burden of parsing out this racism. This burden shift also maintains the idea that these plays are still good, educational, and worthy of adulation, even if they must be reformed. Because Shakespeare's work has been elevated to the pillar of western literature, all of his works are considered important and helpful, like “spinach for the brain” (Demby and Meraji 2019). Thus, these works must be molded into more socially sensitive plays, if they are changed at all, rather than being dismissed as prejudiced propaganda altogether.

Fetishization removes context and nuance from an object, even transforming people and ideas into simple objects. Fetishizing Shakespeare— making him an object of fascination and focus in Western society— is accomplished largely through the repeated performances of his plays, combined with repeated and oversimplified recitations of his life's trajectory. Each play and each lecture on his life consciously includes and excludes factors to paint an incomplete picture. The Globe is a place of memory that stands in an influential place of reaffirming the fetishization or truly opening up a space for attentive interpretations. This influence reflects not

only its modern status as a producer of English cultural memory, but its history of acting as an educator, and thus possible class equalizer.

Shakespeare as a Class Equalizer

During Shakespeare's heyday in which he was actively writing new plays to be performed in the Globe, with the King's Men performing plays in repertory, the space of the Globe theatre became an area of social mixing (Kennedy 1998). After the reign of the Bard, his works became methods of social and class mobility through self-education. During the twentieth century, women and members of lower socio-economic classes met to study Shakespeare and improve their socio-economic standing (Scheil 2010). By the twentieth century, in the United States alone, there were over 500 recognized Shakespeare Clubs; they were made up mostly of women from small towns, giving them access to an elusive path towards education that would normally be withheld due to their gender and isolation (Scheil 2010). Shakespeare was read alongside the Bible to become literate, elevating Shakespeare to a high status morally and educationally (Scheil 2010). While this mirrors the fetishization done at the Globe, it predates the narrative now being created at the Globe. This equating of Shakespeare and the Bible merely shows how the fetishization of Shakespeare, the raising of his works to a social status so high it becomes unquestionable and even holy, happened continually throughout many times and places, rather than at one time in the Globe. These clubs were later responsible for establishing Shakespeare as a tenet in American education, further solidifying this fetishized version as a marker of educational and social achievement (Scheil 2010). Thus, the Bard served to reconcile disparate social classes to areas of common ground not only in his own time, but far beyond it as

his works were deployed as educational tools, although through this timeline of social movement, we see the timeline of his fetishization as well.

Class and Education

Shakespeare's fetishization also encompasses the way socio-economic class is addressed in the Globe, from the way modern audiences perceive Shakespeare as a member of the intellectual elite, to the manner in which modern audiences are physically situated in the Globe, with different ticket prices getting access to different distances from the stage. When the Globe was performing plays in repertory, the space of the Globe theatre became an area of social mixing, as a variety of ticket prices— one pence earning standing room only, two pence earning a wooden bench, and three pence earning a cushioned seat in the balconies— attracted a variety of social classes to the audience (Kennedy 1998). All social classes were able to access this space of entertainment and potential philosophical and educational betterment. This fascination with Shakespeare lasted until the late 17th century. After the Globe burned down for the second time in 1644 and was never constructed, and the fire of philosophical exploration and religious suppression had dimmed, Shakespeare's works fell out of the spotlight until their revitalization in the Romantic period (Wanamaker 1989). Although a higher integration of the social classes became more common as the years progressed, it was not in theatres, in a space where all classes could better themselves spiritually and intellectually. Later, during the twentieth century, women and members of lower socio-economic classes met to study Shakespeare as a means of self-education to improve their socio-economic standing (Scheil 2010). By the twentieth century, in the United States alone, there were over 500 recognized Shakespeare Clubs; they comprised mostly of women from small towns, thus giving them a path towards education that would normally be withheld due to their gender and isolation (Scheil 2010). These clubs were later

responsible for establishing Shakespeare as a tenet in American education (Scheil 2010). Thus, Shakespeare subtly shifted from a Bard who wrote for a controversial space in the outskirts of London for all classes of people, to an intellectual elite whose works, written for the elites, must be deciphered to gain access to that upper-class. While Shakespeare was not, nor is currently, used to press people down into poverty or the lower-class, he and his work are used to curate those who are members of the intellectual upper-class, or at least aspire to be seen in that way, by shaping the way that educational status– and resulting class status– is achieved.

Education

The Globe not only acts as a tourist destination, but as a source of knowledge for building teaching curriculums which emphasize Shakespeare, not only in England, but abroad. These curriculums then curate which individuals can reach a higher socio-economic status through education, as well as which identities– from sexuality, to gender, to race– are seen as respectable. The Globe hosts many school groups, again, both domestic and foreign, as well as sends performance troupes abroad to educate communities in Shakespearean verse, and the identity politics therein.

Modern Teaching Practices

Without the filtering of a fetishized Shakespeare through the education system of the so-called Western World, the problematic narrative of Shakespeare would be dead in the water. While Shakespeare’s works are a staple in western education, especially American education, from as early as grade school to the upper levels of higher education, this does not mean that these lessons are taught well. English literature educator Sophie Spangler’s op-ed, “Speaking My Mind: Stop Reading Shakespeare!” laments the state of the English curriculum that builds a wall

around Shakespeare, depicting him as an almost unobtainable castle on a hill (2009).

Shakespeare is portrayed as a genius wordsmith, with language above most of those who read his text, whose clever puns and mellifluous language are only accessible if the reader can slog through the difficult text (Spangler 2009). Rather than glorifying accessible text, works written so that they can be understood by many, this type of education venerates the obfuscation of meaning and the favoring of deliberately hiding meaning in text by throw in complicated language and phrases. This type of education creates a hierarchy between the fans of Shakespeare, and the comparatively uneducated non-fans: if one likes Shakespeare, one must be intelligent, because one had to read the difficult verse. There is little room to admit that the text is difficult to understand and offensive where prejudices become plot points, because admitting displeasure with the material signals a lack of intelligence and perseverance. Although Shakespeare's own works and performances were intended by him to become an equalizer, modern teaching practices that use a fetishized image of him and his works reinitiate a hierarchy. Rather than working as a method to elevate all students to a higher level of academia, current Shakespeare education incorporates the anachronistic Romantic idea that Shakespeare is only for the elite, and crafts the study of Shakespeare into a deliberately difficult way to reflect this idea. So, the complicated Upstart Crow who rose to topple the stifling elite is then molded into a gross caricature of himself, who upholds the hierarchies he himself overthrew.

In interviews, many professionals discuss the dominance of Shakespeare in the educational field. Jade Anouka returns to discuss Shakespeare in theatres, saying,

“well I've always said that you know Shakespeare is forever going to be in our curriculum, it's forever going to be one of the great British things that we study and love in this country and so if that is going to be a constant let's make sure that we're not just

doing it the same old ways, let's make sure that we can feel included" (Greenberg 2020 6.4).

Shakespeare is seen as beneficial for all, and necessary to teach in many countries from the earliest time that reading comprehension levels allow the plots to be absorbed and digested. Rather than addressing why Shakespeare has come to dominate the study of English literature, Anouka and others discuss how to use this dominance to include marginalized groups in a more equitable education system. While many of Shakespeare's plays feature characters of color, these characters can often skew to racist stereotypes. Some of these characters are written with enough ambiguity that a careful staging can hide egregious racist origins. For those working for an anti-racist Shakespeare, employing actors of color to portray both characters of color as well as traditionally White characters on stage, as well as retiring or rehabilitating some of the most racially insensitive plays, leverages Shakespeare as a tool to teach anti-racism.

Others are more concerned with making the Bard palatable for younger viewers. Multiple podcast episodes feature interviews with schoolchildren, asking them about their association with Shakespeare, and how it might be improved. In most of the cases, there is a combination of boredom and resentment: boredom at a text that is difficult to parse and that features unrelatable characters, and resentment at being forced to work at this seemingly irrelevant task (Greenberg 2020 6.4). For modern schoolchildren, especially children of color, they struggle with Shakespeare because few people ask "whether they see themselves represented in his works and if so do they view that representation as a fair portrayal" (Greenberg 2020 6.4). Few students find the authentic portrayals, featuring all-male casts with period dress relatable— understandable, as these tend to be dominated by older White men, a category treated as the baseline for humanity, but only a small and specific subsection of people in reality. The Deutsche Bank

productions seek to ease this burden, creating condensed performances— all under one and a half hours long— that feature multiple actors of color, along with flashy stage craft and costuming. These productions are also available on a lottery system, “each year, 20,000 free tickets are given to students to see a full-scale Shakespeare production, created specifically for young people, here at Shakespeare’s Globe” (Playing Shakespeare with Deutsche Bank, 2020). This allows young students to not only see themselves represented on stage— with multiple races and gender being present— but also keeps their attention for a much more reasonable time span. Further, and tangentially, I believe the Deutsche Bank productions are closer to Shakespeare’s goal for the theatre, as they are performance appealing to all, which use efficient but funny props and costumes to keep audiences interested, much in the manner Shakespeare did.

Modern Teaching in Higher Education

Although the Globe works to de-mystify the language of the Bard to make the plays accessible to all, this is not the case throughout education levels. The Globe mostly caters to younger schoolchildren, high school at the oldest. However, Shakespeare remains a main tenet in education throughout higher education, as the Shakespearean scholars interviewed and discussed above can attest. In these fields, the simplification or streamlining of Shakespeare is not a top priority. In my own experience, Shakespeare is treated as a marker of educational success; those who appreciate the Bard are considered intellectually achieved. While courses do admit that Shakespeare wrote to a variety of audiences— from multiple genders to multiple classes— the way in which Shakespeare is taught maintains a modern class hierarchy. Only those who are willing to begin taking Shakespearean courses are shown that Shakespeare is not intimidating, that he in fact wrote frequent dirty jokes and criticized power structures. People have to enter the club to be shown that Shakespeare is actually accessible, meaning that from the outside looking in, he still

looks remote and difficult. This maintains the class status hierarchy; only those who are taught Shakespeare in an accessible way, or are brave enough to attempt to tackle the apparently formidable giant, can enter the club. This ensures that all who are educated in Shakespeare enter with an over-respect for Shakespeare built in.

As addressed above, once members of differing social classes from the dominant White patriarchy enter this group, they are still not incorporated into the mainstream. As Shani Bans revealed, those who enter from a group not typically associated with Shakespeare are expected to do work related to this identity– in her case, she was expected to write about Shakespeare through an Indian lens (Greenberg 2020 6.2). Pigeon-holing these scholars into topics dictated by their race not only shows racism on the part of the academics in this field, but also allows a distancing of the mainstream Shakespearean studies from these apparently fringe fields. Designating works that Bans might do about Indian interpretations of Shakespeare or the implementation of Shakespearean studies in the colonization of India as “Indian Shakespeare” thus allows extant scholars to mark this work as “other” from traditional Shakespeare. As addressed in season six *Such Stuff* podcast episodes, this shows unconscious racism in assuming that White, and in this case English, is the baseline. Anything other than a White English Shakespeare is “other” and treated as a specialty or fringe study, not necessary in the basic study of the Bard or his canon. Not only does this practice discourage voices of color from joining the conversation, but actively recruits more White voices, as the education set out for both generic and higher education focuses on the “traditional” White English Shakespearean studies.

Shakespeare as a Colonizer

This pattern of treating a White, male, English Shakespeare as the basis of the study, while simultaneously arguing that Shakespearean tales are universally relevant because they are written about the human condition rather than about the lives of mostly White upper-class Europeans, supports a lasting colonial effort. In the past, from the sixteenth century on, as White Europeans began exploring and colonizing the world, Shakespeare was used as a tool of education and indoctrination (Greenberg 2019 3.4). When England in particular would install a colonial power, they would forcibly educate the natives using Bibles and the Shakespearean canon; these texts taught them the English language, while the Bible indoctrinated them into the same faith as the colonists, and the Bard's work taught them the social norms of the colonist's home country (Greenberg 2019 3.4). The lasting impact of this colonial power wielding Shakespeare can still be seen in higher education today; universities and lower grades in India still feature Shakespeare in their syllabi. This power is unequal, however, as Shani Bans shows. While those in India are taught the Shakespearean canon, these same scholars cannot enter the conversation as equals when discussing the topic they were educated on just as White Englishmen; they are still pushed to the side. Thus, the effects of colonization are still being actively continued, as these scholars are forced by the soft power of English language and culture dominance in the global trade economy to learn this antiquated English playwright, but still disallowed from the prestigious conversations about him.

However, Shakespeare can be used as a tool to speak against power, although this is less common. In West Africa, his texts were translated into the native language. This is a major difference from the pattern of education in India; rather than forcing a population to learn a new

language and meet the threshold of the Bard, instead the Bard's language was altered to meet the threshold of those who would read his works. Further, in the nineteenth and twentieth centuries when colonial power was being challenged by native people, these translated texts were used as a rallying cry to "talk back" as equals using the same material that might have subjugated them, and advocating for a national identity for themselves (hooks 1989; Greenberg 2019 3.4).

Queering Shakespeare

In a similar method of a minoritized group "talking back" to power in terms of race, sexual and gender identities also have the power to talk back to the heterosexist societal norms through Shakespeare. Sexual identity and the 'queering' of Shakespearean texts have moved from the periphery of literature studies to more mainstream studies. Discussions about memories of Shakespeare must likewise engage in queer studies. Shakespearean scholars have flirted with queering Shakespeare for many years, but hesitated to fully integrate 'Shakesqueer' into the literature lexicon because of the apparent imbalance between queer theory and Shakespeare (Menon 1). Traditionally, scholars have believed that Shakespearean studies could benefit from queer studies, but queer theory itself would not benefit in the same manner because queer theory historically only applies to authors and works after the 19th century (Menon 4). Although gender identity and presentation—identifying as male, female, or another gender, and dressing in a way to reflect that identity—has varied over time, these identities and corresponding sexualities vary. Heterosexual attraction to those born with genitals different to one's own, or homosexual attraction to those born with the same genitals and/or gender identity to one's own, have not been the defining identity marker of a person for all of time. Although attraction to a person with the same genitals or gender identity as oneself may appear queer by modern standards,

Shakespearean audiences and actors would not have identified in this way, no matter how strictly or loosely they defied the heteronormative gender binary. This temporal lock occurs because the term ‘queer’— as it is widely understood now— did not exist until after 1800; people did not define their identities based on sexual acts and preferences until then (Menon 4). Homosexual or queer behavior was merely a behavior, not a defining mark of a person; a modern parallel might be that people can identify their favorite color, but are not separated out into identity groups such as ‘purple-is-my-favorite-color-ers.’ A more inclusive definition of ‘queering’ that opens Shakespeare to the realm of queer studies defines it as challenging the dominant social power structures (Menon 9). Heteronormativity— or the promotion and acceptance of heterosexual behavior as the norm— has remained dominant throughout history, especially during Shakespeare’s era, with the Buggery Act of 1533 remaining to condemn non-heterosexual sex acts with jail time (“The Buggery Act”). Understanding Shakespeare as a queer author, or a writer who challenges cultural norms, is fundamental in understanding how the straight-washed, simplified and fetishized version of Shakespeare portrayed at the Globe is accepted not only by the masses, but by some in the academy as well.

The Globe’s eagerness to interject this more rare instance of the Bard’s work being used for the benefit of the oppressed rather than the tool of the oppressor serves two purposes: it builds the fetish of Shakespeare as universally helpful— if correctly utilized— where it might have been damaged with the discussion of India’s colonization, as well as again building the ethos of the Globe as an unbiased source of information, as both the good and bad aspects of Shakespearean education are discussed. This tactic cleverly evades any discussion on whether Shakespeare still is universally relevant or helpful, and instead shifts the conversation to past instances where it has been reformed to be of use to underrepresented people.

Criticality of Research

This research is critical because it questions the assumptions that underlie Shakespeare's hegemonic status in Western culture, as well as the Globe's trustworthiness and authority as a reconstructed museum site and performance space. An understanding of Shakespeare's work determines, to some extent, who is regarded as an intellectual elite and thus higher class, how gender is perceived, and how race relations are negotiated. The reputational politics of this site, an arena where competing narratives fight for dominance in a society that will collectively remember the winner while actively forgetting the loser, make The Globe a particularly incendiary arena in which to host these battles, while appearing as a neutral space (Alderman 2002). Although the following research comprises solely of data collected from the Globe's official pages, from their Twitter, Instagram, podcast, archives, research bulletins and papers, and weekly op-eds, these sources still uphold and convey the authority of the Globe, creating a trust in the reader while never setting foot in London. The Globe's account of Shakespeare and his works is trusted because The Globe appears to be an agenda-less museum that has transplanted a past theatre into the present for thousands to view. How we choose to commemorate Shakespeare in The Globe creates a continually evolving public memory of The Bard that has never been set in stone, despite his apparent permanent reputation. This public memory is curated by these online sources, as well as spread to many viewers at no cost, indoctrinating those who view this information without limiting the scope to those with the time and money to travel to the Globe.

Many of Shakespeare's works feature critiques on practices that persist even in the modern age, such as the gender binary and sexuality, class, and race. Many of his works, such as *Twelfth Night*, play with concepts of embodying a gender other than the one suggested by one's

genitals. This— taken into consideration with the historic practice of all female characters being played by boys rather than women— opens the concept that all expressions of gender are performances, rather than innate, essential identities. Gender is portrayed as a spectrum of continual performances, rather than two stark options decided at birth. Sexuality, then, is more complicated and nuanced than merely a person being attracted to a gender opposite or the same as their own. Accordingly, sexuality mirrors gender as a spectrum in many of Shakespeare’s plays, reflecting more modern understandings of gender and sexuality. Class is similarly critiqued, with essentialist views of the ‘lower class’ being more crass and thus uneducated, unkind, and crude being exposed as coping mechanisms to the repressive status of the White upper-class hetero-patriarchy, even under the female monarchy. *Twelfth Night* again plays with many of these concepts, as well as *King Lear*, with both plays showing the upper-class to be more foolish than their lower-class counterparts, lacking the wisdom and common sense to navigate the rough and tumble worlds of both comedies and tragedies. Other plays and performances are more regressive, enacting racist and sexist tropes. These problematic plays, such as *Othello* and *Taming of the Shrew*, seem to appear more frequently in school curriculums and repertory theatre companies (Spangler 2009). Thus, rather than acting as a method for discussion on the complexities of gender and sexuality, the more racist and simplified— or fetishized— version of the Bard favored by schools and theatre companies inhibits this discussion and furthers harmful tropes. The narratives presented by the Globe have the ability to break the cycle of fetishization by presenting a counter-narrative to reductive portrayals of Shakespeare and his works. Likewise, they hold the ability to further the engine of fetishization that increasingly indoctrinated consumers into a culture that has elevated Shakespeare to a pedestal, from which his works are then used to justify extant gender roles and racial stereotypes.

The varying roles of the reconstructed theatre build on the complicated and contested history discussed in this chapter to build the ethos and importance of the theatre, as well as construct this fetish.

Chapter 3: Methodology

Introduction

The following chapter encompasses both the theoretical framework and empirical approach I used to address this thesis, as well as the methods I used to sort the materials used in the discourse analysis constituted within my study. First, I address my own positionality as a researcher who was drawn to this study because of seeing my own queerness in a cultural tenet marked as higher class. Following, I explore the concept of fetishization, as well as how it fits into the methodological approach of feminist studies, to examine individual portrayals and accounts as complicated human experiences that create a simplified product– or fetish– that can then be marketed. I then move into the methods I would have used, had travel not been prohibited by the COVID-19 pandemic. Following these stymied methods, I outline the discourse analysis framework I used in this study, describe the various sources of my analysis– from YouTube performances, to Twitter and Instagram picture, to interview on the *Such Stuff* podcast and in Research Bulletins. To conclude, I reflect on my experience in shifting methodologies to tackle the same research questions when my original plan of inquiry was made impossible.

Positionality

Before I delve further into my research, I must account for my own positionality, and how it informed my research design and analysis. Shakespeare and his works hold a special place in my heart due to the validity its studies gave me in high school. Accordingly, because I am so passionate about the subject, I believe I also hold the analysis and performance of these works to a higher standard, thus greatly influencing my research. I was first exposed to Shakespeare in my high school in Pigeon Forge, Tennessee. Shakespeare was taught as something difficult and

headache inducing, with one play covered each year for each grade level. I did not gain an appreciation for these works until my senior year. During this year, most of the student body chose to take a college level dual enrollment English composition course to begin their university careers. A select few of us, myself included, opted instead for the standard senior English course, which specialized in British literature. This small class size was due to combinations of financial need— the standard course was free where the dual enrollment course was a few hundred dollars— as well as the cult following that this particular English teacher had. Where before Shakespeare was treated as dull and difficult, in this course, our instructor presented the Bard and other old English writers such as Chaucer and Coleridge as spooky, almost occult figures that we could study and appreciate because not only were we smart, able students, but the texts themselves were actually spicy and accessible. This teacher raised our position in our own minds to be on par with this supposedly difficult material, while simultaneously presenting the material as macabre and fun. These works still marked the intellectual elite, but he argued that we *were* the elite now, and could appreciate how wild that tales were. When we got to the Shakespeare portion of the semester, learning *Macbeth* as was standard for our grade, our instructor taught us how to parse the strange language line by line. It still seemed difficult, and he made no illusions that it wasn't, but as a class we began to accept the idea that because we could understand this difficult work, we were indeed now the small intellectual elite— of our school, at least.

Further on in the semester, we were assigned a research paper, and I stumbled upon some sources arguing that Shakespeare was bisexual. I had already been exposed to this idea from a stray reference in a *Doctor Who* episode, and finding more academic references to Shakespeare's non-heterosexual sexuality filled me with hope and a sense of belonging. As a baby queer in the very conservative Pigeon Forge area, the only queer representation I had seen thus far was the

one openly gay student being tormented up until his graduation. I had never seen gay people in positions of respect or power, and the idea of being openly queer in academic spaces seemed out of the realm of possibility for me. Seeing the very face of the intellectual elite described as bisexual by academic sources was a significant moment for me; while I already knew I wanted to pursue an English degree at university, it was then that I decided to focus specifically on Shakespeare. If he was queer and marked out academic respect and success, then that meant I could be myself and successful as well.

As I progressed through my university career, Shakespeare was taught in much the same way: as something difficult, but this only meant that those who study it were intelligent. These studies still occupied that strange place of marking out a class and intellectual boundary, but at the same time acting as an arguably accessible means of class movement. Queer theory became mainstream; it was common in every English class to point out homo-erotic subtext, and the idea that Shakespeare was queer and wrote many queer-coded if not openly queer characters into his texts was widely accepted. Again, Shakespeare offered me a place of solace as I wrestled with my own identity. As I became aware that I was not a cisgender female, later identifying as agender, I became acutely aware of the gender representation politics in these plays. The basis of all plays, taught in every Shakespeare course I took, was that identity and gender were performances; because only men were allowed on stage, they affectively became their role of women for the duration of the play, as they acted as and were treated as women by the other actors and audience. This gave me a sense of temporal and gender validity; even Shakespeare back in the 16th century realized that gender was not simply the genitalia one was born with, but more a performance between an individual and those interacting with them. Again, I could see

myself represented in the texts that were held as intellectually elite and valid, so I felt seen and justified.

Because of my own selfish interest in seeing myself represented in the text, I look for these representations to be shown on stage and discussed in academic circles. Further, as I understand how seeing a favorable portrayal can validate ones existence, I look for similar representations in terms of class and race. While I will never know the struggles of people of color, as I am a White individual, I can acknowledge and imagine the depths of pain that result from inaccurate and racist portrayals. This personal basis of knowledge was what led me through my undergraduate career, as well as what informed my main topics of exploration. I acknowledge that I have a personal and vested interest in exploring the gender and sexual norms communicated through Shakespeare, but I argue that my research is in keeping with the current studies of Shakespeare as well as literature as a whole. Thus, while I may be more critical of these portrayals, I am not bringing unfounded bias or interest to the study.

Fetishization and Feminism

In this examination, I use *fetish* to mean that Shakespeare is first objectified, then given power as a fixed object of fascination in order to maintain a strict class, race, and gender hierarchy. Rather than viewing Shakespeare as a man with both positive and negative aspects, the Globe theatre as a place of memory and performance simplifies his image into a flat caricature, where he is seen as noble and universally educational. This concept is the theoretical framework which informed my research; it is the main lens through which I will explore the way that the Globe upholds modern social norms and ensures its own relevancy. Further, I rely on the feminist method to explore how this fetish remains effective. I combine the concepts of

fetishization with a feminist approach to cultural geography. With feminist geographies, the emotions of the subject and data are analyzed; thus, exploring fetishization with a feminist lens explores how the fetish plays on existing stereotypes to elicit an emotional response in the viewer, as well as submitting those actors, producers, and scholars who work on and discuss these topics to a similar emotional response (Kwan 2007).

This fetishization solidifies Shakespeare's reputational politics through the strong emotional response brought out in audiences. Reputational politics refers to the socially constructed meaning of Shakespeare, his works, and his legacy, as well as how it is controlled in selective ways. The reputation that appears fixed in the fetish is actually open to contestation. As a fetishized object, any nuance concerning Shakespeare's life is stripped away, and any resulting— or independent— controversies in his works are thus more easily overlooked. These machinations are also cloaked. Observers or readers are discouraged from understanding the inner workings of how Shakespeare is reified and normalized. This fetishization creates a simple, unproblematic narrative about the author's identity, and the significance and interpretation of his works. After Shakespeare is simplified and elevated, pointing out racial or gender-based inequalities in his works becomes amount to sacrilege. Criticisms are ignored in favor of preserving this artificial, fetishized image. Thus, Shakespeare's image as a symbol of high class education, or conversely as an edgy, working class Bard, is simplified into one recognizable reputation by cultural elites at the Globe (Broman and Fine 2002). The two separate elements of the fetish item are then combines; the author and works become inseparable, and their meaning is no longer questioned. This new, compound object is elevated to a higher position of power; in this case, Shakespeare becomes the marker of high class, educated, civilized Western society. The fetishized object also influences people to ensure its own survival; knowledge of the

fetishized Shakespeare becomes the true marker of education and station, and thus maintains cultural relevance. To maintain this cultural relevance, the education, or indoctrination into the fetish cult, must be simple and easily taught. This necessitates further simplification of the object, creating a rigid, unchanging method to teach a static object, further shutting out any criticisms or questions about the object's problematic aspects. Simple justifications on race and gender inequalities are found in the same material that is necessary to move up this social hierarchy, and forbidden from being discussed. In other words, to become a member of the cultural elite, one must be indoctrinated in a simplified and thus more sexist and racist version of Shakespeare.

Methods

Upon proposing and planning this thesis, my intention had always been to travel to London to visit the Globe to understand how Shakespeare becomes a fetishized object, and the racial, gender, and sexual tensions surrounding Shakespeare's memories. However, the methodological evolution of this study was complicated. Because of the COVID-19 Pandemic, travel was not possible when conducting this study. Originally, methods to study this question of fetishization included in person, semi-structured interviews, narrative mapping, and an auto-ethnography. Travel moratoriums among the funding offices at the University of Tennessee, Knoxville, and at the federal level of both the United States and United Kingdom at different points made travel impossible. The next evolution of this study planned to utilize remote interviewing techniques; the contacts I already made with personnel in the Globe in original preparation for travel would serve as excellent interview subjects; these contacts were then going to be interviewed via Zoom, phone calls, or email. However, the UK government furloughed all

theatre employees without a date of return; while these professionals were still employed by the Globe, this left me with no contact information with which to reach them. Because of this cut off from all contact with no end date in sight, methods for this project shifted to a study in how the Globe maintained its status as a reputable place of memory in a pandemic shutdown through the *Such Stuff* podcast, studies and other information available on the Globe's Research tab, and social media,. The angle of the study shifted to show how the Globe's social media served to fetishize Shakespeare, and thus shape public perceptions of race, class, gender, and sexuality.

Accordingly, my main methodology became a qualitative study on the manner in which Shakespeare is fetishized through the Globe's official media (Abdul-Gader and Kozar 1990). The specific type of qualitative methods I employed was a discourse analysis, specifically the macrostructure level of discourse analysis, where "the researcher is interested in the relationship among ideas represented in a grouping of paragraphs or sentences" (Abdul-Gader and Kozar 1990, 66). With this method, I searched for the "thermal coherence" or the "chunks" of repeated content that thread the whole of the narrative together (Abdul-Gader and Kozar 1990, 66). As such, my thermal coherences were the purpose of the physical space of the globe, the representation of sexuality, gender, class, and race in that space, and the way that these representations were then spread via education. Not all works discussed are Shakespearean plays; some focus on Elizabethan history, while some are just noteworthy plays that different employees at the Globe have chosen to highlight. However, because the Globe discusses them and thus spreads their interpretation of them, they thus help create the fetish of Shakespeare, as well as building the ethos of the Globe as a multi-faceted and relevant academic and cultural hub. This fetishization then creates limited geographies for those who are negatively portrayed in the plays, specifically, people of color. The fetish creates a geography where opportunities within

racial lines differ based on gender, and the opportunities within gender lines differ based on race (McKittrick 2017). The coding process and following discussion implement feminist and Black geographies to show how this fetishization cements racial and gender roles, creating new geographies of opportunity for minoritized populations via subtle emotional manipulation in the plays, casting, staging, and discussion thereof (Kwan 2007; McKittrick 2017).

The main focus of this media analysis was the six seasons of the *Such Stuff* podcast, which began in 2018 (Greenberg 2018 1.1). Each episode was hosted by Imogen Greenberg, with Michelle Terry— the artistic director of the Globe— and Farah Karim-Cooper holding interviews with various scholars, performers, and other key informants throughout the seasons. Season 1 included 10 episodes and ran from August 2018 to December 2018; season 2 had 7 episodes from January 2019 to April 2019; season 3 had 11 episodes from May 2019 to December 2019; season 4 had 3 episodes from February 2020 to March 2020; season 5 had 11 episodes from March 2020 to July 2020; season 6 had 5 episodes from August 2020 to September 2020. Each episode was both available in audio format, as well as transcribed on the Globe’s Blogs and Features tab. Episodes averaged at about a 40 minute read and an hour’s listen. I analyzed the entirety of the *Such Stuff* collection because of its inclusion of multiple voices— from academics to trade workers, always including the voices of the all-female hosts, one of whom is a doctor of color— as well as their quick production in reaction to current social movements. The last season in particular was dedicated to discussing racism and racial equality within Shakespearean studies and theatre practices at large; overall, the podcasts discuss and promise social progression and inclusion, and thus are terribly relevant to my exploration of how the Globe upholds dominant societal narratives.

These podcasts also worked as excellent substitutes for the interviews I would have conducted because of their choice of topics, as they focused on racism and issues of exclusion and inclusion in the theatre business in an almost interview manner, although I was not the one holding the interview. I then contrasted this analysis with the oldest archived interviews at the Globe, which were the compiled Research Bulletins posted in the Globe's online archives. These Research bulletins document the earliest performances at the Globe, as well as the final discussions of the Globe's construction, and all culminated with interviews of the last season's cast. I examined 39 Research Bulletins in total– which were published between November 1997 and October 2002– with each bulletin averaging at about 40 pages. As there is a large gap in time between these two record classes, I also examined Research Papers published between them, although these were few and badly documented; they included 8 papers published between 2008 and 2013, which documented the topics discussed by academics at the annual Shakespeare Conference held at the Globe. Lastly, I used other media from the Globe to contrast with this pseudo-interview data; where the podcasts and research bulletins discussed including more people of color, women, and people with disabilities, I cross-checked the Globe's Instagram and Twitter to see if this representation translated to a visual presence of these groups. This cross-checking only searched through posts made after the COVID-19 shutdown; this is because most of the discussion of representation followed after the shutdown as well. Thus, a content analysis of images on the Globe's Instagram, Twitter, and Facebook to see whether the promised diversity and inclusion was delivered only features posts made after 20 March 2020, and until the culmination of the sixth season of the Such Stuff podcast, on 9 September 2020.

Before reading any research material, I decided to look for key topics that uphold societal norms; these were discussions on race, gender, sexuality, and class, because these were the main

social norms and dividers I see in society. When reading the *Such Stuff* transcripts and Research Bulletins, I used initial coding to identify additional themes, or thematic coherences, based on their predominance in multiple discussions and interviews (Marvasti 2004). These additional themes included discussion on the co-creation of knowledge, anti-Semitism, references to COVID-19, references to any religion, references to Sam Wanamaker, the Globe as a reconstructed vs performance site, disability discussions, and education discussions. Four codes had sub-categories because they were so complicated and frequent. I broke co-creation of knowledge into three categories: co-creation of knowledge via social media, with groundlings, and among academics. Gender and sexuality became one large code with three sub-codes: non-traditional gender portrayal, emphasis on gender roles or sexism, and non-heterosexual sexuality. Class was divided into three sub-codes: class references in the play, Shakespeare for all, and gatekeeping. Lastly, the Globe as a reconstructed or performance site was broken up into the three sub-codes original practices, materials, and authenticity, experimental space, and over-respect for Shakespeare. While the number of references in each code and sub-code varies greatly, from just over 10 to over 200, I chose to aggregate them based on similarity. For example, I grouped racism and xenophobia together, making that code hold many references, because differentiating between prejudices based on foreignness or skin color is often impossible. Further, some references are categorized in multiple places, as a sentence on racism in education would be categorized under ‘race, ethnicity, and xenophobia’ and ‘education.’

I used a feminist approach to categorize each reference from these variety of sources, emphasizing the emotions of both the researcher– myself– and subjects when describing and recording these geographies (Kwan 2007). While I employed a scientific method to identify terms, the binning of discussion points into various categories came from my own observations

about the impact of these words on myself, other readers, and the emotional weight that the speaker likely held when communicating pain or trauma. Thus, the coding methods followed the feminist approach because it relied more on the emotions and context of conversations, rather than only direct quotes (Kwan 2007). This initial coding answered the basic questions of what the records were about, thus allowing me to find these thermal coherences (Marvasti 2004). With a few more read-throughs, I was able to confidently identify themes, and thus create sub-codes to better specify what specific categories within which each discussion point fell.

I used the Nvivo software to create value codes that identified the thermal coherences. Value codes apply a code onto “qualitative data that reflects the participant’s values, attitudes, and beliefs, representing his or her perspectives or worldview” (Saldana 2013). While many of these codes did not aid in my exploration of how the Globe fetishizes Shakespeare and thus perpetuates dominant cultural norms, the inclusion of these themes helps identify the breadth of topics discussed by experts at the Globe, and made readily and publicly available, as well as how the Globe created and maintained its social status and public trust. Further, I collapsed some of these main codes and sub-codes from separate categories into one category, as arbitrarily separating them did not aid in the exploration of this topic; explanations for collapsing themes can be found in the theme’s analyzation section, while the following graphics explain the main themes and sub-themes I used to analyze my data.

Because so many of the codes created by these interviews rely on visuals– discussing race and gendered performance, which rely on people seeing and categorizing a person based on their appearance and mannerisms– I supplemented these written analyses with discussions and analysis of the visuals of the Globe’s social media. While the transcripts of the *Such Stuff*



Figure 3: A chart depicting and explaining the main themes of my research and the number of references binned under each theme.

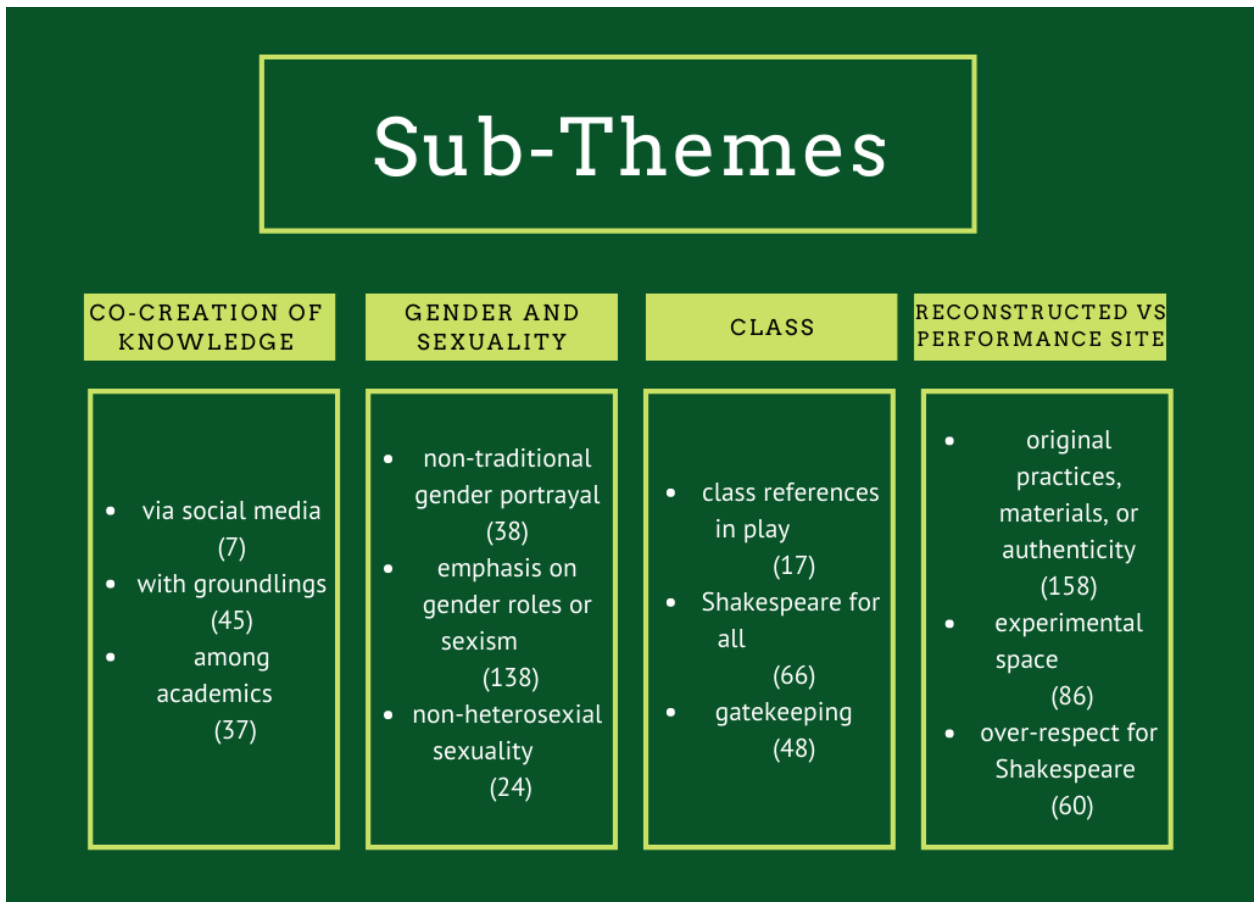


Figure 4: A chart depicting and explaining the 4 themes that have sub-themes in my research, as well as how many references are binned under each sub-theme.

podcast featured a heading picture for each episode, they did not feature an image for each visual that was discussed. Accordingly, I explored the Globe's Twitter, Instagram, and Facebook, using the relevant tags for each discussion— #hamlet to explore topics related to Hamlet, for example—to explore what the staging and costuming of relevant performances looked like. Additionally, I scrolled through the media of these social media sites to informally gauge the visual representation of different genders and races, to approximately judge if the visuals selected by the Globe to represent their theatre on social media matched the diversity that they discussed in their podcast and research bulletins. The more academic research bulletins and podcast might discuss social equity, but a visual analysis of the Globe's staged performances on social media determines if this discussion is all talk, or if it is actually practiced.

Lastly, because the Globe made many performances of different plays previously staged in the Globe available through YouTube because of COVID-19 temporarily closing the Globe and halting performances, I analyzed those as well. I made note of staging and acting choices that emphasized or altered aspects of the performance— particularly gender, sexual, and racial themes— differently than the original play. Although I did not capture screenshots of these performances myself, a quick Google search of the play and the year it was performed yields quick results for photographs. I then provided these photographs with proper citations, along with my analysis of their representation, as a comparison to the representation discussed in these podcasts. Thus, I contrasted the written and verbal promises of inclusion and diversity with the delivered diversity that is visual on the Globe's stage as well as social media, to gauge whether this promised social progression is being delivered. After coding these themes and contrasting them with visuals, I then created the following narrative analysis, which encompasses the system of fetishization at the Globe, built through the podcast, research bulletins, YouTube videos, and

social media sites. This narrative flows from how the Globe is imagined as a lieux de memoire, to how sexuality, gender, class, and race are represented, to finally how these representations are transported out of the Globe via education and the very sources that I analyzed.

Personal Research Epilogue

I had to pivot a great deal when designing research methods after the initial acceptance of my proposal. When I defended my proposal, the pandemic seemed as if it would abate enough in the late summer or early fall to allow for international travel, and thus allow me to keep my ideal methods of creating semi-structured interviews and narrative mapping with the tour guides and actors at the Globe, as well as create an auto-ethnography of my own experience at the site. However, by mid-summer, it became clear that travel even within the United States would be greatly restricted due to the dramatic and consistent uptick in COVID-19 cases. With that restriction in place, and determined to keep the same focus of race, class, gender, and sexuality studies, I dove more intently into the materials discussed in this thesis, which I initially planned to be part of the literature review section. These materials fortunately consisted of the many recorded performances, as well as interviews and discussions on my topics of interest in the Research Bulletins and *Such Stuff* podcast. This allowed me to still explore my topics of interest, but it did create a blow to my ego.

I expected to travel to the Globe and ask questions of the staff directly to get the answers I needed; finding these questions largely already asked and documented made me question the need for my thesis at all. Further, even if my thesis was needed, even if it explored angles that were skipped over in the interviews, I felt like it was more of a glorified book report than the type of research expected at my level. However, when I read further into the available materials,

I found that there was a need for my particular thesis's angle or perspective. Everyone who had been previously interviewed talked around the issue of why the Globe had a vested interest in keeping Shakespeare relevant and appealing to the masses; they made it appear as if the socially progressive elements and the social failings at the Globe were organic, and not tied to creating a market for tourists. Examining these materials that I did not have to collect, gave me the opportunity to more thoroughly examine them exactly because I was not the one to collect them; I felt obligated to search out any underlying biases or subtext. Further, I had the time to take a deeper dive into these materials because I did not sink time into collecting them myself, so this worked out in my favor. Lastly, while it was a humbling to find that basically all of the questions I would have asked in an interview had already been asked by others, I ultimately take comfort in that. It means that other researchers see the need for better representation in Shakespeare, and are working to explore the lack thereof and create more spaces for inclusion. My research expands on this need by offering a fresh, theoretically informed re-reading and examination of these collected materials.

Even though I was very fortunate in my methods being able to pivot from one means to another to explore my given topic, this made the IRB a challenge. The first form I submitted detailed how I would travel to the Globe, and by the time it got processed and sent back to me, most travel was impossible and I was already changing my methodology. The next iteration of the form contained permission to interview a few people via phone; this methodology quickly led nowhere, because a week after I sent in this new IRB form, all of the Globe workers were furloughed, and I could contact no one. Further, because shifts in departmental leadership, my form got lost in the shuffle between this and the IRB board. By the time I had settled on a discourse analysis that was approved by my committee, IRB sent back the phone interview

version of the form with corrections. After that I contacted IRB and described my new research, and was told I could skip doing an IRB altogether because all of my materials were publicly available. It wasn't until my advisor talked with me again in late August that I knew I had to have an IRB checked off, even if it was an exempt form. Overall, the IRB process was one of the biggest headaches. For future research, I will know to start and submit a form as early as possible so that I have ample time to make corrections, and will also periodically check where the form is in routing so it is not delayed as it was this summer.

Taking into consideration the wild circumstances of this summer and the research I was able to do, I feel that I created the best thesis I could, given the restrictions. While I do take some credit for being persistent in researching my topic, and flexible in my research design, I feel like a major reason I was so successful in my research was both luck and the previous work of others. I was lucky enough to stumble upon this wealth of material– the podcast, previous interviews, and recorded performances– while I was scrolling through the Globe's social media. If I had not seen this and skimmed through what material was available, I might have wasted valuable research time waiting for employees to come back to the Globe so that I could have phone interviews with them, believing no one had explored these topics before. Because my work built upon the work of others, I was fortunate enough to keep my original research topic, investigate it to a more thorough degree than I would have if I had collected field data, and preserve my own and my parents' health by doing this research in quarantine throughout the summer and fall of 2020. While this work is not based on original, primary data collection, I think researching in this way– by connecting and interpreting others' interviews and modern performances– allows for an academic community to form based upon assessing and critiquing Shakespeare in order to create a more equitable space for all genders, classes, races, and sexualities. Even though many

of these researchers have never met, we are united in this ultimate goal; we have formed a community in isolation, working to make a genre with which we have an affinity work for us to elevate those disenfranchised by modern social hierarchies. That's not nothing, and I am happy to submit my little chunk of research to this endeavor. The following analysis will show detail the manner in which the Globe builds on the ethos built by its reputation as a reconstructed site, a performance, experimental, and museum space, to leverage portrayals of class, race, gender and sexuality as reputable and a model for social norms.

Chapter 4: The Globe Site: Performance Space, Experimental Space, or Museum Space?

Introduction

My thesis examines how the Globe as a place fetishizes Shakespeare forms a simple object that defines how the public thinks about class, race, gender, and sexuality. Thus, it is important to define how the site is perceived and portrayed. One of my goals in this chapter is to examine what type of space the Globe represents, which heavily influences the representation of Shakespeare. Based on interviews with different professionals who work in the theatre, the main tension in the Globe seems to be with whether it exists as a performance space, an experimental space, or a museum space. Actors, music directors, and costume directors appear to envision the space as a place of performance; they see it and speak about it as a place where plays are meant to be held. These plays may be true, “authentic” performances that embody the way performances would have run in Shakespeare’s day, including authentic dress and casting choices, or they may be more avant-garde performances including new ways of staging or casting a play, or new re-works of Shakespearean plays or plays unrelated to Shakespeare. The main purpose of the Globe as a performance space is to embody art, to put on plays. This leads nicely to the other prevailing perception of the Globe: that of a place of experiment. While this overlaps with experimental modes of performance, it also moves beyond performance itself to encompass aspects such as discussions between experts and audiences—breaking down the class hierarchy—about controversial topics such as the inflammatory ideas of race in Shakespearean plays, as well as unpopular or unflattering portrayals of Shakespeare. The main goal of the Globe as a place of experiment is to address controversial topics and build the body of knowledge of not only Shakespeare, but of theatre art. Lastly, overlapping again with the previous embodiment of the Globe, the theatre as a museum space encompasses expert discussions, as well as research among private historians, sociologists, and universities. The primary goal of the Globe as a

museum space is to not only build on the body of knowledge about Shakespeare and Elizabethan England, but to communicate this idea to different groups of people, from other professionals, to universities, to grade schools and learners foreign and domestic. One way that the Globe builds and disseminates the fetish is through performances. The Globe as a performance space reifies the site as a cultural hub, staging continual performances and casting famous actors. These choices prove that it is the pinnacle of theatre arts, as well as a place for learning historic theatrical practices from staging historically accurate plays.

Museum Performance Space

Authenticity is perhaps the most frequently discussed issue of Shakespearean studies at the Globe, with 158 coded instances of experts– actors and academics– discussing the issue throughout the research bulletins, podcast, research papers, and op-eds analyzed for this thesis. In the appendix, Nvivo codes group together areas of discussion that center on original practices, authenticity, and materiality. This encompasses everything from direct quotes from Shakespeare’s first folio, the word “authenticity” specifically, to methods scholars believe the Elizabethan actors and theatres to have practiced– such as selling peanuts in the theatre, to using few props but ornamental costumes on stage, to casting only men to play on stage– to finally focusing in on reconstructed objects– such as garments or makeup made in the same manner that the playhouses in Shakespeare’s own time would have used. Just as the Globe itself has a more trusted and evidently bias-less agenda because of its reconstructed status, so too do these objects. Creating and employing reconstructed objects in plays connects actors and audiences back to a past that would be too distant to be relatable without these objects and practices (Bessel 2001). This is the main goal of the Original Practices movement of the Globe- to use these methods

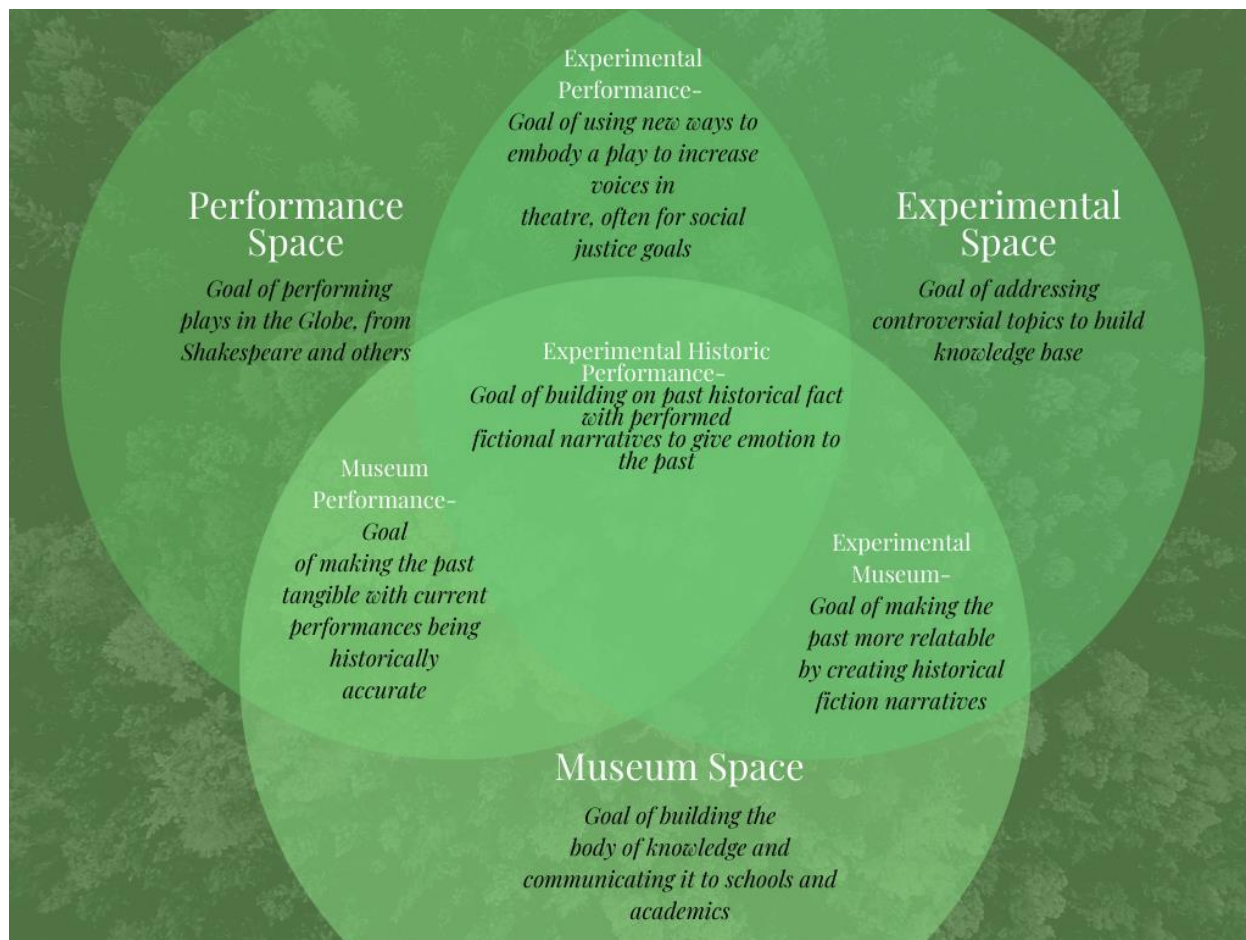


Figure 5: The overlapping roles of the Globe as a performance, experimental, and museum space.

deployed by Shakespeare's company not to create a static museum space, but a living space that shows history, and makes that history tangible and enticing, making the viewer want to see it again (Trueman 2017). It also, again, reinforces the idea that the Globe has no bias or agenda, but merely seeks to present an authentic and immersive experience when performing plays. This opens the door to create fetishes without being questioned. "The Globe was an immersive experience long before that became a buzzword. The building folds itself around you like a wooden hug. It looms over you, yet at only three storeys high, its scale still feels human (Trueman 2017)." The Globe sought to create a historically accurate representation of a past theatre, rather than attempting to create an immersive experience from the beginning. The power of the immersive space was a by-product of historical accuracy, rather than a planned strategy. These immersive tactics bring the past back to the present through performance, but the main goal of the Globe as a place of authentic performance is to meld historical accuracy with performance, educating audiences about Elizabethan practices while keeping them interested in the theatre, and giving actors a space to operate in the respected Shakespearean tradition. The Globe uses historical practices to build a fetish that is attractive to tourists, melding the credence of historical practices with the needs of modern theatre to create fun, immersive performances that draw spectators back for more, to be more acculturated to the fetish. Following this pattern, many historic patterns, employed for the sake of authenticity and fetish building, are helpful to actors.

Beneficial Museum Performance Practices

Many historic practices from the Elizabethan era were explored when the Globe was reconstructed and new play began to be staged, not all of them were successful. While exploring this history built the reputation of the Globe as a hub of historical knowledge and of theatrical

craft, not every historic practice was a success. Some proved unsanitary or physically cumbersome, as will be shown in the *Controversial Museum Space Practices* and *Unhelpful or Failed Museum Practices* section. However, many practices from Shakespeare's era proved helpful to actors. Authentic traditions from Elizabethan plays aided modern actors in portraying their characters and occupying the physical space of the reconstructed stage. From the earliest records of Globe actors' thoughts, costuming has influenced acting in terms of gender portrayal. Gender portrayal has always been in the Globe's sphere of consciousness. Traditional dress, meaning an attempt at authentically reproducing the corsets, gowns, trousers, shoes and more that would have been worn by Shakespearean actors, aid in the portrayal and characterization of the body movements of different genders and classes (Bessell 1999). In addition to these garments again immersing the viewer as well as the actors in the past, and creating a visually stunning experience on stage, these clothes influence the extent to which actors can move (Bessell 1999). Modern actors have described the clothes as aiding in the characterization of different personalities on stage (Bessell 1999). A more complete performance, down to different body language between characters, is aided by these garments that necessitate this change in movement. Some modern male actors in traditional plays with all-male casts have described the constricting clothing as helping them accurately portray a woman (Bessell 1999). Many have said that because the corsets prevent slouching, and the shoes necessitate smaller, more careful steps, the way they must move to accommodate these costumes falls easily into the way Western society expects women to move. Moreover, these authentic costumes can help convey the way different cultures and classes on stage.

The 1999 performance of *Antony and Cleopatra* at the Globe provides an interesting starting point for costume analysis. For instance, Cleopatra is lavishly dressed, although she is

not constrained by tight corsets; this gives her actor the freedom to bend and move differently than those in more restrictive dress, such as the Roman soldiers (Bessell 2000). Likewise, lower class Egyptians as well as lower class Romans have more forgiving costumes, allowing them more freedom of movement (Bessell 2000). While most characters in this play can move quite freely, the face of Roman expansion and imperialism is symbolically constrained and inflexible. This provides another level of visual distinction between cultures, Romans symbolically being more conservative and restrained, with Egyptians being freer to move; the stereotypes of one culture being more conservative and regimental while the other is more unrestrained and undisciplined is thus efficiently taught through the traditional costumes which affect actors' movements (Bessell 2000). While the actual text of the play reinforces these stereotypes as well, the complicated language of Shakespeare might hide this interpretation from modern audiences. However, with all those who are not visually impaired seeing the movement of these actors, these stereotypes are still alive, re-embodied by actors, and conveyed to modern audiences.

While understandings of foreign cultures are communicated through dress and costuming in the plays, stereotypes of domestic class relations are also communicates in the same way. *Twelfth Night*, performed at the Globe in 2002, offers interpretations of class, with those who are higher class wearing, again, more elaborate and constricting costumes, thus showing restraint and dignity because of the limited range of movement afforded by these garments (Ryan 2002). Likewise, the depiction of lower class people, such as the kitchen workers and servants in the play, as being undignified, unrestrained, and uncouth is shown through costuming (Ryan 2002). These actors wear clothes that are fitter to work in, as they embody working-class people; they can thus move freely and easily act out the jigs written into the play (Ryan 2002). Thus, while these costuming decisions are not considered interpretations of the original because they are

merely attempting to match what Shakespearean actors would have worn, they still fetishize a version of Shakespeare. Members of the Globe are actively deciding to use the practices likely employed by Elizabethan actors, and any class or cultural stereotypes baked into these practices— as shown to still exist by the way that these costumes influence the way actors behave— are thus re-embodied and given modern credit and weight when they are performed in the Globe, because of the historic ethos given to the site.

While these costuming practices can seem nefarious, it is important to qualify that I do not believe they are intended to be so. These practices are stated by Sam Wanamaker to be used for two reasons: to foster a love of theatre, and to accurately show what the historic Globe performances would have looked like (Lane 2020). One major practice that has been preserved has more obviously good outcomes: the design of the theatre creating a space for interaction with the audience. This is touted by the Globe as the “main success” of the Original Practices movement (Lane 2020). The theatre remains well-lit to cast both the actors and all of the audience in equal light, opening all those in the house to interact and be part of the performance, just with this lighting space and the arrangement of the theatre to pack spectators close to the actors at all sides (Lane 2020). Written into plays, this practice increases the love of theatre and the respect for the audience felt by both those on stage and those in the more expensive gallery seats (Lane 2020). Shakespeare’s original plays included moments of interaction with the audience, the groundlings who paid the least to stand at the feet of the actors; these professionals would incorporate this section of the audience as a larger part of the cast, gesturing and speaking to them as if they were an audience at an in-play execution, or part of an opposing army (Lane 2020). This practice carries over into modern performances at the Globe, continuing the link between audiences and actors that sets the groundlings as equals to the actors, increasing their

immersion in the theatrical experience, and later their love for theatre. While this might be the smallest measure of using traditional theatre practices for outright benefit for all those who see the plays, it is the guiding spirit with which these practices are implemented— all methods are deployed in order to make the audience feel at ease and at home in the theatre.

Controversial Museum Space Practices to Experimental Museum Practices

Yet, many historic theatrical methods are not obviously helpful to either the cast or the audience. This is when museum practices start overlapping with experimental practices, as not all authentic methods can be used. The Globe is a site for such practices. Casting and speaking practices were controversial among both modern actors and audiences, with employing these decisions in authentic modes not being overly helpful nor obviously harmful. Many new performances flirted with ideas of gender portrayal, using either all male— in the traditional Elizabethan manner— or all female casts in a more experimental and inclusive move. These performances made the audience suspend their disbelief in the way gender was portrayed, seeing men as women and thus opening themselves up to the idea that gender— and the very nature of oneself— is performative rather than essential. Likewise, any depictions of love between a man and a woman are queered, with each woman being played by a man. For this reason, the concept of sexuality as fluid rather than rigid and inherently heterosexual is also played with on stage, making these traditional performances more socially progressive and open, even by modern standards. While these plays are not the go-to performance type at the Globe, the theatre has promised to produce one play using “authentic” Elizabethan stage-craft and casting practices per season (Kiernan 1998).

Likewise, an overly strict emphasis on using Shakespeare’s language, of cutting out no dialogue and maintaining strict adherence to the iambic verse, can be both beneficial and



Figure 6: The 2014 Performance of *Twelfth Night*, courtesy of *New York Times Theatre Review*

detrimental. Many actors and scholars in the *Such Stuff* podcast and in older Research Bulletins praise Shakespeare for his use of verse, saying his works are timelessly beautiful and evocative (Greenberg 2019 2.5; Bessell 1999, 2000). These Shakespeare worshippers say that he designed his verse to be spoken at a certain tempo so that the emphasized syllable would fall on a heartbeat, so that his verse would mimic the natural rhythm of the human animal (Greenberg 2019 2.5; 3.9). While it is true that the iambic structure that Shakespeare uses— a pattern of unstressed followed by stressed syllables— does fall on the pattern of a heartbeat if the speaker modulates his voice speed to match that of a heartbeat, it is misleading to act as if Shakespeare was the only writer who used this pattern (Greenberg 2019 3.9). Shakespeare’s contemporaries, such as Ben Johnson and Christopher Marlowe, also used this same verse pattern (Greenberg 2019 3.9). Shakespeare’s status as a brilliant playwright is not in question; rather, it is the separation of Shakespeare from all contexts so that he appears as a paragon of talent to the point where actors and directors feel unable to question or stray from his original verse that this becomes a problem. This attitude shows that the fetishization of Shakespeare presented by the Globe presents predates the reconstructed Globe, with actors and directors who re-embody Shakespeare and his works in the space already acculturated to Shakespeare being the unquestionably genius creator, whose gospel works cannot be changed too drastically. An emphasis on preserving the way Shakespearean drama functioned in the past, not only due to some practices being more helpful than modern practices but due to an over-respect for Shakespeare and an unwillingness to change his practices, can create increasing issues in performances, as shown in the following sections.

While the most traditional manner of using an all-male cast, with smaller, younger men portraying women is the most similar to Elizabethan practices— with all male casts with underage

boys playing women— it is in no way inclusive. As addressed from the premier episode, and then in many following *Such Stuff* episodes, women are already marginalized, both by history and in modern theatres (Greenberg 2018 1.1; 2019 4.1). Women are expected to bear the brunt of childcare, homemaking, and daily domestic labor, making the task of spending long hours in the theatre an almost insurmountable task, making only a small number of women— those without children or those fortunate enough to have childcare readily available (Greenberg 2020 ; 2019 4.1). All-male casts only further exclude women by making them unfit from the very moment of casting calls. While this practice is more historically accurate, it today serves as more of a glass ceiling for women in theatre; because performing at the Globe is considered a crowning jewel among actors, this only restricts the opportunities for women to gain this laurel. Further, if strict Elizabethan traditions are employed, it is mostly White men that would occupy this stage, doubly marginalizing women of color from gaining center stage. As such, the number of plays employing this historically accurate means of casting has been limited, as previously stated.

Unhelpful or Failed Museum Space Practices

Not every effort in creating an immersive and historically accurate place of memory pans out, however. The Globe has long been interested in the archaeological history of Elizabethan theatres, employing newly found methods of stagecraft from the Globe's inception in the 1990s, and continuing to experiment with these practices until the present day. Archaeological surveys and digs in London have found that most theatres in the Tudor and Stuart era frequently served different nut mixes; the strata of unearthing these theatres was not unlike the floor of a Texas Roadhouse restaurant one finds today (Lane 2020). Likewise, the floor of the yard— the most densely packed area where the lower class patrons payed one pence to enter— was strewn with the shells of these snacks, with hazelnut shells being especially favored (Lane 2020). When the

Globe attempted to replicate this practice, hoping to mimic the noise and increased traction gained by covering the floor of the yard with nutshells, this became overly cumbersome to modern actors (Lane 2020). Modern actors, in their thinner period shoes, could not bear to step on the pointy shells for prolonged periods of time, and those wearing dresses became bogged down by the accumulation of shells in the train of their skirts as they dragged near the floor and picked up detritus (Lane 2020). A similar phenomena occurred when the Globe attempted to employ the traditional practice of scattering reeds on stage to, again, aid in traction and in keeping any fluids—such as fake blood— from making the floor overly slippery (Lane 2020). Much time and experimentation was spent deciding how thickly to disperse the reeds, and how finely they needed to be cut in order to make this practice more helpful than an obstacle (Lane 2020). While eventually the reeds could be employed with moderate success provided they were cut fairly finely rather than being left whole and able to catch actors’ garments, again, this shows that attempting to employ total historical accuracy in a modern setting is not always helpful (Lane 2020).

Rather, it is more educational and helpful to actors to investigate how and why these practices were used, and weigh whether they enhance a performance— whether a modern version or a version hoping to use all authentic methods— more than they encumber it. However, no play set in the modern era can be completely authentic to Elizabethan theatre practices; a line always exists in which the authenticity breaks down. For instance, does the production of costumes need to be sewn by hand rather than by sewing machine? Must the seamstresses work by candlelight rather than fluorescent bulb? Other issues of authenticity simply cannot be employed- makeup in the Tudor era was produced with heavy amounts of lead to achieve the White foundation— this cannot be used when creating a play today, lest the artistic director poison their actors (Lane

2020). The spirit of authenticity and traditional practices felt by and employed in the Globe focuses on, ironically enough, experiments of how to best temper traditional practices with modern theatre needs so as to create a play that immerses both the viewers and the actors in a version of the past. While this version of the past is not entirely accurate, it does bear to keep in mind that the goal of the Globe as a reconstructed place of memory that employs authenticity in performance is not to be a museum, but rather to draw tourists to the destination and to get them interested in Shakespeare and Elizabethan drama. Thus, the way the Globe functions as a place of memory that emphasizes authenticity is not to create an educational image of Shakespeare, but rather to create one that gains the credence of a historically accurate one while taking into consideration the needs of those performing the plays, as well as the desires of those seeing the plays. While this is more egalitarian in that the needs of the actors and audience are considered with equal measure to the historical accuracy of the Bard, this does open up the issue of fetishization in a new light. If historical accuracy is not the goal— and even that has its own issues of incompleteness and fetishization— and the goal is to be attractive to the most actors and audiences possible, then this opens the portrayal of Shakespeare to commercial fetishization.

Experimental Performance Space

Not all plays are performed in authentic ways, nor have the goal to solely be a place that “inspires a lifelong love of theatre” (Hildy 1992). The goal of the Globe as seen as an experimental performance space is to give a space to both marginalized voices and more radical expressions of theatrical practice, and use this social justice clout to draw in more visitors and audiences. While this practice is academic in that it can incorporate historical and archaeological data, it is free to interpret this data or ignore it. Experimental performance is thus an art form that

can be socially inclusive, but seeks to draw in new viewers primarily through innovative theatrical practices.

Some early performances in the Globe sought to draw traction from perhaps an international or social justice crowd by putting on performances of Shakespeare's plays through the lens of other countries. These included *Umbatha*, a South African interpretation of *Macbeth*, as well as *the Kyogen of Errors*, a Japanese rendition of the *Comedy of Errors* performed in the Kyogen style (Jeynes and Ryan 2001; Ryan and Violanti 2002). *Umbatha* was spoken entirely in Zulu, with subtitles appearing on a screen at the bottom of the stage; likewise, all the actors were South African (Jeynes and Ryan 2001). The main plot of *Macbeth* was still seen in *Umbatha*; a lord rose above his station by killing his sovereign, and was punished by cosmic justice (Jeynes and Ryan 2001). This Zulu interpretation actually followed historical fact loosely, almost becoming a historical fiction play as it paralleled the rise and fall of an ancient Zulu lord (Jeynes and Ryan 2001). Similarly, the *Kyogen of Errors* maintained the same plot as the *Comedy of Errors*, only employing an all Japanese cast and changing in that there were no spoken words, only emphasized costumes, movements, and expressions to communicate plot (Ryan and Violanti 2002). While these performances did give space for people of color to inhabit a stage seemingly meant for only White British people, thus, although temporarily, expanding the scope of who could be allowed on the stage and seen as a legitimate performer of the same weight as Shakespearean performers, this was not challenging British supremacy. Because these plays were based on Shakespearean plays, the audience was left with the impression that, yes, these cultures were of equal value and complexity to Shakespeare's England, but *only because they had experiences and performances that mirrored Shakespeare's England*. This experiment only strengthened the dominance of Shakespeare, rather than challenging his fetishized supremacy.

More recent experimental performances discussed by the Globe actors and management do a slightly better job, but largely still fall in the precedent set by early experiments by the Globe. Some new performances use all female casts, while many use “color blind” casting or even “blind” casting, to pick a person for a role based solely on their performance, rather than their race or gender (Greenberg 2018 1.4). More often than not, when casting in this new way, the Globe falls back on traditional performances of the play, rather than dissecting the text to address racism, sexism, or other issues baked into the play. This creates a cognitive dissonance, at best, and at most clever and nefarious deflection, an easy way to preserve problematic issues and the hegemony of Shakespeare. By simply providing signs of diversity— putting more women or people of color on stage— rather than addressing racist or sexist topics in the play, the Globe can thus appear more socially inclusive without having to crack the fetish of Shakespeare as an unproblematic genius by discussing these issues. The Globe can thus reap the benefits of drawing in a crowd interested in social justice and inclusion while not alienating those more die-hard traditionalists by maintaining the original and racist, sexist, and anti-Semitic text.

Experimental Space

The Globe as a place of experiment— not a place of experimental performance— is to discuss more controversial ideas about the site itself, the Bard, and Elizabethan as well as modern culture. Again— as with the Globe as a place of experimental performance— while discussing more volatile aspects of the Globe and the Bard in order to give voice to those silenced by history might be the stated goal by the Globe, because the Globe is a tourist destination, all of these topics are chosen and discussed to bring the Globe to the forefront of the news, of academia, and of travel in order to increase the number of patrons at the site. Many of

the Globe's podcast episodes as well as their weekly op-eds called *Thought of the Week* deal with such controversial and experimental issues. In an effort to ease comprehension, this section will separate Shakespeare from his works. Following sections will delve into the works themselves and the modern embodiment of them to explore how racism, sexism, and sexuality are shown, but this section is dedicated to how Shakespeare the man is discussed as being gay, racist, and more. While many touch on these topics, one article worth special attention covers solely the question of the Bard's sexuality, aptly title "Was Shakespeare Gay" (Tosh 2019). This research article presents the study of Shakespeare's preferences, as well as the perception of gender and sexuality in Elizabethan England, as a valid area of serious inquiry. The article addresses that, likely, Shakespeare was not heterosexual because he wrote many love poems to what scholars believe to be a male lover (Tosh 2019). This is not to say that he did not feel an attraction to women, but rather that he was not what people today would label heterosexual. Further, the article clarifies that there were terms for queer identities in this era, but that they did not carry the same meaning (Tosh 2019). Examples of these words are "Ganymede, catamite, ingle for men, [and] tribade for men" (Tosh 2019). Opening up the perception of Shakespeare as gay thus allows audiences to more validly read queer plots into his written works, which will be addressed in the "Gender and Sexuality" portion of this thesis.

Another controversial topic addressed by the Globe is that of race, and similarly xenophobia and anti-Semitism. While this will be discussed in the following "Race" section, there must be a note here on the different manner in which the Globe addresses the topics of race versus sexuality. Experts at the modern Globe separate concepts of a queer author and a queer body of work, as I have begun to show above, and will finish elucidating in following sections.

Globe management seems all too happy to dive into the complexities of how both the author and



Figure 7: The 2001 performance of *Zulu Macbeth Umbatha*, courtesy of Helen Cooper at *The Guardian*.



Figure 8: Male Ophelia in the 2018 production of *Hamlet*, courtesy of Claire Allfree at *Metro News*.

the plays break the bounds of traditional gender and sexuality norms. However, the case of racism and similar sentiments such as xenophobia and anti-Semitism are addressed quite differently. While academic at the Globe expound upon how Shakespeare's works have racist and xenophobic implications in many of their older podcasts, and devote the entirety of their latest season to addressing the issue, the issue of whether the Bard himself was racist is never touched upon. While this could be attributed to the "death of the author" belief held by many English literature scholars- where the intention of the author is irrelevant when discussing a work, and thus the author is effectively dead- the prolonged discussions about what sexual orientation Shakespeare held, and how that influenced his work, suggests that the Globe does not follow this school of thought. Rather, it shows that the Globe as a place of experiment only dabbles in experimental topics that they believe will bolster the fetish of the Bard, and bring in new audiences. In a frustratingly still homophobic world, with a slow but increasing acceptance of non-heterosexual identities, discussing Shakespeare's sexuality is fertile ground. However, in a world increasingly divided by racism under increasingly fascist leaders, while discussing the racist issues in the text might gain social credit, admitting that the author himself was racist would only damage the carefully crafted fetish and ward off new audiences.

Experimental Museum Space

There are remarkable strides being made in connecting historical detail and authenticity to more experimental modes of conveying history that rely more on conveying a sense of history for those demographics overlooked by historians. These works are not experimental performances, per se, because they focus on new ways to show historical facts or interpretations rather than just seeking to put on a play in an avant garde manner. Nor are these performances overly-concerned with authenticity, as they take creative license to fill in the gaps between facts.

Likewise, they are not museum works functioning to educate vast audiences. These works—experimental historic performance— in the space between authentic and experimental performances as well as history, foster a love of history and theatre by giving voice to marginalized communities and individuals in new and creative ways. More importantly, they spark debate and draw attention to the Globe for housing them.

One work that draws on intense emotion is *Hamnet*. The prize winning novel published in 2020 by Maggie O’Farrell is an experimental work that draws on historic fact to fill in the missing gaps of history with fiction (Greenberg 2020 5.5). *Hamnet* gives the audience a fuller and more inclusive view of the past, as well as a new interpretation of a domestic Shakespeare, as a man and father, as well as his sorely underrepresented wife and child (Greenberg 2020 5.5). Season 5 episode 5 of the *Such Stuff* podcast features Maggie O’Farrell as the special guest, with the entire episode dedicated to her historical fiction book, which explores the unexamined lives of Shakespeare’s son, how this son’s death may have led to the Bard’s creation of Hamlet, as well as the life and family relation of Shakespeare to his wife Anne Hathaway (Greenberg 2020 5.5). While O’Farrell uses Shakespeare as more of a setting, creating a backdrop and mood from the Bard, he is not the main focus of the book. Instead, O’Farrell chooses to emphasize the tragically short life of Shakespeare’s son, who died as a child (Greenberg 2020 5.5). Likewise, the bond between mother Anne Hathaway and son Hamnet is also a focal point in the story, as well as the relationship between Hathaway and Shakespeare as grieving parents (Greenberg 2020 5.5). O’Farrell thus uses Shakespeare as a means to draw in readers; his fame attracts readership where otherwise a micro-history of Elizabethan domestic life would go overlooked.

Further, O’Farrell explores the environmental factors that led to the creation of Shakespeare’s perhaps most famous play, *Hamlet*. Rather than the inspiration for this work being

some divine gift or a well of creativity within the Bard, this creative work shows that it was those around Shakespeare, and his relationship with them, that is ultimately responsible for his craft. The actual written works of Shakespeare and the creative process behind them is not the focus of the novel. Rather, it is of the relationships within the Shakespeare family. O'Farrell attempts to give back some of the humanity to these two overlooked figures with her book, saying they have long been overshadowed by statistics of child mortality rates and rates of domestic abuse for the actual human figures to gain any recognition, especially when set in comparison to the renowned Shakespeare (Greenberg 2020 5.5). Portraying Shakespeare as a family rather than as one individual man opens up the name to its more proper meaning: a group of people united in familial bonds, often overlooked by modern historians, who both lived within social mores of the Elizabethan era and defied them. O'Farrell argues that Hathaway had an integral part in educating her son, which places the handling of the tangible Shakespearean lineage not in the hands of the famous man, but in the hands of the educated and overlooked woman (Greenberg 2020 5.5). Further, she argues that the traditional understanding of Hathaway as being a member of the long tradition of sad, beaten wives is both overly simplistic and false (Greenberg 2020 5.5). She argues that Shakespeare and Hathaway had a loving relationship, with Shakespeare choosing to reside in Stratford-upon-Avon with her and their family, rather than in the more bustling London, home to his theatre (Greenberg 2020 5.5). This breaks the fetish of Shakespeare as a high class elite, and almost unearthly figure of divine theatrical creation, and replaces this image with a man who loved his family, and was inspired by them. Lastly, O'Farrell hits on the fact that many historical child deaths are treated callously in modern academia, with scholars citing the high mortality rate as a reason that parents would be unperturbed by their child's death (Greenberg 2020 5.5). By arguing that Hamnet's death was the

catalyst for the creation of *Hamlet*, not only is O'Farrell disrupting the traditional fetishized image of Shakespeare, but she is giving voice to those children that have died and the parents that mourned them by showing the capacity for grief even amongst the dark and more mortal world of Elizabethan England (Greenberg 2020 5.5).

This podcast begins and ends with saying that the program's creators, Imogen Greenberg and Michelle Terry cannot recommend O'Farrell's book enough, thus putting the Globe's endorsement behind this creation. However, they leave the legwork of reading the book, and both seeing humanity of Hamnet and Hathaway— along with countless overlooked women and children like them— as well as the carefully crafted fetish of Shakespeare begin cracking, to the reader. Perhaps this is a method of equality, of letting the reader make their own choices after reading a recommended and possibly inflammatory book. Or perhaps this is a way to maintain the fetish of Shakespeare as a brilliant playwright whose genius and character go beyond mere domestic squibbles by giving a platform, for a brief moment, to a book that might crack this veneer, but not addressing it fully in the podcast. Further, they choose to elevate a historical fiction book rather than a nonfiction book on similar controversial topics, giving them plausible deniability about any of the contents; after all, much of the book is fiction, and cannot be taken as gospel truth. This, again, makes it appear as if the source— The Globe— is unbiased because of its willingness to engage with new materials while not directly attacking the fetish the Globe so carefully created. From this podcast episode, it appears as if the goal of this strange, liminal space between experiment and history is to draw in more viewers and readers, attracting them with avant garde topics in the name of social equality. While topics about those often overlooked by traditional academia are discussed, the goal is not social justice; rather, social justice is a hot

topic used to draw in a larger audience, making this mode of function at the Globe similar to that of a performance space that caters to the “tourist gaze” (Urry 2002).

Experimental Historic Performance

The power of the experimental space and performance space often overlap. In an effort to spread historic fact in a more accessible and popular manner– still behaving as a tourist space that seeks to draw in new audiences– history is taught through historic fiction and plays in this reconstructed space. One work, called *Eyam*, is a new play by Matthew Hartley that “tells the true story of a village in the peak district that faced an impossible choice” (Greenberg 2018 1.5). This play gets a special spotlight in an early episode of the *Such Stuff* podcast that discusses how the way we view the past shapes how we see the present (Greenberg 2018 1.5). *Eyam*, a historical fiction play based on factual events with the emotions of individual characters being works of imagination, explores the experiences of the village Eyam near Derbyshire that was historically struck by plague in 1665 (Greenberg 2018 1.5). The inhabitants must to decide whether to wither quarantine themselves and prevent the spread of this deadly disease, or go about their lives as normally as possible (Greenberg 2018 1.5). While it would be easy to say that the inspiration for this play sprung from the contemporary events of this thesis’ creation in the global pandemic, this would be anachronistic. Although this story rings terribly relevant in today’s climate of quarantine due to COVID-19, this play was written a few years before the outbreak, and discussed in the 2018 podcast. The setting of a village ravaged by plague, its citizens isolated from larger society, is the backdrop from which writer Hartley draws on experiences of community, society, and isolation (Greenberg 2018 1.5). Hartley says that the events of his play ask: “what do you want as your society? Where do we want to be going, going

forward? And that fundamental question: what would you do, when placed in a situation?"

(Greenberg 2018 1.5).

Eyam asks the audience what they would do if faced with a similar situation; would they put the needs of the larger community before their own comfort, or would they attempt to preserve their own life's normalcy at the expense of other's? Historical plays, Hartley and interviewer Farim-Cooper argue, draw audiences back in not because of their setting, per se, but because they merge the past with the present (Greenberg 2018 1.5). They create a conscience for modern actions; by examining how modern audiences view past events, a conscience of how future generations will view our decisions is thus brought to the forefront. Historical plays thus not only locate our modern society in terms of progression, or lack thereof, from the past, but hold us accountable to both our past society as well as the society that will one day be viewing our actions.

Another such work is *Emilia*. This performance uses an all-female cast, and is a part of the *Forgotten She-Wolves* series in early 2020, in which writers implement the scant narratives of female leaders and revolutionaries lost in history (Greenberg 2020 4.1). Not only are all of these plays written about women and played only by women, but they are written *by* women as well, with women creating a series of five plays to be put on in the Sam Wanamaker playhouse in order to bring new life to their favorite overlooked historical women (Greenberg 2020 4.1). When interviewed by Farim-Cooper and Greenberg, each writer outlined that they moved very quickly through the writing process, as each of them already had in mind a central historic character to embody on stage (Greenberg 2020 4.1). Further, each had features of womanhood and ferociousness they wished to highlight, that had been shunned by men (Greenberg 2020 4.1). Writer Philippa Gregory says, "when people don't like a woman's activity they label her either

sexually misbehaving or unnaturally aggressive or dangerously aggressive. And basically, a woman cannot step out of being the Angel in the Corner in the Victorian phrase without encountering this sort of attack” (Greenberg 2020 4.1). Thus, these women create a restorative justice for these past women, as well as modern women, by showing the complexity of their emotion and not condemning them for falling outside of the patriarchal views of acceptable behavior.

Because these historical plays are modern interpretations of the past that input fictional characters and emotions into the plot, the playwright and performers can thus shape how modern audiences view past cultures and events. These plays work with human emotion, arguably being manipulative of the audience in order to make them see the writer’s and performer’s viewpoint. However, this creates a stronger link to the past and any action inspired by the play. Where a historical recount of an event might be more truthful— although by deciding what events to include in a narrative, by omission it is never completely truthful and always an argument— plays based on history tap into emotion and inspire future action. Hartley may have inspired audiences to act selflessly and quarantine to help the most vulnerable in society in a way that, today, merely showing scientific data would not have motivated this action. Likewise, the *She-Wolves* series might prompt audiences to look more fairly on female rage and other stigmatized emotions, both in the past and present. Thus, experimental plays that work to fill in gaps of emotion in past events and bridge the past with the present not only encourage modern society to hold themselves more accountable, but influence modern audiences in more provocative, emotional ways that can make this consciousness take action.

Museum Space

Lastly, the function of the Globe as a museum space must be addressed. This aspect largely works to build the ethos of the Globe. Addressing historical facts, however miniscule, with experts from around the world puts the Globe on a proverbial pedestal of knowledge; they are seen as a repository of knowledge because they house and discuss original works and practices with others. This builds the knowledge base about the Bard and larger Elizabethan drama studies, similar to how the experimental mode of the Globe portrays itself to function. Further, these discussions do not remain solely in the hands of academics; while much of the experimental findings are spread to others via social media, the discussions around historic practices and objects is passed on to schools, both at the university level and grade school levels, as frequent fieldtrips visit the Globe.

An easy way to build the ethos of the Globe is to present historic data and artifacts that appear to be unbiased, as well as portraying itself as a repository of knowledge. The first issue is clearly addressed in both the podcasts and research bulletins, where the Globe discusses the first folio copies they have (Bessell 1999; Greenberg 2020 5.7). This very basic method of reputation building signals that the Globe has credit because it houses some original works of Shakespeare. Similarly, the Globe as a general source of knowledge is built by the library curated at the Globe, with an online catalogue showing its offerings. This collection houses categories such as:

“Shakespeare and Contemporary Performance

Shakespeare and other early modern playwrights

Elizabethan and Jacobean history

Early Modern material culture and staging practices

Performance-based research into space and audiences

Acting Theory

Dramaturgy

Conservatory Training

Costume and dress”

and is further broken down into visual searches of Art, Business Studies, Young Readers, and more on the Globe’s online catalogue (Globe Library 2020). While these items cannot be accessed remotely online, the listing of these titles builds the reputation of the Globe simply by showing viewers they house many seemingly trustworthy books, as well as serving a tourist function to draw researchers to the Globe in order to access this collection.

Further, the reputation of the Globe as a source of history is built through research bulletins and podcasts that discuss historical events without adding in fiction to increase the emotional response in the audience. However, this museum mode of knowledge building is becoming less common. The op-eds, research articles, and podcasts outstrip the reach of the museum-like Globe easily, and tend to discuss more controversial, social justice appealing, and even whimsical topics. Early issues of the Research Bulletins and Research Papers published results of panels, held annually, which discussed niche and rather dry issues regarding theatre and Shakespeare. One bulletin outlined the discussion about how curtains were used for comedic effect in the Globe, ultimately concluding that they offered ‘peek-a-boo’ moments with the audience as an actor peeked out from behind one, and also worked to mock class boundaries, as lower class characters would exaggeratedly hold open curtains for entering or exiting upper class characters (Carnegie and Bessell 1999).

Another paper addresses stage practices, arguing about whether blood was used on stage in a squib as with modern productions, or if blood was used at all rather than a more artistic representation using red paper or cloth (Karim-Cooper and Nelson, 2006). This more recent roundtable brought together history, literature, and drama professors from different countries to discuss this issue (Karim-Cooper and Nelson, 2006). The article concluded that animal blood was painted on to objects before the start of the play, as this blood was easy to obtain and this application would preserve costumes from staining while still looking realistic (Karim-Cooper and Nelson, 2006). These types of discussions set the tone for how the Globe functions as a museum; while these findings are significant to early modern theatre historians, they are spoken of in a distant, historic sense, and actors who might today use these methods or similar ones are not brought in to the discussion. Thus the Globe builds a base of knowledge on relatively safe topics here, staying far from controversial social topics such as sexism and racism. This knowledge is then transmitted to the universities from which the experts that drew these conclusions reside, as well as the school groups that frequent the Globe for fieldtrips. The vision of Shakespeare and theatre that is then filtered through education is one of the driest versions at the Globe, with the museum methodology of the Globe distancing this research from the modern embodiments of theatre under its own roof, and more fiery discussions of Shakespearean history and interpretations.

Concluding Thoughts

While these topics— all of the manners in which the Globe operates— all address various aspects of Shakespeare and his image, they do not hit at the core of fetishization. They do not address the status granted to Shakespeare. Rather, they modify the fetishized object, making

those who view the object feel more ownership over it, rather than being overpowered by the cultural weight of the fetish. This only reinforces the power of the fetish. Debating or furthering knowledge about Shakespeare in this way keeps his memory in the forefront of public knowledge and academic debate, maintaining Shakespeare's hegemony as a subject worth much discussion and educational time. The fetish remains, although it may be a kinder version of the one before. Debating aspects of authenticity, experimentation, and museum work open the floor to more avant garde discussions about race, sexuality, gender, and class, perhaps opening the door to change these potentially harmful depictions. While Shakespeare is still a marker of education and class, the way he represents these various subgroups may then be addressed so that this fetish educates people to be more tolerant.

Chapter 5: Analysis of Class and Racial Portrayals at the Globe

Introduction

While the fetishization of Shakespeare is problematic in its own right, if this fetish were not communicated to general populations, it would not influence modern society and thus harm it with problematic portrayals. The brunt of communication is carried by social media and education factors, which make the narrative available to the public as well as mandatory in public schools in multiple nations. This creates a levelling of class; Shakespeare here is available to all. However, the issue of class in communicating, as well as creating this fetish, is not to be overlooked. Socio-economic class stereotypes as well as racial stereotypes are reified in these performances, and then exported via school curriculums and social media. The following chapter will briefly explore how audiences at the Globe and on social media work with performers to create and legitimize these stereotypes, how class and race are portrayed in selected plays, and how leveraging Shakespeare as ‘for all’ builds the pathos and ethos of the site, more than acting as a social equalizer. While perhaps class is not the most harmful of stereotypes to build, and a more subtle one to craft, the abundance of racial slurs and stereotypes makes the embodiment and discussion of racial prejudices is impossible to overlook in the modern political climate. Because the Globe occupies a privileged position in Western social thought, the way race is embodied at the Globe is readily spread and the stereotypes created there are believed. We can see both in the ways that performers embody characters– in traditional interpretations, as well as newer re-imaginings of the text– as well as in the racial makeup of Globe– and in the way that race is discussed in op-ed articles and *Such Stuff* episodes, that race is a point of contention. In the racial analysis portion of this chapter, I will first examine the embodiment of different races staged by early actors and discussed in the Research Bulletins, then move to the more modern discussion of current and future plays in the *Such Stuff* podcast. The podcast section also delves

into the way Shakespeare education has historically acted as a method of colonization, and how it still does by exporting Anglo-centric methods of acting in society to other cultures, as well as marginalizing Shakespearean scholars of color. Finally, this chapter will conclude with an examination of the Globe's employee diversity, and how the company has promised to increase its accessibility and diversity, before moving on to explore the intersection of race and gender in the following chapter.

Co-creation of knowledge

The shape of the Globe— the construction and theatre practices that place those of the lowest socio-economic class at the forefront of the stage— contribute to the creation and communication of the fetish. Although those who pay the least are more included in the plot of the play, as actors sometimes directly speak to groundlings and ask for callbacks, this can be less equitable than it may appear. Groundlings arguably get the most out of the theatre experience; they are closest to the actors and the most included in the performance. Many actors— when interviewed in research bulletins and discussing early 1990s productions at the Globe— describe the temptation to “play to the groundlings” or be “seduced by groundlings,” meaning they focus more on this group of spectators than on giving an equal performance to everyone in the theatre (Miller-Schutz 1998).

However, this increased bond with the actors, or inclusion in the play, makes the groundlings similar to actors; they play a role in the creation of the play and atmosphere. As detailed in research bulletins, in an early performance of *Winter's Tale*, characters Leontes and Antigonus compete to say the most witty and humorous phrases to the audience, thus playing off of their reactions and winning the audience over to their side (Miller-Schutz 1998). The audience

thus becomes allies with these characters. Later, when these characters turn on the innocent characters in the play, the audience thus becomes complicit in their actions; they are part of the mob that condemns these innocent figures (Miller-Schutz 1998). This practice of drawing in groundlings to become pseudo-actors was established in this early pre-season show in the 1990s, and the method carried on for a decade's worth of seasons after (Miller-Schutz 1998). While this may appear harmless, when contemplating how different plays represent class, it becomes problematic. The very audience members who paid the lowest price to attend are drawn into the play's actions, acting out scenes that disparage the historic parallel to their own social class. Metaphorically, or theatrically, they become their own oppressors when inhabiting this space, due to acting out or supporting classist narratives.

Class References in Plays

Classist references can be seen in many plays, but are much less discussed than more volatile issues such as racism and sexism in both the theatre industry and the microcosm of the Globe theatre. Early discussions of portraying class in plays from the Research Bulletins paid little heed to whether they were actually supporting classist narratives, but rather strove toward historical accuracy in depicting how different classes in Elizabethan England would have dressed and spoken (Ryan 2002). This 'authentic' play used an all-male cast dressed in period clothing, and focused on the dynamics of different socio-economic classes interacting in one household, rather than emphasizing the homo-erotic and gender defying plotline that many modern productions highlight (Ryan 2002). Worse, little critical analysis was paid to the consequences of this representation of class; there were no major changes to the Bard's original plotline that depicted the upper-class as flighty but ultimately harmless, and the lower-class as either idiotic

but cheerful or cunning and conniving (Ryan 2002). While this research bulletin did not make mention of an inclusion of groundlings in the play, thus making them complicit in this classist representation of social groups, this early performance set the stage for the burial of more controversial interpretations in favor of more classist performances in the future.

A good example of a play that appears free from the classist constraints of Shakespeare but still upholds classist stereotypes is a more modern rendition of Shakespeare contemporary Ben Johnson's *Bartholomew Fair* (Greenberg 2019 3.8). This 2018 performance at the Globe stages the play which focuses on the constraints placed on people in Stuart society, and parallels them to today's constraints. The play focuses on the life of partygoers in the streets of London, and how much freedom they have to grow as individuals under the constraints of—albeit ineffective but domineering—city authorities (Greenberg 2019 3.8). In the interview, director Blanche McIntyre describes both the unfairness of guessing class based on appearances, as well as the necessity for it in plays (Greenberg 2019 3.8). He says, “for example, if you see someone in a Hawaiian shirt... we haven't got a Hawaiian shirt in the play, but if you did... you would be able to judge them for all kinds of things, taste probably, class probably, depending on what sort of shirt it was, education, character...” (Greenberg 2019 3.8). McIntyre shows the constraints of theatre; even a play that challenges the assumptions of classist portrayals—such as *Bartholomew Fair*—must establish traits of a character in an efficient way for the sake of time; usually this is done by classist design tropes like a Hawaiian shirt. Tropes and stereotypes are needed to quickly build a character; this puts the brunt of dismantling these stereotypes on the acting and lines of a character, which is often easier overlooked or ignored than their physical appearance.

Little discussion outright addresses issues of class in the Globe, neither from older Research Bulletins nor from more recent podcasts. This can perhaps be attributed to most issues of class being better addressed through the lenses of racism or sexism. Women are not systematically left out of positions of power and notice because they are lower-class, but rather are lower-class because they are left out of these positions due to their gender. The same parallel holds true for people of color, as well as different national, religious, or gender minorities. Further, the portrayals of class are not as blatantly offensive as many racist and sexist offences are. Characters are neither beaten nor raped because of their class, but rather because of their gender, ethnicity, or religion, which compiles with extant hate to put them in a lower socio-economic class. Those portrayed as lower-class, and discussed in regards to class, are White, and usually male, with their biggest struggle being their lower socio-economic position. The biggest offence to these characters is portraying them as either stupid, or greedy, which pales in comparison to the violence shown on stage to other underrepresented people. While these offences seem minor, they contribute to building a narrative that Shakespeare positively represents— and that Shakespeare is only for— White, male, upper-class people.

Shakespeare for All

This is in direct opposition to the oft spoken goal of the Globe: to open Shakespeare for All (Karim-Cooper 2020). This movement has been a part of the Globe dialogue since the earliest Research Bulletins, and basically means that the Globe managerial staff has a vested interest in making the Globe appealing and accessible to all tourists. While this appears to be a generous motive, it is critical to remember that the Globe is still a tourist destination; labelling a methods for attaining more tourists under the guise of making a cultural icon available to all

makes this cash grab seem morally upright. Further, by painting this site as a place that everyone in the world *should* have access to, this only builds the fetish of Shakespeare. His reputation is thus groomed into a figure that belongs to the world, and that the Globe has a duty to curate his memory and make it accessible to the world. In some cases, this means creating handicapped accessible entrances and exits to the stage. In others, it means making the cost of admittance low so that those without much disposable income can view the plays and take tours. In the most recent case of the COVID-19, it meant digitizing many archives, as well as posting recorded plays on YouTube, so that tourists could still experience the Globe, even while unable to travel. In this last push of online content made necessary due to isolation, the Globe has also addressed issues of race, after the global Black Lives Matter movement gained momentum and increased media coverage after the death of George Floyd. While all of these practices are helpful to those who wish to participate in Globe tourism, it still does not address the issue of pushing a person and body of works that often degrade people of color, women, and religious minorities onto these very populations under the pretense of helping these populations access a cultural icon. It merely colonizes these areas anew, pressuring them to feel grateful for access to a canon that, in many cases, seems to hate them.

Racial Embodiment in Plays

Early Research Bulletins analyzed through the Globe's online archives discuss the issues of portraying racist caricatures, and how to alter plays or cast in more accommodating ways to negate these negative effects. This is a clear recognition of the social inequalities of Shakespeare, even as they contrive to fetishize Shakespeare as a product and method of social and racial equality. Productions of *The Merchant of Venice* dealt with issues of anti-Semitism; both in England and abroad, Jewish people still face the racist beliefs that they are a separate and inferior

race. Actors were coached in historic context when preparing to stage this play; however, this history lesson was racist as well (Kiernan 1998). In this context, Jewish women were described to the actors as “beautiful and bejeweled,” both exoticizing them and playing into the rich Jew stereotype (Kiernan 1998). This history lesson also said that, because of their beauty, past Christians lamented that they were not of the same faith, and that they made their money in a corrupt way by “raising fortunes by usury... and bankrupting poor Christians,” (Kiernan 1998). Actors were groomed from the beginning to believe and portray Jewish characters as demonic—beautiful and seductive with their good looks and wealth, but ultimately evil because of their religion and greed.

Archived documents outlining discussions between Globe management and Shakespearean academics record that when *The Merchant of Venice* was performed at the Globe in 1997, the scene in which Shylock is forcibly converted to Christianity gained sounds of approval from the audience— even cheers (1997 Review Conference). When discussed in the Research Bulletin, Mark Rylance’s section argues that historically, Jewish people would have been linked to evil, so a historic audience would have cheered for this scene (1997 Review Conference). He argues that these difficult scenes are necessary, that they need to be left in the play to “hold up a mirror to the present audience” and shame them by seeing someone like themselves harming someone ‘other’ for no reason (1997 Review Conference). Basically, Rylance argues that racist scenes should be left in modern performances because modern audiences will see them as shameful, rather than funny, and learn anti-racism from them; the cheering reaction recorded seems to suggest otherwise (1997 Review Conference). Performances that portray Jewish people as a separate race that can be cured of their religious affliction thus doubly harm people in the theatre; those actors who are Jewish themselves have to act out

violence against their own people, and audiences are exposed to these acts without any critical analysis or dialogue to prepare them for what they see or how to interpret it. Anti-Semitism is thus incorporated into and spread by the fetish, a simplified, digestible product.

When considering Shakespeare's portrayal of race, it is critical to remember that, while he was recording some extant views of different races, he was also actively creating new concepts of race with his plays (Greenberg 2020 5.6). "Racecraft" is the epistemological shift in the sixteenth century, where differences of skin color move from being one of many things that differentiate people, to the foremost character trait that is essential and inescapable (Greenberg 2020 5.6). Shakespeare taps into this shift in knowledge creation, and the manner in which he portrays people of color becomes the way all people of that race are perceived, rather than mere individuals having these traits. When creating *Titus Andronicus* and *Othello*, two other highly contentious plays in regards to race, Shakespeare created new patterns of thinking about race, almost "hijacking" the mind into thinking of race in the manner he portrays on his stage (Greenberg 2020 5.6). Karim-Cooper argues that *Titus Andronicus* demonizes Black people much like *The Merchant of Venice* demonized Jewish people (Greenberg 2020 5.6). Historically, this play uses a White actor in blackface to embody a caricature of a Black man that is then associated with the devil: a "destructive force that will tear apart the fabric of Christian societies" (Greenberg 2020 5.6). Karim-Cooper uses this example to expand on the popular academic notion that Shakespeare's portrayals of Black individuals are the source of the Jumping Jim Crow stereotype (Greenberg 2020 5.6). Karim-Cooper believes that it is not just *Othello*, the most cited source of this stereotype, but all of Shakespeare's portrayals of Black characters together in his canon that create this caricature (Greenberg 2020 5.6). The Globe maintains credibility because it is a reconstructed museum space. Managers leverage this cultural power to

spread the fetish of Shakespeare— a simplified product where Shakespeare and his works are marketed as a product that is beneficial to all. Thus, these same racist stereotypes that were created in the sixteenth century are kept alive and spread to modern audiences with authority.

With regard to race, it is important to remember that, just like how groundlings are drawn in and made complicit in their own classist oppression, so too are actors of color. They become complicit in crafting a harmful fetish of Shakespeare. Those who wish to work in the Globe and achieve this feather in their acting cap must take part in, and keep alive, this legacy of racism. Many believe that Shakespeare’s most racist plays, Othello being a frequent one brought up, can merely be rehabilitated to fit a more racially inclusive theatre. When interviewed in the 2020 *Such Stuff* episode “Shakespeare and race” about her performing a racist caricature of a Black character as a Black woman, Dr. Noemie Ndiaye says that she struggled to create a performance that was accepted by her largely White cast mates (Greenberg 2020 5.6). The expected performative Blackness was not the same as actual Blackness; Dr. Ndiaye had to sacrifice authenticity for the sake of meeting the expectations of White people coordinating the play, and what they expected an audience to want from this performance (Greenberg 2020 5.6). Here, it is clear to see that even performances from as recently as a year ago make use of racist tropes, abandoning a sense of social progressiveness and even authenticity in favor of playing to what White managers imagine a White audience to expect from a Black actress.

Rehabilitating Shakespeare

This rehabilitation seems to be the focus of the Globe, or at least the scholars featured on the *Such Stuff* podcast. Rather than potentially replacing Shakespearean studies in schools, or abandoning the most racist, sexist, and offensive plays, this rehabilitation method focuses instead

on using a plethora of diverse voices to alter the performance and thus the connotation of these plays to be more socially progressive, not unlike what the Yoruba people did, using Shakespeare to argue for their own freedom in Africa (Greenberg 2019 3.4). Many focus on the rehab of *Titus Andronicus*. This play is noted for using racecraft, or “that strategy of demonization,” to paint Black people as “that figure, the devil, that historically has been conceived of as a destructive force that will tear apart the fabric of Christian societies” through the implementation of blackface (Greenberg 2020 5.6). For this reason, many scholars of color shun it, as it crafts and perpetuates the worst stereotypes of Black individuals as violent and Satanic. Further, scholars argue that the play was– and continues to be– a means to justify slavery, as the plot “[suggests] that those Black characters are to be associated with commodities, with animals, pets or pests, with edible goods or with luxury commodities such as ebony or jet to talk about the Black characters that are considered quote unquote ‘most valuable’” (Greenberg 2020 5.6). Arguably, this play features some of the worst hate against people of color, of all of the Shakespearean canon.

However, my analysis of the Globe online archives and podcast show that some scholars are pushing to continue implementing this play in educational and entertainment spheres, as it can be ‘rehabbed.’ The same play that features the crafting of racial stereotypes also features the first Black power speech, according to Professor Ayana Thompson (Greenberg 2020 5.6). Thompson says she always teaches this play in her courses, because “it shocks them every time for its brutality, but also for the way that it is clearly working out issues of gender, race and sexuality and power structures. He delivers the first Black power speech, like how could you not love this play?” (Greenberg 2020 5.6). In the play, Aaron has delivered his newborn baby– the first mixed-race baby in the English canon– and he essentially argues that the boy is more beautiful

and worthy because of his dark skin, like his father, than any of the other White children (Greenberg 2020 5.6). Thompson's argument can be extended to say that with a the careful analysis of the text– showing that although these written racist tropes exist– they are proven false within the text, combined with respectful staging that features actors of color rather than White actors in blackface, the play can thus be rehabbed into a palatable and even socially progressive play.

This emphasis still lies in massaging, manipulating, the plays to build the fetish– which, granted, have already been manipulated many times to achieve social goals– rather than attacking the root of the issue. This tactic, again, builds the fetish of Shakespeare as a bastion of social progressiveness, with his works arguing for Black power centuries before that was acceptable. Further, discussing this rehabilitation of the text as reading the true meaning of the text as progressive where it was socially regressive in the past further builds the fetish as a marker of intelligence. Only those who are truly educated can see past the bad interpretation work racists have done in the past, and read the true progressiveness of the plays. Thus, those who understandably see the works as racist can be labelled as unintelligent, while an arguably ferociously racist text can be labelled as progressive, forcing actors of color to embody these racist tropes while simultaneously being told by White scholars who stage and produce the show that they are embodying their own power.

Even with the apparent reading of such plays as progressive, they can still be used to manipulate actors of color into doing the bidding of White organizers under the guise of social progressiveness. This analysis which squints for progressiveness thus argues that his portrayals must be progressive, and thus correct; marginalized and underrepresented groups should be happy to embody these characters, and cannot speak out against them. Thus, the fetish both

ensures its relevancy in the social justice scene, while keeping intact the hierarchy that makes the scene needed in the first place, thus ensuring its future survival.

Such Stuff and Diversity

In addressing racialized inequalities, the *Such Stuff* podcast attempts to counter-act some of these past failures. It is critical to remember that all of these past failings are only available for public criticism due to the Globe managerial staff's willingness to share them. The old Research Bulletins are markedly more difficult to find in the Globe's plethora of resources, but the podcast is proudly advertised on the Globe's 'discover' home page, as well as frequently advertised on social media. These podcasts bring attention to issues of racial exclusion to the forefront of discussion, rather than burying them in the background of research. Experts, from a few past performers to a swath of academics who study subjects such as Elizabethan history, racial history, and gendered performance are brought in to discuss issues that relate to Shakespeare and the Globe.

The podcast has been concerned with discussing the problems of race in Shakespeare from its inception, with season 1 episode 4 "Shakespeare and Race" breaking ground on the issue (Greenberg 2018 1.4). This particular episode discussed Karim-Cooper's creation of the Shakespeare and Race Festival in 2017, a short season of plays and discussions that give scholars and actors of color the opportunity to seize the White dominated space of the Globe for those overlooked people of color (Greenberg 2018 1.4). While the actual festival is less accessible, being a season of plays that viewers must pay to see, the podcast is free and open to anyone who tunes in. Thus, much of the diversity that would otherwise only be available to those who can afford to buy a ticket and take time off to see these productions is available in a free format.

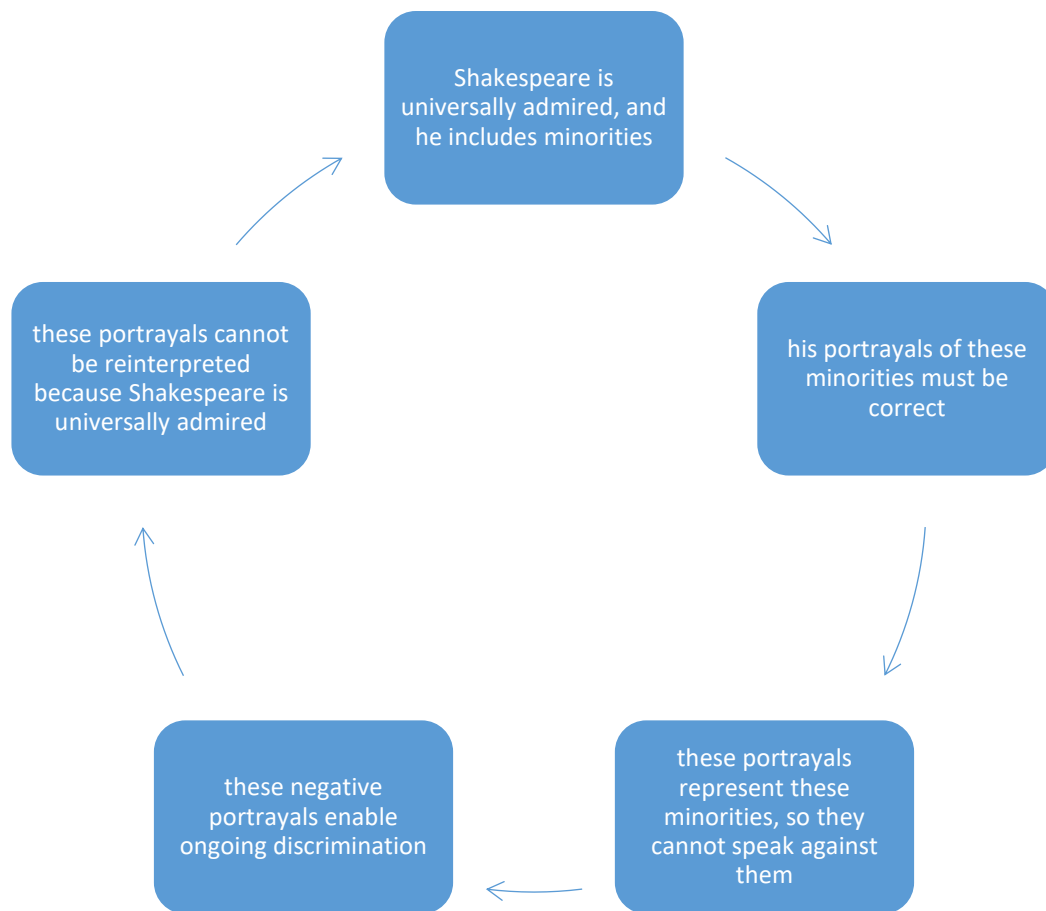


Figure 9: Figure 1 repeated; the cycle of fetishization and marginalized group repression via Shakespeare

This first episode discussing race features Dr. Karim-Cooper discussing with Professor Ayanna Thompson the issues of casting *Othello* in the UK and in the US (Greenberg 2018 1.4). Thompson brings up the issue of embodying a Black character while being Black themselves, versus being Black but playing a White character (Greenberg 2018 1.4). Much like Ndiaye discussed, there are certain expectations of an audience for how a Black character should behave; according to Thompson, this stems from the 'identity creation' of different race stereotypes in the United States in the 1950s (Greenberg 2018 1.4). She argues that it was American performances in this period, often done in Black face, that cemented the manner in which White audiences expect a Black character and, by extension, person to behave (Greenberg 2018 1.4). The newest practice of color-blind casting— where roles are assigned based on talent rather than a physical resemblance to a character— are thus hampered by these expectations for how bodies of color should behave (Greenberg 2018 1.4). Combined with the issue of casting these actors in a traumatizing play such as *Othello*— where the crux of the play is that White characters break up the happy marriage of a Black man and White woman because they believe him to be a savage, and by their manipulations make him behave savagely and end the life of his wife and himself— the few actors of color who gain access to the Globe's stage are only more traumatized by embodying characters of color (Greenberg 2018 1.4).

Thus, the least traumatizing but hardest to come by roles are those of White characters played by actors of color. This only amplifies the issue of few people of color being in the theatre business; thus, those who are cast as a race not their own bear the brunt of working to defy these expectations and represent a sorely under-represented demographic.

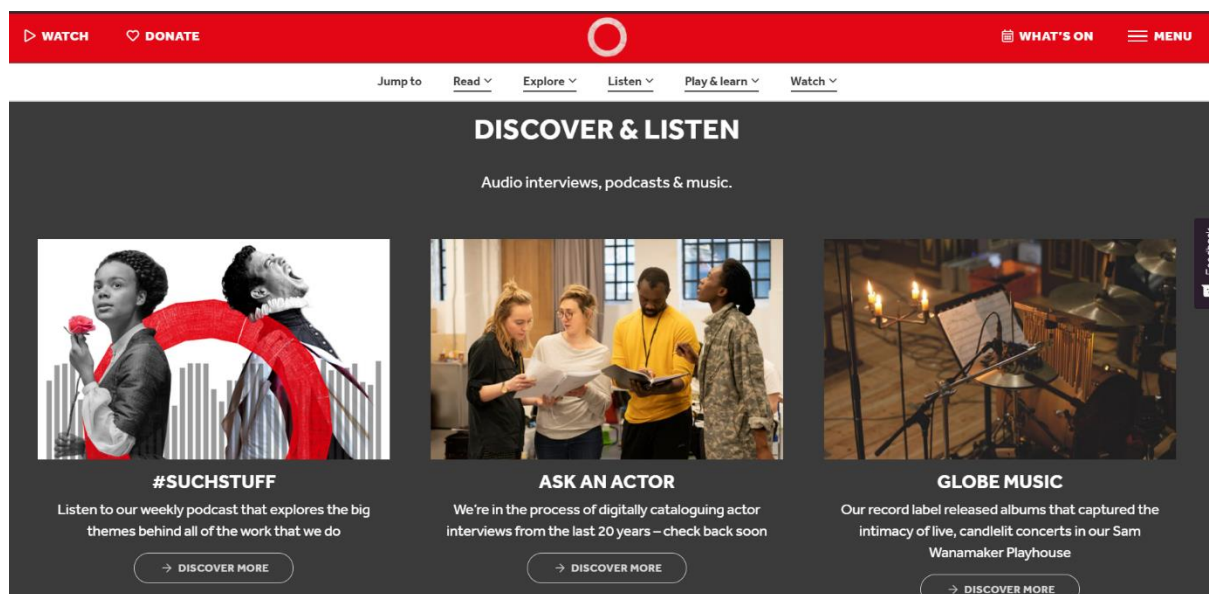


Figure 10: The advertisements for the *Such Stuff* Podcast, future catalogues of interviews, and albums of music from the Wanamaker Playhouse, courtesy of *Shakespeare's Globe: Discover & Listen*.



Figure 11: The advertisements for the *Such Stuff* Podcast, courtesy of twitter.com/the_globe

While the Globe decision makers' commitment to addressing these issues early in the life of the *Such Stuff* podcast is admirable, there was a certain distancing of the Globe, and England at large from the race issue. This first episode discusses racism in the theatre in the terms of how American racism— from early 20th century performance to modern interpretations such as the play *American Moor's* treatment of race in modern United States— influenced western depictions of race (Greenberg 2018 1.4). This gave the Globe a plausible deniability in terms of codifying these racist tropes, and even depicted the Globe as righting these wrongs with color-blind casting (Greenberg 2018 1.4). This pattern continues, with race being touched on from a distance in multiple episodes, such as “This sceptered isle”, “Who is Shakespeare for?”, and “Politicizing Shakespeare”. It isn't until the fifth season, episode six “Shakespeare and race” discussed above, that the decision-making personnel at the Globe begins to take responsibility for the interpretation of race (Greenberg 2020 5.6). This is a full two years later, in the year this thesis is being created, that academics and managers at the Globe admit that the “racecraft” practices to which Shakespeare contributed— which dictated how all people were thought of based on their skin— predated the American racist performances by almost three hundred years (Greenberg 2020 5.6). The Globe management and Globe education outreach coordinators finally admit that Shakespeare helped craft many of the racist stereotypes that people of color are still trying to overcome today. The admittance of this builds the trust of the Globe and strengthens the Shakespeare fetish, rather than diminishing it with the admittance of racism. This allows performances that show racist caricatures to be overlooked, and the racism incorporated into the fetish.

The following *Such Stuff* podcast season, dealing completely with Shakespeare and race, began airing quite soon after the completion of season 5. This compacted season of five episodes

breaks down how a racist Shakespeare is maintained and propagated through education, performance, and overall concepts of race. First, the podcast addresses that foundational thought of how Black is defined as “other” to a White baseline (Greenberg 2020 6.1). This first episode deals with “racecraft,” although it does not use that term. Dr. Karim-Cooper once again heads up the interview, and begins the podcast by describing how theatres are important in creating an understanding of reality and social identity. Theatres are “microcosms of the wider world... which is founded on structures of inequality and injustice” says Karim-Cooper; theatres reflect the sociological structures of the world within their bubble (Greenberg 2020 6.1). The Globe and other theatres act out the racism of the real world in both the plots of the plays, and in deciding what type of people (people of color, women, queer people, and so on) are cast in the play, and whether these people have autonomy or creative power in their position. This same structural inequality is part of what gave Shakespeare— a White man who wrote many racist tropes— cultural dominance; his plays helped establish these structures, and were preserved to preserve these structures. However, theatre has the ability to influence these social structures, historically codifying them in terms of race, as stated above. Theatre has the ability to build and change a fetish or belief. Sociologist Steve Garner further explains how people imagine race in this episode, stating that on a basic level, it is a way for people to distinguish themselves from an imagined “other” (Greenberg 2020 6.1). This other can be in terms of nationality or religion, but has become focused on race as determined by skin color after the advent of “racecraft” in the sixteenth century and further racially explicit performances in both the United States and larger Western world through the nineteenth century.

Dr. Garner also clarifies in the same season of the podcast that racism is a system that few realize they participate in; he clarifies that it is a system in which some benefit because of

the virtue of their skin, while others do not (Greenberg 2020 6.1). It is not necessarily an explicit act, although these racist acts historically built and contemporarily uphold these systems (Greenberg 2020 6.1). Garner believes this is why people overlook systemic and personal racism; they believe racism has to be an intentional and malicious act against a person of color, rather than merely existing as a White person and benefitting from racist structures without critically analyzing them (Greenberg 2020 6.1). Garner and Karim-Cooper argue in the podcast that they believe this is where the Globe comes into play, “at the crossroads between the past, present, and the future” to document what historic racist systems have been created and upheld by the Globe itself and other theatres, to explain how these structures still exist today, and to create a plan and act on that plan to make Shakespeare and theatre less racist to create a more equitable future (Greenberg 2020 6.1).

After this setup of what racism is, how the Globe benefits from and perpetuates it, and how the Globe managers can change these racist societal structures, the podcast season digs in to how Whiteness dominates the study of Shakespeare, education, and the study of theatre, in episodes two, three, and four. Karim-Cooper interviews scholars of color– from doctors to students still working on their graduate degrees in Shakespeare– to understand how the study of Shakespeare is populated with White people who study the influence of Shakespeare in White countries (Greenberg 2020 6.2). Largely, these scholars reveal the expected patterns: they feel systemically excluded from a field dominated by White men due to their skin color, and gender as well (Greenberg 2020 6.2). Further, when they are ‘accepted’ into the field, the research they do is expected to be related to their race, as if their work has to be what White people would consider niche (Greenberg 2020 6.2). Shani Bans, a PhD student at UCL, says when interviewed for the *Such Stuff* podcast, “as an Asian Indian decent academic in Shakespeare. I would go to

conferences at the start of my PhD and there would be an assumption made that I was working on Indian Shakespeare, to the point that some people wouldn't ask me what I was working on, they would just begin talking about it under the assumption that I was working on it because I'm Indian" (Greenberg 2020 6.2). The White scholars that dominate the field assume scholars of color work in a subsection of the field that they deem less important; this excludes scholars of color from conversations in the field, and maintains the hegemony of the field as the realm of White men by excluding these scholars. This exclusion maintains the fetish of Shakespeare as the domain of upper-class White men.

As further shown in my analysis of podcast discourse, because the field is under the control of White people, issues of race within the original text itself go undiscussed because it is seen as unimportant (Greenberg 2020 6.2). Dr. Amberdeen Dadabhoy relates many racist references in the canon that seem to go un-criticized by largely White audiences (Greenberg 2020 6.2). *Othello* has reached the point where most of the Shakespeare community admits that it is a play *about* race, but still many insist that they can rehab the plot to lessen the racist tropes and make it consumable (Greenberg 2020 6.2). Further, other scholars— although they are few— still deny that the play is about race at all, and Dadabhoy says,

In **Othello** we can't ignore it anymore and yet I've still seen scholars and I've witnessed productions where people say we didn't want this play to be about race and in which case I ask why did you decide to do this one instead and not **Cymbeline** if you wanted to talk about violence against women or not **The Winter's Tale** if you wanted to talk about jealousy. Right we pick up **Othello** for a reason and if you're not gonna read race well you have to think about what kind of privilege you have in

deciding that you can't see race anymore, and that's the same privilege in deciding that Shakespeare gets to speak for all of us, because his white male position can always be rendered transcendent whereas my position as a Pakistani Muslim woman I can only ever speak for myself (Greenberg 2020 6.2).

Dadabhoy hits on key topics: White scholars are unwilling to either stop performing *Othello* or to perform it acknowledging that it is a play about race. To do so would weaken the fetish from its portrayal that all plays are beneficial to all people. They have the privilege to overlook the issue of race because they are members of the dominant White male social caste; they feel that Shakespeare speaks for all because he speaks for them, consistently misrepresenting and erasing all those who are not White men. This problem of deliberate ignorance is seen in interpretations of plays other than *Othello*, such as *Much Ado About Nothing*. Even this seemingly harmless play contains racist references that White scholars have the privilege to overlook. In *Much Ado*, “that moment of Claudio saying he would marry [Hero] even if she were and Ethiopie during the wedding scene after Hero's been repudiated, her father says that he wishes she would've fallen into a pit of ink [...] there's already that blackening happening rhetorically;” Dadabhoy brings up this reference in the titular scene in the play, which is often ignored in favor of presenting the play as a lighthearted drama on relationships (Greenberg 2020 6.2). These references are kept in plays but never analyzed in theatres, nor in teaching practices, which furthers the feelings of inferiority in actors and students of color when they see these thinly veiled racist remarks.

The further episodes of *Such Stuff* dig into this issue of teaching racism by teaching Shakespeare; episode three “How whiteness dominates our theatres” describes the way in which racist curriculums came from a practice of English colonization, and continue by creating educational spaces dominated by White men who decide what to teach to all students, as if their

Whiteness were the default (Greenberg 2020 6.3). Historically, Shakespearean plays were used by English colonizers to teach English to the people they conquered, as well as acculturizing them to the social mores of English society (Greenberg 2020 6.3). These racist stereotypes showed the colonies where they fell in the social hierarchy: well below the White Englishmen (Greenberg 2020 6.3). Continued teachings of Shakespeare without addressing this history of power relations merely continue the system of colonization. The fetish that depicts Shakespeare as beneficial to all spreads racist tropes.

Steven Kavuma began the Diversity School to train actors and teach drama in a more socially progressive way to combat these tropes, after he felt alienated as an actor of color among a sea of White faces (Greenberg 2020 6.3). He told Karim-Cooper in the podcast interview that “I don’t think there is a set answer for [decolonizing Shakespeare]. I think it’s sort of about the curriculum, it’s about the people who are there, it’s about the building, the space...” meaning that while there is no simple solution to shifting the education of Shakespeare from one that teaches— perhaps unconsciously— racism to one that acts as a means of social mobility for all, it means that any efforts toward this endeavor would be helpful (Greenberg 2020 6.3). Perhaps inviting more scholars of color into the room to decide how to teach Shakespeare, or perhaps culling works that seem irredeemably racist, or perhaps teaching Shakespeare as a historical piece of propaganda rather than historical classics may all be methods of tackling the legacy of Shakespeare as a colonizer. However, Kavuma remains wary of this attention being brought to decolonizing the theatre; he feels like it is a grab for attention and cash, which will pay lip service to the issue rather than actually tackling issues of systemic racism in the theatre industry (Greenberg 2020 6.3). Perhaps he is right. The last episode of the abbreviated podcast season deals with colonization, both past and present, explicitly. Titled, “How do we decolonize

Shakespeare?” the podcast brings back Federay Holmes to drive home the point that this decolonization means bringing people of color into the workforce to decide how to portray Shakespearean plays, and not just cast people of color to re-embodiment stereotypes (Greenberg 2020 6.5). At this point, much of the podcast season seems to have reached theoretical saturation, with each interviewer restating the overarching pattern of the real issue being that people of color are excluded from decision-making positions, and that Shakespeare can effectively be rehabbed into non-racist or even anti-racist theatre if women and people of color can control which plays are performed, and allowed to cut out or rewrite the most intolerant passages (Greenberg 2020 6.5).

The *Such Stuff* podcast, hosted and distributed by the Globe, has a complicated role in the site’s fetishization of Shakespeare, and how the reconstructed theatre works as a place of memory. Largely, scholars in this podcast agree that although Shakespeare wrote some racist lines and characters, and was used as a tool for colonization and racial subjugation, it is not Shakespeare himself nor his works that are the problem, but rather their interpretation and performance (Greenberg 2020 6.5). This pattern of thinking supports the fetishization of Shakespeare in a clever way; the cultural dominance of Shakespeare is never questioned. Federay Holmes says, “Shakespeare has been appropriated, Shakespeare has been, has had the talons of supremacy deep in its flesh for centuries now and it’s our big job to extract those talons and all of those associations and the expectations that Shakespeare brings with him” (Greenberg 2020 6.4). While it is noted in the fourth podcast episode that Shakespeare may be a problem, and that many young, new Shakespeare scholars and actors do not swallow the cultural supremacy of Shakespeare, it is never questioned whether these plays should still be performed, or if Shakespeare should no longer hold this dominance (Greenberg 2020 6.4). This is not surprising since the Globe decision makers are working to commodify Shakespeare. The blame

for gross intolerance based on race, gender, religion, and xenophobia is shifted from the Bard and his works to those faceless colonizers and past performers who embodied the intolerance of these plays, rather than acknowledging and criticizing Shakespeare for writing these harmful portrayals in the first place. This pattern makes it appear as if Shakespeare is a highly vetted source of cultural knowledge that has survived the test of time, and has no blame himself, but is rather a victim of his works being co-opted by colonizers, allowing modern performances maintain and even gain status as culturally relevant and morally untouchable ground. It only builds the credibility of the Shakespeare fetish without actually fixing the foundational issues of racial inequality that were discussed the whole season.

It is critical to note that the podcasts I have analyzed came out after the global resurgence of the Black Lives Matter movement, largely during the COVID-19 pandemic and quarantine. While those people at the Globe who decide what should be addressed in these podcasts may well have the best intentions, hoping to create a more racially equitable Globe, it still appears like a calculated public relations move to stay in the forefront of social justice moves. These podcast topics make the Globe appear more “woke” and thus attractive to socially progressive tourists; the angle of this latest season may be a ploy to attract a new subgroup of tourists when quarantine is lifted. Further, this choice of discussion may be a way to play into the global consciousness of race that has prompted people to self-educate about anti-racism. Overall, while these podcasts make pretty talk about anti-racism, and give a platform for academics and actors of color, there is actually little diversity within the Globe itself, as shown by their published diversity data. The Globe still remains a largely White hetero-normative space. While it is admirable that the Globe published data on its own lack of diversity and pledged to hire more actors and employees of color to match the diversity of London, it is still too early to see if these

DIVERSITY DATA

Following the #PullUpOrShutUp campaign, Shakespeare's Globe has committed to improving its data collection, allowing for measurable and reportable outcomes to ensure accountability for this proposed systemic change. A voluntary survey took place in 2018 for staff on payroll and freelancers: 235 people responded out of approximately 400; 67% were employees and 33% were freelancers. Here are the results of that data:

Asian or Asian British – Indian	2.55%
Asian or Asian British – Pakistani	0.00%
Asian or Asian British – Bangladeshi	0.00%
Asian or Asian British – Chinese	0.85%
Asian or Asian British – any other heritage	0.43%
TOTAL ASIAN OR ASIAN BRITISH	3.83%

Arab	0.00%
Black or Black British – Caribbean	0.43%
Black or Black British – African	1.28%
Black or Black British – any other heritage	0.43%
TOTAL BLACK OR BLACK BRITISH	2.14%

Mixed Heritage – White and Asian	2.13%
Mixed Heritage – White and Black African	0.85%
Mixed Heritage – White and Black Caribbean	1.70%
Mixed Heritage – any other mixed heritage	5.11%
TOTAL MIXED HERITAGE	9.79%

White – British	66.81%
White – Irish	3.40%
White – any other White heritage	13.62%
TOTAL WHITE	83.83%

Another not listed here	2.98%
Prefer not to say	1.28%

Women-identifying	61.28%
Men-identifying	37.87%
Prefer to self-describe	0.43%
Prefer not to say	0.43%

Consider themselves to be disabled	3.4%
Do not consider themselves to be disabled	93.62%
Prefer not to say	2.98%

Bisexual	3.4%
Gay / Lesbian	10.21%
Heterosexual / Straight	74.47%
Prefer to self-describe	1.70%
Prefer not to say	8.94%



Figure 12: The Globe's Diversity Data release, courtesy of the *Shakespeare's Globe Theatre*.

promises will hold true. Further, it shows that over 80% of the Globe's staff is White, meaning that the decisions to address issues of diversity likely come from privileged White people under public pressure or hoping to market themselves as inclusive, rather than from fellow BIPOC working to lift up other marginalized individuals.

The prevalence of Whiteness within theatre is also addressed by the fourth episode of this season's *Such Stuff*, showing that the lack of diversity in The Globe is mirrored by theatres across the Western World. Jade Anouka brings up this lack of diversity, which allows racist tropes to continue, saying that racist references go unquestioned by White audiences, and theatres— from actors to directors to the technical team to the crew— are largely White, so this racism is allowed to slide (Greenberg 2020 6.4). Federay Holmes brings up that while, “we definitely need brown and black faces on the posters and that is happening but the space is still a White space,” (Greenberg 2020 6.4). The Globe is affectively signaling that they have a diverse cast and crew, touting their use of “blind casting” that assigns roles based on merit rather than race or gender, but still is largely dominated by White men who make all of these decisions (Greenberg 2020 6.4).

Women and people of color have little power to make decisions in the Globe, and are only brought in at the whims of managerial staff who are largely White men, often only to make the space appear more diverse (Greenberg 2020 6.4). This allows for the sexism and racism in the plays to be maintained and built in the fetish. As discussed by multiple women and people of color interviewed in the podcast, managerial positions at the Globe are dominated by White, cisgender men (Greenberg 2020 6.4). Mark Rylance— a White cisgender man— was the founding artistic director under which many of these racial and sexist portrayals were stage (Greenberg

2020 6.4). Michelle Terry is currently the artistic director, and while a woman and thus a member of a stigmatized social class, still holds privilege by being a cisgender White person (Greenberg 2020 6.4). From the performance history of the Globe, and the choice of what to discuss in the podcast, it appears that those who are in positions of power have no motives to interrogate the issue due to their own privilege and vested interest, and those who feel disenfranchised because of the portrayals have little real power (Greenberg 2020 6.4). Terry is still beholden to the swaths of White men who surround her in other, albeit lesser, leasing positions, and does not have the freedom to make radical changes to the Globe's culture as a White man might. The Globe thus builds the fetish of Shakespeare by making the space of dialogue and performance appear equitable in terms of race and gender, masking that it is White men who make all the real decisions. This makes any unfair embodiments of races or genders be overlooked due to the belief that these marginalized people approve of them; this furthers the colonization and repression of said people by furthering the stereotyped and harmful images of them. Social dominance is allowed to continue, and is in fact strengthened, by the Globe managerial staff's strategy of appearing to acknowledge the struggle of marginalized groups without any concrete strategies to remedy these inequalities. In totality, the Globe puts bodies of color on stage to act out plays that reify racial stereotypes; the academic side of the Globe— in the podcast and in research bulletins— discusses how to better rewrite or restage these plays to be less racist and more racially empowering; the white men in positions of power still make questionable decisions in terms of casting and embodying plays, so the Globe thus still furthers racial stereotypes under a veneer of legitimacy built by the inclusion of bodies and voices of color that have no real power to change what happens on stage.

Chapter 6: Analysis of Gender and Sexuality at the Globe

Introduction

As the proceeding chapter explored, the staff at the Globe has opened many discussions about portrayals of race at within Shakespeare's canon, creating a path towards increased equality, but has often fallen short of this goal. This only builds the power of the fetish, as it gains legitimacy from these academic and equality-minded discussions while still spreading harmful stereotypes. Similarly, this chapter will examine how gender and sexuality are discussed in open-minded ways in podcast episodes, but often staged in problematic manners in the Globe Theatre to once again build a fetish that spreads heterosexist stereotypes. First, building on the last chapter, the role of intersecting race and gender portrayals in spreading harmful tropes will be examined, using Research Bulletins and *Such Stuff* discussions for textual analysis, and YouTube performances and images from Instagram and Twitter for photo analysis. Then, this same methodology will be employed to explore how the Globe opens a space to discuss sexualities and gender that differ from the heterosexist norm, and how performances undercut this effort at inclusion.

Intersection of Race and Gender

While the Globe has made these recent strides towards racial equity, efforts in racial sensitivity have not always been the norm within these reconstructed walls. The earliest research bulletin featuring cast and director interview from *Antony and Cleopatra* productions reveal a problematic set of casting practices when contrasting race with gender, which still persists in modern productions. The *Antony and Cleopatra* of 1999– one of the earliest plays staged in the newly reconstructed Globe– was one of the 'original practices' productions of the season, meaning it had an all-male cast featuring reconstructed clothes and props (Bessell 2000). It's

particular research, casting, and staging choices highlight how plays can be made problematic, made to stifle the voices of women and people of color. This research bulletin heavily discussed how these costumes influenced the perception of these characters, from nationality to personality to gender. While all of the costumes were reconstructions of what an Elizabethan theatre troupe would have worn, they were still made to evoke ideas of foreign lands; in effect, it appears like traditional Elizabethan dressed were given slightly different colors and bedazzled to look more “egyptioned up” (Bessell 2000). As previously stated, these costumes changed the physical demands of male actors, forcing them to stand in a more rigid and fragile posture, as well as walk more delicately with smaller steps, due to the constraints of corsets and high heels; this forced their body language into more traditionally feminine mannerisms (Bessell 2000). However, this idea of women as fragile and weak does not hold true when foreign women– especially women of color– are portrayed. It is worth noting that modern scholars debate the race and perception of Cleopatra the historical figure, with her genealogy likely being more Greek and fair skinned than what modern audiences would typically associate with woman of color. However, the dramatic character Cleopatra has often been seen as– and sometimes portrayed by– a woman of color. For this reason, it is reasonable to examine the character Cleopatra in the space of the Globe as a character of color. The research bulletin reveals that before Cleopatra was cast, the research team worked to find sources about Isis– the Egyptian goddess associated with royalty, rites of the dead, and motherhood– and to link Isis to the portrayal of Cleopatra (Bessell 2000). From the beginning, this cast and crew were committed to play Cleopatra as non-human, more than human, not a fragile woman but fierce as a goddess (Bessell 2000). This character of color was portrayed as better than human, and war-like.

This notion was furthered by the manner in which Cleopatra behaved and dressed on stage. She was not limited to clothes that looked like slightly different traditional dresses, but wore armor in multiple scenes where she discussed war and politics (Bessell 2000). With her words and dress, this character of color broke the traditional boundaries of womanhood to take up the realms of men, both as a warrior and a ruler (Bessell 2000). However, this boundary breaking is not presented as desirable; Cleopatra does not have a happy fate, and her actions are not portrayed as justified. In one research bulletin I analyzed, Cleopatra is noted as needing to be portrayed as “volatile,” who revels in the chance to play dress up and wear borrowed clothes (Bessell 2000). Her behavior as a ruler is thus shown as negative; this falls into the typical misogynistic pattern of thinking that says if a man takes charge, he is a leader, but if a woman does so, she is a bitch. Her role as a warrior is also invalidated; by saying the armor is borrowed and she is playing dress up, this suggests that she is not known for being a warrior, and her efforts to be one in a time of need are laughable, like a child playing dress up (Bessell 2000).

Contrasted with idea that Cleopatra is an Egyptian woman, a woman of color, this portrayal becomes even worse. While this character could be a positive model for women of color— a Black woman in charge of a country, a beautiful and deft political leader— instead this character has been reduced to an angry and incompetent Black woman, out of her depth because of her relationship with a White man (Bessell 2000). This portrayal only builds on stereotypes of both women and Black people, as violent and incompetent (Bessell 2000). Further, because this play was part of the ‘authentic practices’ line of productions, Cleopatra was played by a man (Bessell 2000). Mark Rylance, a famous and talented actor, but a White man, plays this titular role (Bessell 2000). While he did not wear blackface, he still filled the role that could have been taken by a woman in a modern play, or at least a man of color if the play needed to be in the

authentic mode (Bessell 2000). In both the pre-production and actual stage portrayal, from Shakespeare's era to the modern day, men have taken control of this woman's legacy. This portrayal strips a character that is more socially progressive in Shakespeare's original text to one that is a caricature of all the faults of Black women, and portrayed by a White man, leaving any of the demographics misrepresented here out of the conversation.

Following renditions of *Antony and Cleopatra* have similar problems, although they are not nearly as problematic as the one in 1999 that sought to respect authentic practices. An op-ed of Harry McCarthy's discusses the following productions of *Antony and Cleopatra*, discussing how Cleopatra is silenced as a woman and a person of color, even though she is a ruler in her own right (McCarthy 2020). McCarthy asserts that, "Theatre history has trained us to view Cleopatra as a harridan, a ceaseless blabbermouth, and this moment encourages us to ask ourselves, 'will this woman, this Egyptian woman, ever stop talking?'" (McCarthy 2020). The Globe reflects the larger theatrical pattern of training audiences to ignore women, especially women of color. The audience—by the way that both theatre is taught in schools and in the auditorium, as well as by the cues from actors—is taught that even though this woman is a ruler, they must bear through whatever she is saying, because she cannot have anything worthy to say because she is a woman of color. McCarthy goes on to say,

"It's telling that the Shakespeare characters who most frequently demand 'leave to speak' are those whose right to do so was never in doubt: monarchs, statesmen, aristocrats. All of them, aside from Cleopatra, are white. Part of the role of white scholars and practitioners with aspirations to 'allyship' lies in recognising who, historically, has been granted 'leave to speak' in Shakespeare studies." (McCarthy 2020).



Figure 13: Mark Rylance as Cleopatra in Antony and Cleopatra, courtesy of Donald Cooper, AHDS Performing Arts.

Written into the very play are these cues that marginalized characters, be they women or people of color, must ask permission to speak; from the very source of these plays, inequalities of the real world are reflected and then perpetuated by the theatre. Rather than viewing these scenes where powerful and competent people— who happen to be women or people of color— must ask permission from White men to speak as an injustice, the manner in which the past and modern Globe— as well as theatre education as well— portrays these scenes as merely normal affairs, nothing to be angry about. This builds the fetish to teach audiences, actors, and those studying these plays that this hierarchy of White men over women and people of color is both long-lasting, from Shakespeare’s time to the present, as well as so normalized that none of these scenes raise any brows when performed. They merely perpetuate the White patriarchy without raising any red flags.

The normalcy of White men as the top of the societal hierarchy, of White men as the default setting for humans, is reinforced with the casting and performance practices of the recorded productions the Globe made available through YouTube in summer 2020. While the Globe was forced to shut their doors to tourists due to the COVID-19 pandemic, they still maintained an online presence. Recordings of prior performances were released on YouTube, and were available for two months at a time, before being taken down again. Two performances in particular, *Macbeth* and *A Midsummer Night’s Dream*, reveal how, through their particular staging and casting choices in these plays, reveals how the Globe upholds the ideas of the heterosexual White patriarchy.

The Deutsche Bank production of *Macbeth* was originally released in 2020, and featured Ekow Quartey as the titular Macbeth. While this Macbeth was played by a Black man, Lady

Macbeth was played by the White woman Elly Condron. This casting in itself is not problematic; in fact, because of the dynamic of Macbeth with Lady Macbeth, it serves to point out societal grievances. While Macbeth does ultimately murder King Duncan and others, he does not want to; later, he is plagued by guilt that prevents his sleep after he murders the people he should have been safely housing in his castle. He is pushed into committing murderous schemes that vault him above his political position by his wife. Casting Macbeth as a Black man whose character is inherently competent and good-natured, while casting a White woman who forces this man to act in evil ways, exposes modern social dynamics. Here, Lady Macbeth represents a historical Karen— a White woman leveraging her power as a member of the dominant racial class to command people’s actions, while simultaneously leveraging her position as a ‘delicate’ woman in the patriarchy to escape any blame for this forceful directing— forcing a Black man to act in the stereotypical violent manner. This casting choice was wonderful, in that it was politically relevant, and flips gendered racial stereotypes of White women as angelic and fragile, in need of protection from violent Black men. The fetish becomes socially progressive here.

This production of Macbeth also implemented blind casting, meaning an actor was cast based on talent, rather than gender or race. Thus, Amanda Wright— a Black woman whose costume resembled Effie Trinket of the *Hunger Games* franchise— was cast as Ross. While this role is relatively small, it does contrast well with the discussion of Cleopatra’s previous casting. Rather than the role of a Black woman being filled by a White man, this role traditionally held by a White man was instead embodied by a woman of color. Further, this role is one of power— Ross is a Scottish noble, serving in King Duncan’s court, and of equal status to Macbeth— before the murderous plots of the play. This repositions the role of Black women on stage; rather than these women filling minor roles as servants or other low socio-economic classes, casting



Figure 14: Ekow Quartey as Macbeth, courtesy of Al-Hassan at Broadway World, UK.



Figure 15: Amanda Wright as Ross, courtesy of https://twitter.com/The_Globe/status/1259909612553359360/photo/2

Amanda Wright as Ross gives royal prestige and political power to women of color.

Symbolically, Black women thus have royal status and power equal to that of other White men.

Although these casting choices are lovely, the production was not without fault. While Ross was an excellent example of the reclamation of space for Black women in theatre, this casting choice also becomes slightly problematic when contrasted to the witches in *Macbeth*. Rather, it is the choice of costuming for both Ross and the witches, made by the wardrobe department that begins to present a problem. As stated before, Ross's costume was deliberately created to mimic the character of Effie Trinket; it featured bright pink braids in her hair, as well as high heels and a swooshy blue dress. The other characters of the same rank, like Banquo, Macbeth, and Macduff, wore military fatigues. While Ross is not treated as lesser than these men dressed in military gear because of her more formal wear, it is implied that she was forced to dress to a higher level of formality to achieve this respect. Thus, she— as a woman of color— did not have the innate respect like Macbeth, Macduff and Banquo, that persisted regardless of their appearance. Much like the stereotype of plus size women as more masculine and less worthy of respect, this inequality in dress shows that Ross had to over-perform formality and femininity to keep this respected status. The fetish here is built to normalize the treatment of women as having to over-perform social roles to be respected.

It is also critical to remember that Ross is treated kindly and with respect in the play, while the witches are not. The Black woman who performs femininity to a high degree is treated better than the women who do not attempt to perform femininity. The three witches are played by one White woman and two Black women. By only looking at the way these characters are dressed and considering their role, viewers should be concerned. While it is worthwhile to cast



Figure 16: The three witches in Macbeth, courtesy of

https://twitter.com/The_Globe/status/1259908940701327363/photo/1.

women of color, both the wardrobe department and casting department must be sure that these portrayals do not actually reinforce stereotypes under the guise of inclusivity. The witches, predominately played by Black women, are not seen as women. They are not seen as human. In the play, they are considered evil portents of future curses and events; casting Black women here does not actually allow them to embody Black women. Instead, their gender and race become almost irrelevant, because they are a terrifying *other*.

The roles of Ross and the witches are the only roles filled by Black women: a noble who has to over-dress and over-perform femininity when compared to her male equals, or two hags, dressed in rags, that are considered less-than-human. This casting, coupled with wardrobe, plays on the stereotypes that Black women are inherently less feminine, less human, and more masculine than their White counterparts. Symbolically, this performance shows that Black women must either dress much more femininely and formally to be considered proper and worth kindness, or they fall to the less-than-human, unfeminine and disrespected role of the witches. It mimics a politics of respectability that forces Black women to dress or act the part to matter.

Similarly, *A Midsummer Night's Dream* also falls into the same pattern, casting women of color, but only allowing them to act in supporting roles that are non-human. Leading roles are all filled by White men and women, while the supporting roles of the fairy court are filled with men and women of color. While these characters are not treated as terrifying as the witches in *Macbeth*, but they are still less-than-human, often wearing costumes of vines and leaves over different animal features melded into their bodies. In this play, the only role for people of color are non-human entities mixed with animals, who serve under a fairy queen or king played by White actors. While these characters are treated better than their witch counterparts in *Macbeth*,



Figure 17: Fairies played by actors of color raise up fairy queen Titania, courtesy of John Haynes.

it is worth noting that these actors of color appear significantly paler than the witches. It seems that colorism– the pattern of treatment where those with the darkest skin experience the most societal prejudices and disadvantages– is reflected by this casting and character treatment. Even in the realm of modern interpretations of Shakespearean creations, people of color are still shunted to the side as less human than– and under the subjugation of– their White counterparts, the depth of their oppression determined by the shade of their skin. The fetish of Shakespeare still contains colorism, racism, and upholds the intersection of racism and sexism that paints women of color as less-than-human.

Ultimately, while it appears that the Globe is consciously working in good faith to cast women of color and make the Globe a more inclusive space, there are still many problems. It seems as if unconscious sexism and racism are left unchecked, resulting in a diverse cast being directed to embody racist and sexist tropes, although they are more covert than overt. However, this only builds the problem. These casting practices build the ethos of the Globe as an objective space without solving any issues of racism. The plays discussed above were freely available for weeks at a time over the summer of 2020 through the Globe’s official YouTube channel, making them more widely available to the general public than these plays have ever been before.

Therefore, the specific plays and productions of said plays that decision makers at the Globe have chosen to make available at no cost to the viewer represent the agenda– or fetish– that the Globe wishes to present to the most people. The Globe appears as an inclusive and non-racist or sexist place, making it more trusted, and any version of the Shakespeare fetish readily accepted by audiences. However, this fetish is still racist– original issues of racism and sexism in the text are never addressed this way, so the fetish looks as if these were never an issue to begin with.

Further, only looking at the demographics of casts without considering the ramifications of their

roles only furthers subtle racism, transforming the fetish created here from a pillar of Western culture that hides racism to one that perpetuates a subtler racism under the guise of inclusivity.

Gender and Sexuality

Just as gender and race being closely related– with women of non-White races being seen as less feminine– so too are gender and sexuality intertwined. Sexuality is an often overlooked contributing factor to accepted gender identity and expression in the White heteropatriarchy that dominates Western society. This societal structure where White concepts of a gender binary dominate, and heterosexuality is considered the norm, overlook any complicated identities such as non-heterosexual sexualities, non-cisgender gender identities, and non-sexual romantic orientation (Planned Parenthood 2020 “All About Sex, Gender, and Gender Identity”). With this simplified and repressive framework, being heterosexual, White, and cisgender are considered the default setting for humans, and any deviation from it an abnormality (Planned Parenthood 2020 “What Are Gender Roles and Stereotypes?”). Cisgender refers to one’s gender identity– a performance and label influenced by culture and society as well as the individual’s emotions– meeting the societal expectation of gender performance based on their sex– their genitals (Planned Parenthood 2020 “All About Sex, Gender, and Gender Identity”). This means that, for Western society, men with a penis are expected to be more aggressive and better at math, while women with vaginas are expected to be more nurturing and better at art (Planned Parenthood 2020 “What Are Gender Roles and Stereotypes?”). Any gender identity that does not equate to the corresponding genitals is labelled trans– this includes non-binary, agender, genderqueer, transwomen and transmen (Planned Parenthood 2020 “All About Sex, Gender, and Gender Identity”). In the repressive and simplified cisnormative world, transwomen– who have a penis–

are considered to perform femininity wrong, no matter how much their outward appearance matches society's expectation, due solely to their genitals. Gender norms are thus based in both performance and physical anatomy (Planned Parenthood 2020 "What Are Gender Roles and Stereotypes?").

Here, part of being a woman is attraction to a man (Planned Parenthood 2020 "What Are Gender Roles and Stereotypes?"). A defining trait of womanhood is thus working to pursue a male companion, or at least experiencing attraction to men (Planned Parenthood 2020 "What Are Gender Roles and Stereotypes?"). She presents herself in appearance and mannerisms in a way that society teaches is acceptable, and in a way to signal that she is heterosexual (Planned Parenthood 2020 "What Are Gender Roles and Stereotypes?"). Thus, a lesbian performs gender wrong because she dresses and acts in ways not bound by men, but rather to signal attraction to women (Planned Parenthood 2020 "What Are Gender Roles and Stereotypes?"). Similarly, trans individuals likewise perform sexuality wrong; when their gender identity is simplified down to their genitals, attraction to a different gender is seen as homosexual, where attraction to the same gender is seen a closer to heterosexuality, but performed wrong because of perceived crossdressing (Planned Parenthood 2020 "What Are Gender Roles and Stereotypes?"). Because gender and sexuality are tied together in this way, I grouped discussions of gender and sexuality into one main category, then split them into discussions on gender roles, non-heterosexual sexuality, and non-traditional gender performance when coding in Nvivo.

Emphasis on Gender Roles

The performances made available for free by the Globe on YouTube offer an excellent starting point for gender role discussion. While the *Such Stuff* podcast and the earlier Research

Bulletins do discuss issues of gender, they are almost always in relation to the expected roles of men versus women. Because so much of gendered performance relies on appearance— from the tradition that women wear bright colors, long hair, skirts, and so on— visualization of differences quickly allows audiences to ascertain whether the character in question is performing the expected cisgendered heterosexual identity. Thus, examining the performances on YouTube offer a more efficient and holistic approach to examining the way gender is discussed and portrayed in the Globe. Again, because these performances are the ones most available to the public, it is their narrative and portrayal of gender that will be most received by audiences. I take the logical leap to assume that the manner in which these plays, and specific performances portray gender and sexuality is approved by decision makers at the Globe, because the Globe chose to share these particular performances over others.

Deutsche Bank's *Macbeth* is once again quite interesting. As discussed earlier, Ross is played by a Black woman, and dressed much more femininely and formally than any other nobles or White women. This shows that the racial and gender expectation is that Black women are inherently less feminine and respected, and must over-perform formality and femininity to receive the same respect as under-dressed White women. Lady Macbeth is an interesting contrast to Ross; she wears a blue jumpsuit reminiscent of a psych ward outfit— perhaps foreshadowing her mental break. She does not 'need' to wear overly formal nor feminine clothes, because it is assumed she is already performing those roles well simply by being a heterosexual White woman. She is already seen as performing femininity correctly and thus worth being seen and heard by the White heteropatriarchy that dominated the Globe's management. At the beginning of the play, she and Ross are at similar levels of prestige, perhaps with Ross outranking her. She is the wife of a noble, while Ross is a noble in her own right. However, Lady Macbeth was not

forced to over-dress to show this prestige, and was given more one-on-one attention in little non-speaking movements by King Duncan than Ross ever was. This visually shows how a White



Figure 18: Lord and Lady Macbeth, courtesy of Ross at *Front Mezz Junkies*.

woman is seen as both more innately feminine and respectable than a Black woman.

Further, this performance chose to make Lady Macbeth obviously pregnant, upping her femininity and compassion factor. This choice becomes more relevant when Lady Macbeth starts breaking gender roles. Common interpretations of *Macbeth* argue that it illustrates the hierarchy of the universe; God rules the world, and appoints divine kings, who then rule men, who rule over their house. *Macbeth* represents a Scotland before Christianity, which is why fell witches have more power over men, and bring them to their doom. Further, Macbeth defies this order, and listens to his wife— who he should rule over in this scenario— who tells him to kill the king— again, who should rule over him in this prerogative. Lady Macbeth’s soliloquy where she talks about “stopping up the passages to remorse” in ways mimicking the act of breastfeeding adds more gender norms to this; to take control of her fate as well as her husband’s, to persuade him to murder the king and ensure their success, she must lose all her mercy, which is linked to motherhood and femininity; she must become more masculine. Thus, women doubly break from their place under men to force men to commit murder; they defy both their social status and their expected gentle, feminine roles. The women are punished for this; Lady Macbeth has a lingering madness before committing suicide, and the witches are driven away by the surviving lords.

This common interpretation of the play shows that breaking this hierarchy and listening to women leads to death and heartbreak. Arguably, this message is baked into the original text. The Deutsche Bank performance adds to this by portraying Lady Macbeth as pregnant; after she convinces Macbeth to kill the king, and she begins her descent into madness, she loses her baby. This links acceptable performances of gender to motherhood— only ‘good’ mothers, or women who perform femininity as expected by society, can have children— thus making all mothers good because they were ‘allowed’ to have children. This simplifies and supports the narrative

that mothers are all good because they care for their children, overlooking any personalities in favor of focusing on their value as determined by their capacity to give men a lineage and care for that line. Further, it implies that women have a moral duty that men do not to perform gender roles well. While Macbeth also suffered madness and died, this only killed him. Lady Macbeth's actions killed herself and her child. Thus, this particular staging choice implies that women have a higher duty to stick to gender roles, because not only will it kill those who these women convince to stray from their gendered roles, but it will kill any children they are carrying. Thus, the Globe managerial staff's choice to make a play with sexist gender roles already imbedded in the original text widely available, and choosing a version that adds another layer of misogyny on it, shows a lack of critical thinking about how these plays are staged, and the ramifications of the original text itself. While this play was chosen likely because the Deutsche Bank works to make short performances with flashy staging to draw in younger audience members, the lack of analysis on how these staging choices impacts the received gendered narrative available through the Globe on YouTube is alarming. It shows that the priority of the Globe staff is to build the fetish as one of accessibility, adding in sexist undertones to the fetish seemingly without intent.

A Midsummer Night's Dream also has a similar problem; while the play depicts Titania as a competent queen of the fairies, she is punished for her willfulness and arguably competence, while two women bystanders suffer the consequences. The play shows two parallel plotlines: the first plot of the two human couples who have run off to the woods in order to avoid an arranged marriage, and the second plot of fairy king Oberon enacting revenge on Titania for refusing to surrender her rule as well as marry him. Oberon tasks his accomplice Puck to make one of the human men he overhears in the forest fall in love with the woman who loves him, but who he scorns, as well as make the fairy queen fall in love with an actor they have transformed into a

donkey-headed hybrid. While Puck successfully doses Titania, he puts a spell on the wrong human man. Thus, the two women in the forest suffer as now both men pursue the previously scorned woman, and the previously desired woman chases them all in confusion.

Although the effort to solve one human's heartache is kind, the method still removes said human's choice in bestowing this affection, and falls back on the stereotype of rape. One man takes the choice, or consent, of the other man and forces him to love the woman he has chosen. This is also seen when the same magic forces Titania to temporarily fall in love with the donkey man; she is punished for not bending to the fairy king's wishes by being forced to love an animal. Not only is this rape because her consent is taken away, and she is forced into committing bestiality, but this is a doubly gendered offense in that Oberon is enacting revenge for a seemingly political transgression not by war, as fitting of one ruler fighting another, but by sexual assault. Oberon thus does not see Titania as a fellow ruler, but primarily as a woman in need of being forcibly shown her place. Her transgressions as a woman ruler who would not bow to a man are thus so great that the plot punishes her by taking away her free will and not only forcing her to sleep with someone she would not wish to, but an forcing her on animal instead of a man, only for her to finally ally with and sleep with Oberon.

While the play perhaps has a happy ending, at least for Oberon, with Titania escaping her spell and the two couples happily marrying, this happy ending only supports the rule of male kings. Oberon suffers no consequences for his actions; he does not atone for taking away the consent of the drugged men, nor for Titania or the suffering of the betrothed women. Because the play ends with three happy unions, Oberon's actions are justified by the play. The capricious will of a male ruler, the lack of concern for the free will of his subjects is overshadowed by the happy

end of the plot. Because all the characters conclude satisfied, it only justifies the rule of a man who pays no mind to the autonomy of his subjects; the plot supports the idea that male kings should be in charge because they know best, and can solve all of the problems of their subjects. The dominance of men over women, and of kings over subjects, is thus supported in a way that is masked by the whimsy of the fairy court setting and the comedic plotline. Showing *A Midsummer Night's Dream* thus builds a veneer of rape culture on the fetish to subtly communicate to a wide audience that rape is not a grievous offense, and that women fare better with men making their choices for them.

Similarly, but perhaps less harmfully, is the choice to show *Romeo and Juliet*, a play that focuses on a woman being pursued by men, and all arguably punished when they break from the expected role of the pursued to the pursuer. This plot is inherently misogynistic from the source material, and the staging practices of this two particular performance did not make the plot any less so. The crux of *Romeo and Juliet* is the titular lovers' attempts to marry; both have equal reason to hate the other as well as equal desire to marry. Instead of the traditional pattern of men pursuing women, this play features a more equitable plotline where both parties pursue the other, while their families disapprove. Because both Romeo and Juliet die, arguably, they are punished for breaking from the traditional gendered hierarchy. Romeo fails his familial duty to support his family and marry someone beneficial to them, as well as fails his gendered expectation as the sole pursuer in the relationship. He thus is punished by the plot and dies by poison.

Juliet also dies, but more violently by a self-inflicted stab to the stomach. She is punished more harshly by the plot because she is a woman; while Romeo was punished because he did not fulfill his gendered role quite enough, Juliet broke hers entirely. Juliet acted equal to a man in

pursuing her lover, as well as defied her family's wishes, a more grievous offense as she is a woman and thus more akin to property in this antiquated dowry system. Thus, she got a more painful death because she showed a more grievous transgression of gender roles. While the conclusion of the play shows both families vowing to end their feud to prevent future Romeo and Juliet situations, this merely means that the harsh system that forced these lovers to break from their gendered norms will go back into place. The conclusion of the play shows a mending of old disagreements, but that this only supports the highly heterosexual gendered system, and that they straying from which leads to death. The conclusion thus only supports following societal expectations for gender roles; it builds the fetish created at the Globe as one of sexism and heteronormativity.

These plotlines create an image of Shakespeare that is voiced in multiple *Such Stuff* interviews: that Shakespeare was written for a male audience— in the sense that the moral lessons at the heart of the play supported male social dominance— and that the plays remain considered the realm of men in the modern era. Michelle Terry, a White woman, says,

“We know that historically those stages and spaces where we make and receive theatre have been dominated by a predominantly white, predominantly masculine way of seeing the world and reading the plays, and even when the casting or the company can appear diverse or representative, the stages preceding that have usually been mired in an unconscious white legacy and understanding. We unconsciously praise and promote that white male legacy and nowhere more so than when we talk about and perform Shakespeare.” (Greenberg 2020 6.4)

Casting women, or casting people of color, to embody plays that are inherently misogynistic are Band-Aid solutions promoted by the Globe; they mask the societal inequalities that these plays reflect and validate, rather than critiquing them. This only allows these harmful stereotypes to persist in the fetish; by creating a more diverse cast to embody these tropes, these tropes only gain further life. They are seen as validated by the diverse community that portrays them. They are never questioned nor critiqued at the official level. By making these plays available on the Globe's YouTube page— and thus available to a wide audience— the theatre allows these productions to reinforce the idea that the world should be, and is, ruled by men. Thus, the Globe masks any dissent about the inherent sexism in the plays by casting more women and people of color in plays that only negatively portray them, without inviting any of these marginalized groups into the rooms where decisions happen. Here, woman are seen as complicit in helping produce the narratives that justify their oppression. The fetish looks diverse and well-approved, but merely masks the heterosexual White men who still make these decisions.

Non-heterosexual Sexuality

While the Globe may still be the arena of White men, perhaps it is not the space for heterosexual White men alone. As previously addressed, decision makers and academics at the Globe are happy to discuss the sexuality of Shakespeare, asserting that by today's standards he was likely queer (Tosh 2019). The academics hosted at the Globe do not touch on the complexities of trying to identify previous eras' sexualities with modern terms— namely, how the best we can argue is that the individual would likely be considered queer now, that we cannot specify a more precise sexuality, and that a more fitting definition would be to say that the individual and works are queer because they challenge the persistent hetero-patriarchy. However,

academics interviewed in the podcast happily admit that many of the Bard's works are queer-coded and many of his poems are seemingly written to men. My own interest in queer Shakespeare is not addressed to the degree I expected. I was drawn to Shakespeare because, in the original plays, the homo-erotic subtext seemed to be barely subtext, and more closely, simply, text. Relationships between two male characters and two female characters frequently strayed from obviously and strictly platonic; combining this with the way in which all-male casting made every performance inherently homo-erotic meant that the original Shakespearean canon appeared quite queer, from the written characters to their embodiment on stage. However, it seems that the modern Globe does not wish to address this topic to the same depth.

The one obvious exception to this pattern is the Globe managerial staff's choice to make available *A Midsummer Night's Dream* through YouTube. Many scholars have studied and debated the relationship between the two male fairies, Puck and Oberon, who hold a strong homo-erotic subtext in the play. However, in the version made available by the Globe, this relationship moves to obvious staging rather than hidden subtext, with Oberon sweeping Puck into a flamboyant and drawn-out kiss after Puck reports a successful drugging of Titania and the humans. Casting aside the obviously problematic element of Puck and Oberon not being a serious couple— with Oberon is ultimately married to Titania— this relationship and representation have problematic elements. Oberon's kiss with Puck represents a temporary and arguably unnatural overflow of emotion, rather than a serious relationship. Although this is obvious representation for, or a gesture to the LGBT+ community, it is not necessarily inclusive nor positive. Firstly, this representation features only White men. While expanding the realm of Shakespeare to include queer individuals, this one dimensional inclusion still creates the notion that Shakespeare is for White men. It still operates as if Whiteness and maleness are the default

setting, and that any deviation from that— be it being a woman, queer, or a person of color— is a single aberration. Multiple of such aberrations cannot occur in this limiting philosophy, meaning



Figure 19: Oberon and Puck in A Midsummer Night's Dream, courtesy of Jessica Gelter on Pinterest.

that all the queer men must be White, and all the women or people of color must be heterosexual, so that they are only one factor away from the heterosexual male default. Secondly, making the two queer men non-human fairies, flamboyant and predatory on top of that, is not healthy either. This symbolizes that queer people are not normal humans, as the only representation is non-human entities. Similarly to how women of color are depicted as fairies with bestial traits, so too is Puck portrayed as a bird-like fairy, again symbolizing that queer men are not fully human. Again, this paints heterosexual White men as the default for humans.

Further, both Puck and Oberon both drug the humans and female fairies in the play. Throughout the play, these characters drug others into falling in love with those they normally would not, and voyeuristically watch these events play out while sometimes touching themselves or frothing on props. This promotes the idea that gay men are predatory and overly sexual, furthering a harmful stereotype under the guise of positive representation. While the plotline of both Puck and Oberon having rapist undertones is native to the text, the choice to make these two characters be the only obvious queer representation on stage is problematic. The Globe management could have chosen any play to make freely available, and directors could have chosen any Shakespearean play with homoerotic undertones to make explicitly queer— such as the relations between Viola and Olivia in *Twelfth Night*, or between Hamlet and Horatio in *Hamlet*, or Tybalt and Mercutio in *Romeo and Juliet*. Choosing both to make the play with persistent sexual assault undertones this widely available, and further coupling this troubling storyline with the only canon LGBT+ representation on stage links queerness with assault and communicates this link with a wider audience than that of the original staged play. While this might appear as fun and inclusive representation, it merely furthers troubling stereotypes to a

vast swath of people. It only makes the fetish a representation of problematic queer stereotypes, able to be spread to wide audiences.

While experts at the Globe also discusses Shakespeare himself as queer, the ramifications of queerness in his works go almost undiscussed. I was drawn to the study of Shakespeare because of the predominance of queer storylines, from the relationships between individuals of the same gender, to the dynamic of every interaction being arguably queer by virtue of authentic performances being embodied by an all-male cast. However, this largely went overlooked both in the *Such Stuff* series as well as in op-eds. As previously discussed, older research bulletins feature actors speaking about how costuming influences body movement, and allows men to move in a more traditionally feminine way. This is evidence for how gender is thus a constructed performance, even outside of the playhouse. This sentiment was stated in a number of research bulletins by multiple sources, but not addressed in any more recent interviews or publications. Further, the consequences of blind casting practices changing the race and gender of characters were also not discussed; although it is mentioned in passing interview comments and social media posts, the implications of having the White woman Michelle Terry play Hamlet or the Black woman Ayoola Smart play Tybalt are not examined. It seems that the only discussion of non-heterosexual sexualities and transgender identities are limited to the ways race intersects with them. Thus, it seems again that staff at the Globe is not seeking to be truly inclusive, but merely play to the current political climate in an effort to look “woke.” The fetish is built by looking as if it is inclusive, without making actual progress to create this equity.

It is not for a lack of material that the Globe can justify not discussing queer storylines; my personal favorite play *Twelfth Night* proves to maintain queer love triangles whether

performed in the authentic style with an all-male cast or not. Arguably, when authentic practices are used, every performance is queer. With every part being embodied by a man, whether viewers acknowledge the complexities of gender identity or not, romances between a male and female character are played by two men. Thus, the relationship is either between two men, or between a man and a representation of a transgender woman or gender-nonconforming man because of the male actor's dress.

Twelfth Night features the Bard's favored tropes of twins and misidentification on top of these queer identities; after twins Viola and Sebastian's ship is wrecked, and Sebastian assumed dead, Viola takes on his identity as a safer way to travel in a foreign land. As a source of income, she works for a local noble, delivering messages to a noblewoman in order to woo her on the noble's behalf. However, the lady falls in love with Viola dressing as Sebastian, and Viola falls in love with the man she is serving. So, a lady loves a lady dressed as a man, who loves a man while dressed and acting as a man. Further, if this is in the authentic performance style, Viola is thus a male actor playing a female character dressed as a man. The many layers of performative gender and genuine attraction based on this performance give a rousing look at how our gender is based on both how we present ourselves, as well as how we are perceived, rather than essential body parts. Lastly, this play has a happy ending, with Sebastian being alive the whole time, and he being able to marry the noble woman Olivia while Viola is able to reveal her identity and marry the noble she served; no characters are punished for breaking their assigned gender roles here. This play thus acts as a space for characters and audiences to explore their gender expression and attraction in a happy environment without madness, murder, or death waiting at the end of the play. The Globe here has the ability to act as a space to experience gender affirmation and safe exploration.

However, based on what I have researched within the Globe archives, discussion of this play does not include any of these queer topics. In both the older Research Bulletins and in newer *Such Stuff* episodes, analysis of *Twelfth Night* performances is scant. The few discussions of this play centered on class expression, rather than anything to do with gender. The secondary plot of the play features lower socio-economic class employees in Olivia's household arguing amongst themselves, fighting with Malvolio, Olivia's strict steward who wishes to woo her for himself. The secondary plot features the other employees humiliating Malvolio with fake love letters from Olivia, and arguably showing that those of the lower class are less civilized and unable to marry up the socio-economic chain, thus reinforcing class hierarchy. All of the discussions about staging, costuming, and the ramifications thereof centered solely on portraying class, and not even on the following moral message of maintaining class boundaries. The discussion of this obviously queer play was stunted, only examining the secondary plot, and in a simplistic way. Further, the Globe managers chose not to make any performance of this play one of the free features on their YouTube channel, thus denying any queer representation that might have been clearer on the stage than in the available interviews and text. The choice to only discuss gender and sexuality in regards to race, and what appears to be the deliberate omission of queer storylines and the discussion thereof—excepting the problematic representation in *A Midsummer Night's Dream* that went undiscussed in either Research Bulletins or in the podcast—in favor of only discussing Shakespeare's individual sexuality shows a reluctance to engage with these topics, combined with a conscious effort to bury said topics while also appearing to have addressed them

The dichotomy between Shakespeare and his works in terms of sexuality is the only instance in which the author is separated from the works in the fetish. Likely, this is to make the

Globe appeal to the widest audience possible– which includes homophobic individuals– while still maintaining the academic ethos and social credit of addressing all aspects of Shakespeare, including non-heterosexual sexuality. Only addressing queer Shakespeare in terms of the individual playwright thus placates progressive audiences searching for crumbs of representations and validation, while not making it the center of discussion and thus alienating more conservative scholars or homophobic audience members. While the in-depth discussion of race was beneficial, but likely stemmed from a performative effort to appear progressive so as not to lose audiences, so too does the way queer representation is addressed. There is not a global social movement for LGBT+ representation and rights that companies are pledging to uphold at the moment, so the Globe staff has little motivation to extensively discuss and defend the topic. To appear inclusive but not so aggressively so as to alienate conservative audience members, the academics at the Globe thus only discuss queerness in terms of the author, and not the canon as a whole. Overall, a heterosexist fetish is thus crafted from a source that features not only a queer writer, but also an abundance of queer plotlines. The need of the Globe to appeal to the broadest swath of an audience thus opens the door to these discussions as non-heterosexual and transgender identities become more widely accepted. However, rather than leading the charge to further inclusion, the Globe simply reflects portions of this societal acceptance while not understanding the subtleties therein, allowing more subtle heterosexist messages to still be included and spread in the fetish. While I stress the intentions of Globe managerial staff, I do not know their true intentions because I have not been able to interview them. However, their production choices show a pattern of values that uphold the White heteropatriarchy, which spread racism and sexism regardless of intention.

Chapter 7: Reflections on the COVID-19 Pandemic's Research Implications, Concluding Thoughts, and the Globe's Future

Introduction

While it might appear that the Global pandemic reduced or slowed the influence of the Globe Theatre, I believe that the manner in which the Globe's social media team tackled this time only reinforced its relevance, as well as reinforced the underlying social connotations of marginalized people by strengthening the Shakespeare fetish. The following chapter will outline how the pandemic created an environment that allowed for a more wide spread proliferation of the fetish to a more receptive audience, first in addressing the increased accessibility to the Globe as it moved to a majority online and free platform, to the void in education it filled as schools were temporarily shut down or quarantined, and how the social media presence replicated the personalization usually created by the interaction between actors on the Globe Theatre stage and groundlings. I will reflect on the role of the Globe as a tourist site, as a body that seeks to turn a profit, affects the way the Globe discusses different social issues and narratives within the canon to create a fetish made necessary by the simple fact that the Globe needs to make money. I will then bring the concept of the fetish full circle to explain how the Globe creates the compact product that is the fetish, benefits from creating this fetish, and how the makeup of the Globe as a tourist site necessitates the fetish in the first place. A reflection on how this fetish system is made more far-reaching and potent by the COVID-19 pandemic will lead into how the fetish is irrevocably tied to the Globe as it operates in the capitalist sphere. I will move on to describe how the Globe might function as a space of inclusion, or how it might weaponized this fetish as a force for social progression via the inclusion of a diversity of voices and perspectives drawn in and listened to because of this visibility and assumed authority. Finally, I will end this thesis with speculation about what the Globe's future might hold, and how it can act to reach out to other

institutions and scholars to redirect the extant lines of education dissemination to teach diversity to a large audience.

Accessibility

Firstly, while the physical space of the Globe Theatre remained closed from the initial shutdown of mid-March until August, accessibility to its materials, productions, and dominant narratives only increased. The social media team heavily advertised the *Such Stuff* podcast, as well as made multiple productions from previous years available on YouTube for a limited time, all of which I have analyzed here. Where previously only those who were able to pay to physically visit the Globe—taking time away from work to travel and see these plays—now the general public had access to both the plays and the discourse behind them. Further, the temporary nature of both the pandemic and the access to such videos made them a hot commodity. For those with a lasting interest in Shakespeare, they could now easily watch these productions, especially since each play had a date attached that specified when it would no longer be available to view. Secondly, those who were not avid Shakespeare fans but merely bored due to quarantine could find a diversion, a way to occupy their time. Due to the saturation of posts through Facebook, Twitter, and Instagram, which advertised free materials and also invited followers to discuss their favorite moments or bits of Shakespearean trivia, the Bard stayed in the collective consciousness of anyone in the social media sphere of history, theatre, or, most obviously, Shakespeare.

Filling the void in both education and entertainment circles thus paints the Globe as a benevolent benefactor to Western society; rather than these efforts being obvious methods to market the Globe as a top destination when quarantine is over. These free materials, as well as

the abundance of resources discussing issues of diversity and inclusion make the Globe appear as both highly educated and empathetic. The pandemic thus gave the opportunity for the Globe managers to build their brand in a way they had not been able to before. The prevalence of their materials online brought them to a more common audience; they were thus accessible to those who could not or did not wish to take the time or money to physically visit the place. Arguably, the audience reached online thus consisted of more lukewarm and disinterested audiences on top of the more fanatic audience that would have visited the physical space. Discussing relevant social topics in the podcast as well as releasing the more streamlined and eye-catching Deutsche Bank productions perhaps captured this less enthusiastic audience, indoctrinating them into the Shakespearean cult, where they would have been outside of their influence before. Further, this indoctrination appears helpful in the pandemic, as it looks as if the Globe is philanthropically educating and entertaining the masses, rather than reinforcing their own cultural relevance with this method.

Personalization

Additionally, the bond created by those drawn into Shakespeare and the Globe during the pandemic appears to be just as strong as the bond would typically be should it be created at the physical Globe, judging from the active participation of Globe social media followers on each respective website. Because the Globe's social media uses a combination of social media posts asking for audience interaction as well as posting video and audio of people's voices, this education is more deeply personal than the education that would stem from book learning. The interactive social media posts take the place of groundling interaction with actors; instead of those audience members who pay the least interacting more personally with actors, those who

pay nothing at all on social media can interact with associated scholars and actors on the Globe's social media accounts. Such posts and threads ask audiences anything from personal preferences— such as what Shakespearean play they would take to a desert island, or who would win in a fight between Mercutio and Benvolio— to trivia, with questions such as what work was the first published Shakespearean comedy. These threads not only allow followers to answer such questions and flex their knowledge as well as find new friends with similar interests within the field, but these posts create a bond with the site that substitutes the feeling of personal connection a guest may form with tour guides or actors. While these online communities cannot offer real-time face-to-face interaction, they do offer a place where audiences can field questions, receive answers, answer questions posed by the site. This acts as a virtual substitute because it creates a give and take relationship between the site and the audience, with audiences feeling that they have contributed to the knowledge base of the Globe as they would if they were there, in person, asking questions. In many ways, this directly mirrors the relationship between groundlings and actors; at no cost, those answering social media posts interact with actors to co-create knowledge.

This feeling of ownership over the knowledge base at the Globe cleverly reinforces the fetish that is created by the discussions in podcasts, research bulletins, and in plays on YouTube. Because these broader audiences on social media thus feel that they have some stake in the ownership of this knowledge, they are less likely to question any of it. The knowledge is theirs, after all; they helped create it. Thus, the problematic portrayals of race, gender, sexuality, and class discussed in previous sections goes unquestioned. Rather, it is readily accepted by these audiences, now broader due to the expanding of access in the pandemic era, because they feel

they had a hand in creating it. Thus, the manner in which the Globe portrays these issues goes uncontested, and is spread to a larger amount of people than would normally be possible.

The Search for Money

While the manner in which the Globe crafts and supports this fetishized version of Shakespeare— in which Shakespeare himself is probably queer, but his LGBT characters remain stereotypes if discussed at all, where his plays are applauded for addressing issues of race but frequently reinforce racial stereotypes that go uncontested, and where his plotlines are said to illustrate the follies of all classes, but the Globe’s emphasis in performances reinforces class hierarchies— is problematic, it is not crafted to deliberately create and reinforce these stereotypes. Much like in Shakespeare’s own time, the Globe exists as a commercial pursuit, aiming to build cultural relevance and prowess in order to draw in money. While the roles of the Globe are contested— whether it is a museum, performance, or experimental space— these roles all fall under the category of a tourist destination. Further, whether it functions as a heritage site, lieux de memoire, or a combination thereof, it still functions primarily as a commercial tourist destination, working to draw in audiences, and use their money to pay for the actors’ and employees’ salaries.

While the Globe can function as a museum space, it receives no governmental nor arts society support like other national monuments or museums, making the fiscal and commercial needs of the Globe more relevant than other centers of learning or memory may be. As shown by the frequent pop-ups on every page of the Globe’s online presence, and in recurring bubbles in their YouTube performance, the theatre receives no governmental funding, and seeks donations from their audience. The plays made available must be ones well-received, so that these requests

are heard and met. As admitted in season five of *Such Stuff*, putting on *Macbeth* means that the theatre is hurting for money, and playing a fan favorite to boost sales (Greenberg 2020 5.2). Much like Shakespeare, the artistic gravitas of the Globe is secondary; it merely helps draw in these audiences that will pay the bills. Thus, the Globe has a vested interest in matching the status quo.

The stereotypes and portrayals in these plays are thus not conscious constructions meant to lift one class, race, or gender above the other, but merely reflect the existing social norms in the society in which it is performed. Thus—taking Puck and Oberon as an example— as queer identities become more accepted, they can thus be acted out on stage, but as homophobia remains prevalent in society, this portrayal is set back into the expected and harmful stereotypes associated with queer men. The portrayals and discussions of plays matches the societal progression of the day, aiming to neither lag nor lead in progression so as to stay appealing to the broadest audience. This explains why many of the discussions of racism, sexism, and classism at the Globe ring hollow; they are willing to discuss it in podcasts and op-eds, but the proof of their commitment to inclusivity is lacking. As published in their diversity data, the majority of Globe staff and actors are White, signaling that the Globe only discusses these issues to stay culturally relevant, rather than systemically attacking these problems from within. Further, it explains why the fundamental question of whether Shakespeare should be so heavily taught— if the racism and history of colonialism make it unable to be rehabbed— is never addressed. Of course the site that makes its money off of the assumption that Shakespeare is universally helpful and should be taught to everyone forever would not question this assumption.

Lastly, this attitude explains why Shakespeare education in many countries is at odds with the way the Globe wishes to portray Shakespeare. While the Globe, as a tourist site, wishes to make Shakespeare accessible and permanently relevant to all, countries with colonial pasts do not wish to make Shakespeare accessible. Shakespeare still represents the upper-class and academic achievement in education. While the Globe works to break this idea and craft a fetish of Shakespeare as accessible and inclusive of all marginalized people so that it remains relevant to all, the education system has no such obligations. Rather, education systems insist that Shakespeare is beneficial to all without backing up this claim in the way that the Globe does. Shakespeare is portrayed as difficult to understand, but necessary. Racist and sexist tropes are addressed few times. This creates a modern colonial system, at odds with the way the Globe attempts to address these issues. While the Globe attempts to build its credibility by at least acknowledging the harm of this past, modern academia continues this pattern by forcing marginalized groups to read and regurgitate information that negatively portrays them, written by an antiquated White man, in order to get a so-called modern education and move up the socio-economic ladder. Ironically, it is the very issues that the Globe tries to tackle to stay culturally relevant that Global education consistently ignores, instead co-opting Shakespeare again in order to create a social hierarchy with heterosexual White men at the top.

Final Thoughts on the Shakespeare Fetish

Building the Shakespeare fetish is not a direct effort to subjugate some classes under others; rather, the creation of the fetish is a method to build the brand of the Globe. Portrayals of different classes, races, and sexualities in harmful ways may not even be intentional most of the time; it is possible I am seeing patterns of intent where there are none. However, it is important to separate intent and impact. Whether the decision makers at the Globe choose to embody

different minoritized groups in problematic ways, or whether casting and staging decisions result from subtle internalized biases, it nevertheless contributes to a fetish that reifies some negative stereotypes. If I can see patterns—or receive—of negative portrayals of different groups, others in the vast audience at the Globe will be able to see the same, to receive the same negative message. Worse, others may not see this pattern and internalize the problematic ways different minoritized groups are characterized. Thus, whether it is the deliberate intent of decision makers at the Globe or a pattern of internalized biases escaping into the theatre space, because these decisions create a problematic fetish, it is worthy of study, intent or no.

While the Globe does open the realm of Shakespeare to queer people, people of color, and people of lower socio-economic classes by their freely available podcast and research bulletin discussions, casting choices, and availability of plays, this does not mean that the Globe is an overall inclusive place. As discussed in the ‘*Performance Space, Experimental Space, or Museum Space?*’ section of this thesis, the Globe operates in a variety of modes to build its social standing. As stated early on, it functions as a performance space to maintain relevance in the traditional Shakespearean performance sphere, as an experimental space to maintain its status as a realm of thespianism at the forefront of performance discovery, and as a museum space to remain a pillar of academic and historical ethos. Ethos here refers to the sense of unbiased educational and cultural authority; it is the implicit trust as both a source of knowledge and cultural credit. Taken together, these modes paint the Globe as an undeniable and unquestionable source of both performance norms and playwright history; this melding of geographical roles ensures that any narrative the Globe creates can be heard and presumably trusted due to the Globe’s social status. If the narrative the Globe perpetuates were beneficial to marginalized groups, then this authority would not be a problem. However, my research shows that at best, the

Globe still projects unconscious racism, classism, sexism, and homophobia in the way plays are staged and discussed. At worst, the Globe deliberately packages ages old bigotry in a veneer of social progression in order to stay relevant and draw in new audiences.

Recalling my first analysis of class, both in the plays themselves and in the Globe's physical and metaphorical arena, shows that while the Globe may be available to those who are in the lower-socio-economic class, it does not benefit this group. Rather, because the original design of the Globe creates a more intimate connection between actors and the lowest paying patrons, mirrored in how actors and experts interact with audiences for free over social media, these lowest paying patrons are thus bonded with the creators of the narrative, and become complicit in the narrative. They become complicit in portrayals that show them in a negative light. Similarly, I have shown that actors and academics of color as well as women face a similar problem in working through Shakespeare in the context of the Globe. Because they are sorely lacking in representation, members of these disenfranchised groups strive to participate in this performative and academic arena to bring diversity to the field, as well as benefit themselves from the social status Shakespearean studies bring. However, because white heterosexual patriarchy still dominates the field, these groups appear left out of decision making processes, and pigeon-holed into performing negative stereotypes of their own cultures, making them seemingly complicit in their own marginalization.

This marginalization can be seen in the limited role academics of color can occupy—being expected to study a non-white Shakespeare— as well as the negative stereotypical roles re-embodied in plays, such as the girl-in-need-of-saving in Juliet in *Romeo and Juliet*, the less-than-human women of color in the witches in *Macbeth*, and the bloodthirsty and foolish Black man in *Macbeth* as well. Lastly, I have described how the dominance of the White heterosexual

patriarchy is maintained by the Globe both by its marginalization of feminine voices and voices of color, as well as its careful addressing of Shakespeare as queer, and any of his characters as such as well. Because the Globe only breaks the fetish— separating Shakespeare and his works into two distinct entities— they minimize the queerness of the subject. It is only Shakespeare himself that was likely queer, not the entire body of his works. Minimalizing the queer subtexts that have often been discussed in academic circles— such as Iago’s subtle attraction to Othello in *Othello*, the not-so-subtle bonds of Romeo with Mercutio and Tybalt in *Romeo and Juliet*, to the complexity of gender roles and sexual attraction in *Twelfth Night*— to only blatantly show queerness as portrayed by the inhuman and predatory male fairies Puck and Oberon in *A Midsummer Night’s Dream* again marginalizes this group. Further, allowing only this limited view of gender roles and sexuality reinforces the idea the heterosexuality is the norm by showing queerness as rare, and when it exists, harmful. The Globe thus markets itself as a progressive academic beacon because they discuss these topics and represent marginalized groups, but this discussion lacks nuance and ultimately harms those it represents.

Because the Globe occupies a unique cultural and geographical space, as it is trusted because it is a reconstructed historical space where many academics discuss Shakespeare, the narratives it creates matter (Garber 1990). The Globe also presents itself as a hub of Shakespearean education, meaning that it freely gives different schools, from grade schools to universities, lesson packets and workshops on how to teach Shakespeare (Garber 1990). Thus, the harmful tropes re-embodied at the Globe are directly flowing into classrooms, shaping young minds into believing these stereotypes buried in the plays and discussion. Just as in the past, modern schools are using Shakespeare as a colonizing tool to subtly teach class, gender, and racial norms, meaning that the function of Shakespeare is not that of entertainment of inclusion

as it was in his own day, but it runs the risk of indoctrinating members of society into the White heterosexual patriarchy as it worked in the 17th century and beyond (Greenberg 2020 6.3).

Current Social Justice Movements and The Globe Theatre

Following the global resurgence of the Black Lives Matter movement protesting for racial justice and an end to police brutality, the Globe released their sixth season that focused primarily on the issue of race. Bound up in the issue of racial justice is the more complex identities of marginalized groups within the Black community, such as Black women— who are seen as more masculine and less intelligent— queer people of color, who are not represented at all at the Globe— and Black people of varying social classes— where the only respected characters of color shown at the Globe are upper-class (Greenberg 2020 6.4). As discussed in previous sections of this thesis, the Globe’s portrayals of people of color are not favorable, and mostly serve to subtly reinforce stereotypes while under the guise of inclusion and representation. Because of the COVID lockdown and the social movements, more people are looking to online sources to teach about inclusion, diversity, and justice (Greenberg 2020 6.4). Again, the Globe has profited off of this need, and has filled the desire for knowledge with a narrative that only reinforces stereotypes. A harmful representation crafted by heterosexual White men, using academics and actors of color as props because of their lack of autonomy, has thus reached a wider and more receptive audience. Rather than teaching a wide audience a nuanced view of race, with issues of gender, class, and sexuality linked within and crafted by a racially diverse set of academics, instead the Globe has created a podcast that appears to discuss and fix all of these issues, while still having an employee base of mostly White, male managers who make all the decisions, distributing plays that embody these limited viewpoints, and masking all of these problems with the diversity suggested by the podcast. Although a major section of the Globe’s

employees are women, as stated by these employees in multiple *Such Stuff* podcast episodes, women and people of color are excluded from leadership roles. White men hold the decision making power at the Globe. The fetish created by them is a lead statuette of racism, sexism, classism, and homophobia plated in a fake gold veneer of inclusion, marketed towards buyers desperate to adorn their plain table of systemic bigotry with a token of diversity.

Creating this fetish means that the Globe has an object of cultural weight and relevance to sell to an audience; as a place of business, as a company that wishes to turn a profit, the Globe thus builds their brand as a performance and educational hub. The way plays are performed, and the cultural subtext therein, is thus trusted, but is mainly created as an object for marketable consumption rather than philanthropic education. Building this fetish solidifies their cultural relevance by reflecting the social norms that are not being currently questioned, while addressing issues du jour, such as racism, in order to draw in audiences. The goal is not to create or maintain an image of Shakespeare for theatrical, educational, or societal hierarchy purposes, but to simply craft the most attractive object for tourists— mostly theatre enthusiasts and academics— to travel for. It is only the different audience that makes the Globe’s fetishization of Shakespeare appear any different than other destination’s fetishizations of their own culture.

However, even if the Globe functions as a tourist destination, this does not mean that it is received as one. While the fetish is crafted mostly to attract audiences, it is received as the most unbiased source of Shakespearean knowledge. Thus, the Globe has a cultural and academic responsibility that they are arguably failing. The disconnect between how the Globe addresses Shakespeare and the harmful tropes created therein contrasted with the way Shakespeare is taught illustrate this problem. The Globe itself creates new ways to portray Shakespeare in order to make audiences understand the Bard, and return to learn more and watch more performances,

thus giving them more money. Thus, the Globe has a vested interest in making Shakespeare appealing to all– the fetish must be accessible so that everyone can access it, but still academically and artistically credible, meaning his work must still be put on a pedestal. However, the way this pedestal is spun in the Globe is that, while the language and many references are antiquated, Shakespeare predominantly writes about the human condition. Thus, the Globe works to make his work more directly applicable to modern audiences by casting and costuming choices, while still appealing to the academic and historian audience by putting on ‘authentic’ plays with the same casting and costuming choices that Shakespeare would have made. While this fetishization still allows harmful tropes to be conveyed, it seems to be unintentional; I believe it is merely a by-product of their desire to keep Shakespeare relevant so as to draw in tourist money, combined with the lack of social critiques made by the heterosexual White men who dominate the Globe’s managerial employee base. The manner in which educational institutes, from grade school to higher education, convey a similar fetish is similar, but not the same.

Implications for Pedagogy

While I believed that there was a clean line of information dissemination from the Globe to educational hubs, this is clearly not the case. It seems that the Globe operates much like a map in that it creates a proposition about Shakespeare that both influences, and is influenced by, larger cultural trends and other academics. Thus, academics who are happy with the way Shakespeare is portrayed in higher education never contact or are contacted by the Globe, as they are largely heterosexual White men who have no interest in diversifying the field because it so benefits them (Greenberg 2020 6.3). Conversely, academics and instructors who strive to make

changes in Shakespearean studies do communicate with the Globe, where their work is made public and builds the academic trust and social justice credibility of the Globe, without necessarily changing the manner in which Shakespearean studies function outside of the theatre's walls. Thus, the largest influence of the Globe on education appears to be a place for instructors who are already doing work to make Shakespeare more inclusive to network and find new teaching strategies, as well as giving these strategies to receptive grade school classrooms, while the higher education field dominated by White men goes well-documented by largely unaffected.

Further studies might elucidate this issue. A field survey of the scholars interviewed would be a valuable starting point. This project might examine how their exposure to the Globe, how speaking about their experience with education, discrimination, and Shakespeare helped or hindered them in their teaching and career, was benefitted or harmed. Building on this, contacting the colleagues referenced by these scholars of color to interview them about their relationship with Shakespeare and the manner in which they teach it would also illuminate how White men are ushered into what appears to be an exclusive club that maintains its own elitism. An action plan could then be workshopped with these scholars, working to incorporate the needs of those most disadvantaged in the field while not alienating and causing a wider rift between extant luminaries in the field.

Implications for the Globe's Future

Working more with the Globe to dismantle this elitism, a close examination of how many school groups are received annually by the Globe, as well as how many of the teaching workshops are attended and implemented, and where, would begin to answer to what degree the Globe's efforts at making Shakespeare accessible is actually received. Are the production staged

at the Globe easily understood by the school groups? Or are these productions still maintaining a small, educated elite by making Shakespearean productions appear complicated and difficult to understand? Creating focus groups and debriefing sessions that take into consideration the viewpoints of these school groups and measure how understandable these educational outreach programs are would be an easy beginning step to make sure Shakespeare is as accessible as the Globe managers say that these plays are. Similar sessions with adult crowds would also be helpful. These could measure how aware adult audiences are of the racial, gender, and sexual tensions are in the Bard's history, and how well they feel that the Globe productions and tours address these tensions. Further studies on tourist demographics at the Globe would also be helpful; simple surveys about what nationality, gender, and socio-economic class most visitors are would again show if the Globe is making good groundwork on the anti-elitism it promises. The promise to diversify the Globe's cast should also be carefully studied, making sure that more people of color, especially women, are hired to be in decision-making positions, rather than being carted around by White men as tokens of their diversity. A further diversity of productions should also be added. Currently, plays staged at the Globe must have some relation to Shakespeare. While they need not be Shakespearean plays, they are all related to Shakespeare by being set in the Shakespearean time period, or being re-imaginings of traditional Shakespearean plays. Adding anti-racist and anti-sexist plays, ideally written and played by women and people of color, would combat the repressive embodiments often seen in plays staged in the past at the Globe. Further, these plays may still fit in the aesthetic of the Globe; historic plays and reinterpretations of Shakespearean plays that offer progressive social views would thus keep the ethos of the Globe as a cultural hub and place of learning, while pushing back against sexist, racist, or classist undertones in traditional Shakespearean plays. Lastly, financial information

about which plays are most successful– and the careful examination of any latent racial, gender, or class critiques in the play– should be obtained, so that concentrated efforts in rehabbing the most popular plays can be achieved, thus communicating a more socially progressive and inclusive narrative to the widest possible audience.

Overall, further studies should work to pin down the exact manner in which higher education breaks from the inclusivity promised by the Globe in order to find a starting point to make the study of Shakespeare a means of social equity rather than a means of social exclusion. Drawing back into the Globe, in order to fix the unconscious bigotry promoted by the Shakespeare fetish, more people of color should be hired, and put in positions of decision-making and leadership. Because the Globe exists as a tourist destination that relies on the cultural weight of Shakespeare to attract new guests, the major underlying question of whether Shakespeare should still be taught to the extent that he is will unlikely be addressed. It would be financially irresponsible to do so; this is what the interviews and action plan with higher education outside the Globe would accomplish. Within the Globe, hiring a more diverse staff would mean that plays– and the discussion thereof– could successfully be rehabbed. Rather than White people playing at social progression with no real harm coming to themselves should they decide to abandon this issue or handle it badly, this job should be given to those historically left out of the conversation. Giving the responsibility of rehabbing Shakespeare– the handling of a White man’s legacy that was used to subjugate women, sexuality and religious minorities, and people of around the Globe– to the very community that his works and fetish subjugated would not only provide restorative justice, but allow these actors and scholars to use this publicly lauded platform to “talk back” to authority as equals, using the very tools of their historic oppression to ensure their future freedom.

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Vita

Reagan Yessler received their undergraduate degree from the University of Tennessee in 2019; they graduated Summa Cum Laude with a double major in English Literature and Cultural Geography. They began their Master's degree in Fall 2019. During their time in the Geography department, Reagan worked in the RESET (Race, Ethnicity, and Social Equity in Tourism) Initiative, conducting fieldwork to explore how presidential homes portray the enslaved population that was held there, as well as surveying tourists to explore what they hope to learn from these sites. Reagan also actively participated in department leadership, helping to organize the department's Geography Awareness Week, helping run the department's website, Instagram, and Twitter, as well as being in the first department diversity committee. Reagan is on-track to begin their doctoral degree in the department beginning Fall 2021.