Dramaturgies of Love in *Romeo and Juliet*

Word, Music, and Dance

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1 Introduction

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1 Introduction

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1.1. Dramatising and Theorising Affect

Daniel Kramer's 2017 production of *Romeo and Juliet* at Shakespeare's Globe premiered in the middle of Emma Rice's short-lived artistic directorship of the theatre. Though not directed by Rice herself – whose controversial departure following the 2017/2018 season was announced by the board of the Globe in autumn 2016 – Kramer's *Romeo and Juliet* featured many of the same elements that had sparked the initial debate about "authentic" artistic practices at the theatre: the use of modern lighting and sound technology, a heavily edited play text, and an overtly (and in some eyes) excessively sexualised directorial tone (Morgan). Yet at its end, Kramer's production, which had all of its characters wear variations of clown make-up, still achieved an effect that other contemporary productions of the play often fail to convey: the unspeakable desperation of two isolated individuals whose only escapism is their togetherness with one another, even to the ultimate point of undoing themselves for the sake of the other.

As Juliet stabs herself, holding the dead Romeo in her arms on her death bed, she lets out a high-pitched, vociferous scream which quickly turns into manic laughter. Tragic suffering blends into comic mania, reflecting the late medieval and early modern connotation of the madman's laughter as a manifestation of the nihilistic nothingness of death (Foucault 16). The vacuity and purposelessness of death become the vacuity and purposelessness of life, just as the ironic purposelessness of Romeo's death becomes the subjective purposelessness of Juliet's life without him – a purposelessness that goes beyond the expressive capacity of words. As Foucault suggests, the emergence of madness as an ontological perspective marked a gradual division between image and language which grew into a hallmark of Western conceptions of madness: "Between word and image, between what is depicted by language and what is uttered by plastic form, the unity begins to dissolve" (18). Juliet's primal scream/laughter, like the laughter of the madman in the 15th century, bespeaks a similar rupture between image and word, expressing

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that the profoundness of her last affective experience in life cannot be articulated in Shakespeare's sophisticated poetry. Notably, the notion of madness as "desperate passion" (Foucault 30) was one of the main modes with which literary artists, including Shakespeare, responded to the "dawn of madness on the horizon of the Renaissance" (Foucault 18):

> Love disappointed in its excess, and especially love deceived by the fatality of death, has no other recourse but madness. As long as there was an object, mad love was more love than madness; left to itself, it pursues itself in the void of delirium.
>
> (Foucault 30)

Kramer's staging blurs the lines between void and fulfilment, tragedy and comedy, sanity and insanity, crying and laughter, as well as seriousness and clownery, revealing an affective truth to the protagonists which – like the ontological truth of the madman's laughter – no one but they themselves could comprehend. Thus, at the very end of the performance, the focus rests solely on the protagonist's amorous union. The lighting fades from blue to black, leaving all characters but the lovers, who are illuminated by halo-like light poles at the head of the platform on which they lie, in darkness. The platform – first Juliet's bed, now the lovers' shared death bed – transforms into a lone and insular altar of light and love in the darkness of the Globe, while the lone voice of Golda Rosheuvel (Mercutio) wistfully intones the final verse of Sinead O'Connor's ballad "In this heart" a cappella:

> I will have you with me
> In my arms only
> For you are only
> My love, my love, my love.

The outside world beyond the lovers is finally and irrevocably blocked out, leaving them with nothing but themselves silently and luminously together in each other's arms as Juliet rocks herself and her beloved to everlasting sleep, "a death in which the lovers will never be separated again" (Foucault 30).

The powerful final image of the dead lovers illuminating an otherwise darkened Globe Theatre embodies the iconicity that the play and its protagonists have reached as the quintessential Western dramatisation of romantic love, even beyond the Shakespearean canon. *Romeo and Juliet* has been called "the normative love story of our time" (Garber, *Modern Culture* 34), "the absolute embodiment, the tragic paradigm, of romantic love" (McMullan xvi) and "the most famous story of doomed young love ever written" (Weis 1), a reputation demonstrated not only in critical readings of the play but also in its pop-cultural legacy. John Madden's

1998 film *Shakespeare in Love* exemplarily posits *Romeo and Juliet* as the answer to the underlying question of the film's plot: "Can a play show us the very truth and nature of love?" (59:12–23 min) *Shakespeare in Love* in no uncertain terms suggests that "Yes, *Romeo and Juliet* is the play that can". The young and struggling playwright Will Shakespeare falls head over heels in love with the beautiful noble lady (and part-time actress) Viola de Lesseps. Their secret affair hence inspires him to write his romantic masterpiece *Romeo and Juliet*, an original rather than adapted work, contrary to literary history. In its premiere performance at the climax of the film, the play – against all odds – proves so affectively powerful that even Judi Dench's steely Elizabeth I deems it a convincing representation of true love. The performance of emotion by Will and Viola in the title roles, the film suggests, is so genuine and heartfelt that spectators, both on- and off-screen, cannot help but be affected by it themselves. What is it, then, that makes the dramatisation of love in *Romeo and Juliet* so affectively captivating even 400 years after its creation? If the love between Shakespeare's protagonists is so ungraspable that "no words can that woe sound" (3.2.126),[1] why do these woes nevertheless hold such a powerful emotional grasp over us four centuries later?

To answer this question, this book reassesses the play and its representation of affect and emotion, particularly love, in light of a recent critical development that has pushed affectivity and its semiotic intelligibility to the discursive forefront of the Humanities: the so-called turn to affect, or "affective turn". Starting in the mid-1990s, the affective turn has caused a renewed and ongoing interest in diverse notions of affectivity as non-cognitive, embodied phenomena (Gregg and Seigworth 1–25). According to Patricia Clough, "the turn to affect and emotion extended discussions about culture, subjectivity, identities, and bodies begun in critical theory under the influence of post-structuralism and deconstruction" (206). It particularly constituted a "move from a strictly constructivist account of the body as a material substratum of ensuing social inscription to a more refined exploration of the 'mattering' of the body whereby agency emerges as a dynamic force" (Athanasiou et al. 8). Rather than continuing the psychologised sense of emotion as an internal experience that took hold at the beginning of the 19th century, this critical development emphasised affective phenomena as inter-relational constellations of bodily intensities that blur epistemological distinctions between outwardness and inwardness and challenge conventional thinking about emotional intentionalism.

One of the fundamental paradigms of the affective turn – and also one of its most fiercely contested premises since – has been what Ruth Leys calls "the belief that affect is independent of signification and meaning" (315). Many affect theorists, including figureheads like Brian Massumi, Eve Kosofsky Sedgwick, and Adam Frank, whose writings marked "watershed moment[s]" (Gregg and Seigworth 5–6) in the rise of affect theory, have argued for a categorical distinction between affect and emotion, variously proclaiming affects to be virtual, pre-personal intensities (Massumi 96) or evolutionarily conditioned, non-intentional hardwires (Gregg and Seigworth 6) that differ from emotions as actualised and semiotically fixated entities. Others have vigorously rejected this premise, arguing that theorists who place affect outside of social meaning-making not only misconstrue scientific data (Papoulias and Calllard 47) but also effectively reinforce the very dichotomies that they self-professedly intend to deconstruct, especially the Cartesian dualism between body and mind (Leys 341, see also Hemmings 563–565). As Benedict Robinson remarks,

> [t]he irony of a theory that seeks to undermine mind/body dualism by embracing a radically embodied concept of affect is that this radically embodied concept is the product of mind/body dualism, not an alternative to it.
>
> (123)

This issue pertains not only to the discussion of "real-life" affective phenomena within Social Sciences and Cultural Studies, however, but also to the representation of affective experiences in artistic works, including literature, which has gained increasing traction in both Literary Studies at large and Shakespeare and Early Modern Studies in particular.[2] As Eugenie Brinkema cautions in her aptly titled study *The Forms of the Affects*:

> Affect is not the place where something immediate and automatic and resistant takes place outside of language. The turning to affect in the humanities does not obliterate the problem of form and representation. Affect is not where reading is no longer needed.
>
> (xiv)

The question in what ways the seeming ineffability of affect takes aesthetic form lies at the very heart of Shakespeare's *Romeo and Juliet*. Not only is it a play which, as Jill Levenson observes in the *Oxford Shakespeare*, "was, and still is, famous for its affect" ("Introduction" 15), but also a play which thoroughly examines the expressibility of affect from the perspective of two lovers whose connection to the world in which they live lessens as their amorous connection to one another strengthens. In that regard, Shakespeare's 16th-century play strikingly anticipates the 20th- and 21st-century debate on affect as a (pre-)discursive phenomenon. This book follows Brinkema in conceiving affective experiences, especially love, not as being outside of or beyond artistic form, but rather as being performatively constructed in and brought forth by various artistic forms. The alleged unspeakability of love in *Romeo and Juliet* thereby moves to the centre of my critical attention.

Is the passionate love between Shakespeare's young protagonists truly a rapture so pure that its seemingly only words are tears – "si pure extase que ses paroles sont des pleurs" – as the libretto to Hector Berlioz's dramatic symphony *Roméo et Juliette* so poignantly suggests (*Roméo* 43)?[3] Or is it rather an affective relation which despite all its ineffability nevertheless has found articulate expression in different artistic "languages", like drama, music, and dance? To answer this overarching question, I do not seek to simply re-state the acclaimed affectivity of *Romeo and Juliet*. Instead, I take cues from affect theory to formulate a transmedial model of love that specifically adheres to the story of the star-crossed lovers from Verona. This model, I argue, becomes manifest as a constitutive structure in Shakespeare's use of poetic language especially when we read the text "preposterously" with and through the perspective of non-verbal adaptations of the play: since "art works from the past will be perceived and interpreted differently if they are seen through the lens of their later recyclings and refigurations" (Bronfen 7), in what ways has the chronologically *posterior* afterlife of Shakespeare's *Romeo and Juliet* in music and dance inscribed itself into our understanding of the *anterior* early modern play?

This book therefore analyses and compares both verbal and non-verbal renditions of the famous story to explore the extent to which the love of Romeo and Juliet is in fact bound by or "beyond" verbal language, as the characters proclaim. I interrogate Levenson's notion that the play is still "famous for its affect" from the literary perspective of Shakespeare's text – itself an adaptation of earlier narrative material – as well as from the perspective of non-literary adaptations of that very text. Instead of ascribing to Shakespeare's lovers a pre-discursive interiority which is then externalised expressively – a prominent idea in the romantic reception of Shakespeare – this book seeks to enquire how the idea of such "boundless" (2.1.176) and unspeakable interiority is artistically constructed in the first place. As David Schalkwyk has recently noted, "Early modern and classical writers . . . offer no united front on the relation of love to desire or on the nature of love as passion" (*Language* 215), and neither is there a "single theory or view of love in his [Shakespeare's] plays and poems" (*Language* 11). This book reads Shakespeare's play and a selection of its adaptations in light of affect theory in order to derive a concept of love *from* these works, rather than enforcing any pre-conceived notion of love *onto* them. Such a concept marks a first important step on the way towards a still-lacking transmedial theory of "Shakespearean love", in *Romeo and Juliet* and beyond.

1.2. Affective Movements and Practices

As appealing as affect theory has proven to cultural critics over the last 25 years, as much does it still lack conceptual and methodological consensus, particularly concerning the questions of how to define affect in itself and how to theorise its relation to the affiliated term "emotion":

> There is no single, generalizable theory of affect: not yet, and (thankfully) there never will be. If anything, it is more tempting to imagine that there can only ever be infinitely multiple iterations of affect and theories of affect.
>
> (Gregg and Seigworth 4; see also Thrift 175)

The term "affect theory" does not denote a unified, cohesive string of theory, but rather an umbrella term that encompasses various, at times highly contradictory ideas which nevertheless share a common engagement with and exploration of affective phenomena, both literary and non-literary. Consequently, the aforementioned dichotomising between affect and emotion, body and cognition, as well as outer and inner constitutes only one (albeit influential) suchlike iteration of affect. Alternatively, affect and emotions could also be conceptualised as not pertaining to either mind or body exclusively, but as intensities operating at the intersection of the two, thus suspending the Cartesian dualism of body and mind altogether – not unlike the "psychophysiological" passions (Kern Paster 14) in the early modern period.[4] In that way, the competing strings within affect theory – the respective distinctiveness of both affect and emotion on the one hand, and the connectedness of the two on the other – may indeed be reconciled, as Drew Daniel suggests. Identifying the "core semantic and methodological issue . . . in play within affect studies today" as being "the troubled border crossing implicit in the translation of affect into emotion", he proposes the following solution to that translation:

> Affect becomes "emotional" when our movements toward and away from objects express legible states that we recognize, name, and wield according to taxonomies for which there are culturally specific names that supposedly stand in for basic states of feeling (sadness, fear, joy, and shame).
>
> ("Self-Killing" 93)

Conceptualising affect and emotion in this manner affords new intriguing perspectives on discussions of affect both in real life and in artistic representations thereof. Firstly, it establishes that affective experiences emerge in the in-betweenness of different agents and are relationally defined by varying degrees of "towardness" and "awayness" to and from these agents, to use Sara Ahmed's terminology (8). Secondly, it entails that the spectrum of affective phenomena exceeds the vocabulary of terms for emotion that can be attached to them, while also suggesting that affect cannot be separated from speech altogether. One may undergo an affective experience or movement, and even though there is no word to match that experience, that very lack in itself becomes a semantic expression of the affective experience in question. Romeo and Juliet proclaim several times throughout Shakespeare's play that their intense emotions exceed the expressive capacities of language, yet they do so in using the very language that they simultaneously discredit. Thus, when Juliet hears of Romeo's banishment from Verona, she bemoans:

> "Romeo is banishèd" –
> There is no end, no limit, measure, bound,
> In that word's death; no words can that woe sound.
> (3.2.124–126)

As a paradoxical speech act and performative contradiction, Juliet's verbal negation of her own affective experience thus makes that same experience verbally intelligible.

The notion of affect as an active movement also directs back to Gilles Deleuze's and Felix Guattari's Spinozian understanding of affect as a capability for relational action and as "capacities to affect and be affected" (Deleuze and Guattari 261). Even though Massumi's continuation and expansion of their ideas eventually propelled the conceptual divide between affect and emotion,[5] Daniel's definition captures the implicated interest of Deleuze and Guattari towards inter-relationally engaging phenomena between bodies. As I demonstrate in this book, this inter-relationality forms the groundworks of the various spoken, musical, and choreographic gestures of love that have amounted to the *Romeo and Juliet* myth. Affective movement reiterates the inter-relational dimension of affect as "vital forces insisting beyond emotion" (Gregg and Seigworth 1) while also allowing for a connectedness of the two that other critics disavow. This connectedness implies a conjunction between body and mind in affective experiences, offering a solution to the debate on affect versus emotion in promoting the convergence of the two concepts, rather than their divergence. In drawing from Daniel and others in the following, I therefore place a lesser emphasis on the particular definitions of each singular concept – what *is* affect, what *is* emotion? Instead, I seek to rethink their connection and affectivity more generally, in order to encompass both affect and emotion, from internalised, personal mental states to inter-personal, performative practices and to examine how they operate equally on both mental and material levels.

Understanding the relationship between affect and emotion as processes of recognition further illuminates the affective dynamics among groups and collectives. Since recognition plays a central role specifically in the distribution of agency and power between oppressing and oppressed groups, the idea that affects become "recognisable" as emotions only once they match our cultural emotional vocabularies bespeaks the affective dimension of communal existence and adds an affect-focused perspective to Kelly Oliver's "pathology of recognition" in communities:

> subjectivity is conferred by those in power and on those they deem powerless and disempowered. The desire to be seen, to be recognized, is the paradoxical desire created by oppression. It is the desire to become objectified in order to be recognized by the sovereign subject to whom the oppressed is beholden for his or her own self-worth.
>
> (Oliver 24)

If affect becomes emotion by being recognisable and intelligible according to cultural taxonomies, then one's affiliation with an affective community equally relies on the recognition and approval by that community, like the Capulets and Montagues. Only if the other members of the community recognise you as "one of their own" can you join the group in question. Reversely, if one's affective activity is deemed "unrecognisable" – culturally, socially, or politically – then one's belonging to that particular affective community is subsequently denied. This book shows that the conflict of communal existence is crucial to the dramaturgy of Shakespeare's *Romeo and Juliet* and its adaptations,[6] appropriating affect as a force that both relates the lovers to community and simultaneously excludes them from it, especially as "[d]esire undoes the dualism common sense seems so often to take for granted" (Belsey, "Name" 126): body and mind, outwardness and inwardness, community and individual.

In engaging with such pathologies of recognition, affective movements reinforce Margaret Wetherell's observation that "affective activity is a form of social practice" which functions as an "ongoing flow . . . of forming and changing bodyscapes, qualia (subjective states), and actions constantly shifting in response to the changing context" and "can be categorized, interpreted and parsed in a huge range of subtle and not so subtle ways" ("Trends" 147). This shifting interpretative range of affective practices underlines that – contrarily to theorists like Massumi – affect cannot be dissociated from discoursive meaning-making:

> There are no neat and easy dividing lines between physical affect and discourse, or between discursive capture and affective capture, or between discursive enlistment and affective enlistment. Rather, very complicated and mostly seamless feedbacks occur between accounts, interpretations, body states, further interpretations, further body states, etc. in recognizable flowing and changing episodes.
>
> (Wetherell, "Trends" 152)

Affect does not stand outside of or beyond discourse; it is an integral element of discursive entanglement, part of which, however, also entails a connotational "hinterland" that evades verbal articulation:

> [A]ffective practice, like other forms of practice, rests on a large unarticulated hinterland of possible semiotic connections and meaning trajectories (built around the discursive, the visual, the tactile, etc). What we do is non-conscious in the general sense that these possible meanings and significances exceed and proliferate what can be grasped and articulated in any particular moment. . . . The affective hinterland always escapes entire articulation.
>
> (Wetherell, *Affect and Emotion* 129)

Wetherell's affective hinterland recalls the unspeakability that Shakespeare's protagonists paradoxically attribute to their mutual love. In claiming that the affective implications of the word "banishèd", for example, may be too overwhelming to be grasped by any one word, that "unspeakability" becomes part of the verbal discourse in the play through that very negation. Similarly, the hinterland of affective practices on first glance suggests a domain beyond the grasp of discursive meaning-making. Yet since Wetherell's affective practices – unlike Massumi's intensities – are not autonomous from, but tied to and entangled with discursive processes and semiosis, even the affective hinterland forms an integral part of these discursive processes, just like the woes that no words can sound still do somehow resound in the language of *Romeo and Juliet*.

Wetherell's notion of affect allows us to abolish the dividing line between affectively autonomous phenomena of the individual and the discursive entanglement of participating in a community, with all its taxonomies of recognition. Combining Daniel's and Wetherell's ideas, I propose an understanding of affect as relational and discursive practices, or more specifically as movements that receive their status of (non)intelligibility as specific, nameable emotions through their degree of adherence to certain cultural taxonomies. Arguably, we cannot simply apply a sociological concept concerned mainly with "real life" phenomena in the 21st century, like Wetherell's affective practices, onto a dramatic text from the 16th century without qualification. Yet, through artistically focused subtractions of Daniel's and Wetherell's ideas, we can read affectivity in the world-within-the-play of *Romeo and Juliet* not as a romanticist externalisation of inner affective states but as a cluster of processes that are consistently renegotiated and modulated relationally in their performative (re)enactment, verbally, musically, and choreographically.

1.3. Staging Amorous Emotion: Questions, Corpus, and Structure

The reignited, theoretical interest in affect and emotion leads to new enquiries into the dramatisation love in Shakespeare's *Romeo and Juliet* too. If affective movements become intelligible as emotions based on certain standards and norms, what are these standards in the case of a distinct cultural artefact like *Romeo and Juliet*? In what ways do the social and poetic taxonomies depicted in Shakespeare's play reflect historical taxonomies during the early modern period? What do the taxonomies in Shakespeare's play prescribe for the emotion we commonly refer to as "love" – the status of which as an emotion has proven controversial in itself? (Shaver et al. 81) How do these standards become aesthetically manifest in the cultural artefact in question and its idiosyncratic "form and representation" (Brinkema xiv)? Are these forms restricted to verbal language, given the medium of *Romeo and Juliet* as a literary text, or can they be adapted into other arts that operate medially without verbal content like symphonic music or dance? And what is the consequence if the affective movements at hand fail to meet those cultural taxonomies through which they are apprehended?

These questions, as I showcase in this book, all inform the dramaturgy of *Romeo and Juliet* to varying degrees. Brian Gibbons has illustrated how one major difficulty in assessing the dramaturgies of Shakespeare's plays, particularly from a 21st-century perspective, is the degree to which they were written to be performed on the early modern stage. This inherent tension of a dramatic text between being a literary artefact and a component of theatrical performance particularly adheres to the tragic quality of *Romeo and Juliet*:

> Shakespeare's Chorus declares *Romeo and Juliet* to be (as most audiences know very well already) a story of "star-crossed lovers" who met a tragic end. Yet plays are written in the present tense and for live performance: . . .: "in the theatre one feels (or one should, surely) that these events are occurring now, that things might go one way or another". The poignancy of *Romeo and Juliet* is precisely that its action comes so close to ending happily.
>
> (Gibbons 267)

The seemingly open outcome of events, in spite of the foretold ending in the Prologue, further widens the range of theatrical interpretations that the text may receive in stage performances. In the following, I therefore use the term "dramaturgy" in the awareness that it can apply to both the dramaturgical composition of a literary text, like *Romeo and Juliet*, in both its form and content as well as to the dramaturgy of a theatrical performance, like Daniel Kramer's production of *Romeo and Juliet* at

Shakespeare's Globe. Accordingly, my discussion of Shakespeare's *Romeo and Juliet* in Chapter 2 mainly focuses on the dramaturgical aspect in the literary text, while also demonstrating that these aspects are nevertheless produced by means of performative language. The dramaturgy derived from the text then provides the interpretative foil against which I read and compare its non-literary adaptations in music and dance. Each case study pursues the same overarching questions: what are the specific orientations of towardness and awayness that make the protagonists' affective movements intelligible as amorous emotion? Where do Shakespeare's lovers turn towards to and away from affectively so that their movements qualify as amorous? Do these orientations in Shakespeare's play only manifest spatially or in other ways too, for example, poetically? And is this denotation of the lovers' emotion as amorous based upon their compliance with the cultural taxonomies in the play, or rather on their deviation from, if not even outright deconstruction of them? Furthermore, how are these orientations and constellations transposed onto other art forms that either do not use spatial movements and verbal speech acts at all – like symphonic music – or operate only through spatial movements – like dance? The concepts of "affective movement" and "amorous emotion" warrant helpful spatial metaphors here to move smoothly between text and stage, language and music, as well as language, music, and dance.

Affect theory offers a productive lens for such an endeavour, given the recently growing interest in affect and emotion within Literary Studies.[7] Literary scholars have finally recognised the potential of affect theory to discuss not only the extra-textual affectation of readers through works of fiction but also the intra-textual representation of affect. Stephen Ahern describes such representation as:

> moments of the *extra*-ordinary, of a surfeit or surplus of affect, in which forces of encounter overwhelm a character's sense of self-possession as the transmission of affective intensities threatens to wipe out psychic integrity – and yet at the same time enkindles a sense of potential, of promise, of something profound in play beyond the narrow confines of the self, something that baffles bare cognition, let alone full comprehension.
>
> (Ahern 8)

The romance between Romeo and Juliet, with all its rashness, brevity, and self-annihilating radicalism, certainly qualifies as such a moment of the extra-ordinary that baffles bare cognition. As Dana LaCourse Munteanu has suggested, "[n]o other emotion is more literary than love" (330), and among the plentiful literary depictions of love, none might be more iconic and well-known than Shakespeare's *Romeo and Juliet*. In his 2013 monograph *The Melancholy Assemblage*, Drew Daniel offers an affective account of early modern melancholy – including its literary representation in works like *Hamlet* – as a Deleuzian assemblage. Such an assemblage, Daniel argues, consists of both a horizontal and a vertical axis. On the horizontal one:

> the machinic [sic] assemblage of "bodies" and the collective assemblage of enunciation (or "discourse") together articulate a framework for thinking about the way that ideology acts upon material bodies and the way that material bodies, in turn, discipline themselves into forms susceptible to such recognition or pull against and distort such alignment.
>
> (*Assemblage* 8)

This horizontal axis, he continues, "is then multiplied by a second, vertical axis of stability/instability, thus subjecting the assemblage to spatial drifts and temporal change, to processes of emergence and transformation which cannot be foreseen and which produce immanent self-difference" (Daniel, *Assemblage* 9). A similar, twofold dynamic inheres to the dramatisation of love in Shakespeare's *Romeo and Juliet*. On the one hand, the tragedy displays the struggle of two amorous bodies and their shared tension between recognising the ideology of their collective environment and escaping from and defying that very environment. On the other hand, the immense post-Shakespearean creative afterlife of the play has seen its story transposed into a variety of art forms, geographical locations, and historical periods, some cases of which radically altered Shakespeare's own dramatisation of love. The star-crossed lovers and the dramaturgical conception of their relationship are thus similarly informed by the horizontal struggle between the individual body and the collective discourse, as well as the vertical (in)stability granted by spatial and temporal transformation. In order to adequately reflect both axes of Daniel's model, the following chapters offer in-depth analyses of the dramaturgies of love not only in Shakespeare's own adaptation of the *Romeo and Juliet* narrative – which he most likely derived from Arthur Brooke's narrative poem *The Tragicall Historye of Romeus and Juliet* (1562) – but also in symphonic and balletic adaptations of the play.

Historically and creatively, symphony and ballet share the same point of origin: opera. Both art forms underwent emancipatory developments in the 18th century, breaking out of the overarching framework of opera and evolving into independent instrumental and choreographic art forms, respectively. Opera itself – even though the word "opera" was not yet used then – had emerged in Italy towards the end of the 16th century, around the same time as Shakespeare's *Romeo and Juliet* first appeared on the Elizabethan stage. Notably, another story of tragic love defined the emergence of the new genre of musical drama: the myth of Orpheus and Eurydice. Orpehus has been proclaimed "opera's founder . . . presid[ing] over it throughout its subsequent history" (Conrad, *Song* 19), and as Helen M. Greenwald notes in the *Oxford Handbook of Opera*, "it is not difficult to see why a tragic love featuring the character of a musician would attract so many opera composers" (9). The Orpheus myth allowed composers and librettists to not only draw from a well-known classical story about love and death but also to draw from a story that includes singing and the affective power of music as integral narrative elements. Works like Jacopo Peri's *Euridice* (1600) or Claudio Monteverdi's *L'Orfeo* (1607) engaged in the debate informing the rise of opera whether vocal music can and/or should mimetically represent the "verisimilar" qualities of human speech (Mehltretter; see also Betzwieser; Huss; Wißmann). The affective expressiveness of a divine musician and singer so powerful that his voice grants him access to the underworld to rescue his late beloved suddenly had to be musically and dramatically represented. The narrative prominence of music in the Orpheus myth thus marked a constituent factor in the formal emergence of the operatic genre:

> Orpheus' power over the dark rulers, his ability to sway them through song, resonated with opera's power over its audience; operatic music was meant to induce in listeners extremes of emotion. . . . For a composer, successful representation of this scene would be the ultimate challenge and the ultimate justification of the new art form. (Abbate and Parker 44)

The popularity of the Orpheus myth on the early operatic stage placed not only the representation and elicitation of emotions at large at the centre of musical discourse but also specifically the musical representation of love, with the character of Eurydice and Orpheus' love for her proving to be indelible parts of the operatic legacy of the myth. The love story has defined both the emergence of opera around 1600 and later innovations of the genre by composers like Christoph Willibald Gluck (Wißmann 83–90). The connection between the topical love story and musical form can be seen particularly well in Monteverdi's "favola in musica" *L'Orfeo*, the earliest opera to still be regularly performed nowadays. In *L'Orfeo*, Monteverdi employs a complex "incorporation of high, middle and low style levels, placed side by side in connection with a highly differentiated musical dramaturgy in the recitative passages" (Steinheuer 140). These styles differ not only in their formal specificities, including the use of strophic variation and ornamentation, but also in their narrative implications, particularly in the most celebrated aria of the opera, "Possente spirito", sung by Orfeo in act three. Having arrived at the gates of Hades, Orfeo seeks to persuade the ferryman Caronte to carry him across the river Styx and grant him access to the underworld and rescue Eurydice. The aria is composed in a "middle style, which is appropriate for matters of love and to ornamenting speech ('ornatus')" (Steinheuer 139). Caronte, however, remains unmoved: "Ma lunge, ah lunge sia da questo petto/Pietà, di mio valor non degno effetto" – "But far from this breast shall pity be,/An emotion unworthy of me" (qtd. in Steinheuer 139). His response to Orfeo suggests that "Orfeo, in his singing, has made a fundamental error in his choice of means: a love song, full of artistry in its ornamentation, is not suitable to excite Caronte's compassion – quite the opposite" (Steinheuer 139). Orfeo subsequently switches towards a less ornamented and more compassionate high style, eventually soothing the ferryman to sleep and stealing the ferryman's boat.

Monteverdi integrated the topical focal points of love and emotional expressiveness into the musical dramaturgy of his opera, an early precedent that was to be followed by later composers too (Singer xi). His use of the mythical love story also anticipated the later prominence of the *Liebestod* theme, particularly in romantic opera, by juxtaposing love and death, while denying the lovers a final reunion in the afterlife:

> Rather than dying, he [Orpheus] seeks to wheedle death into releasing Eurydice by employing his musical charms. . . . He couldn't attain true felicity because he wouldn't consummate love in death, and he lost his Eurydice all over again; he held back from that transfiguring operatic mystery celebrated by Wagner's Tristan when he tears off his bandages and by Isolde when she so effortlessly extinguishes her own life – the liebestod.
>
> (Conrad, *Song* 19–20)

The tragic love of Orpheus and Eurydice thus provided significant formal and thematic groundworks from which the operatic genre eventually evolved. As Chapters 3 and 4 discuss in more detail, the manners in which symphony and ballet in return evolved out of opera resemble the emergence of opera itself. Just as the latter's rise signalled the preference of sung over spoken word as a means of expression, so too did the rise of symphony and ballet signal a rejection of words altogether. The operatic voice was deemed expressively inadequate, in preference of instrumental music and the dancing body as non-verbal means of expression.

In their generically revisionist foundations, the intermedial relations between opera, symphony, and ballet echo the discourse on artistic expressivity in Shakespeare's *Romeo and Juliet*. Instead of music as embodied by the mythical Orpheus in early opera, the play performatively dissects and reinvents the expressive nature of poetic language. Not only does Shakespeare adapt a story that existed in predominantly non-dramatic iterations since the 15th century for the stage but he also dramatises that story in a way that particularly examines the very essence of early modern love poetry through the medium of theatrical enactment. According to Jill Levenson, *Romeo and Juliet*:

> invigorates convention in the way Shakespeare's sonnets do: "What they show is a blending of new and old, the new in the old, and the new growing through the old"; and it makes that convention work for a new kind of genre, the tragedy of love, with literary sophistication that tempers sentiment and shapes it into art.
>
> ("Definition" 36)

Poetry not only functions as the theatrical means to an end. Early modern love poetry and its ontological implications become dramatic focal points themselves. Shakespeare thus adapts the *Romeo and Juliet* narrative in a similar way to how Monteverdi and others adapted the *Orpheus and Eurydice* narrative in opera: by using it as a dramaturgical frame within which existent art forms, like poetry or music, are transformed into new ones. If the divine affectivity of Orpheus' music proved the ultimate challenge to composers like Monteverdi, then the alleged unspeakability of the love of Romeo and Juliet equally marks a poetic and dramatic task to Shakespeare which he tackles with his first tragedy of love. The closeness between the latter's exploration of language in *Romeo and Juliet* and the developments of opera, symphony, and ballet therefore begs the question: if Shakespeare's *Romeo and Juliet* stages "an anatomy of love poetry" (Levenson, "Definition" 22), what happens if this anatomy is adapted into non-verbal art forms like symphonic music or ballet? Do these adaptations also qualify as corresponding anatomies of amorous music and dancing?

The following chapters respond to these questions by discussing the artistic representation of love in Shakespeare's *Romeo and Juliet* as well as adaptations of the play in 19th-century European music and 20th- and 21st-century ballet. I argue that the creative legacy of the narrative – like that of the *Orpheus* myth – is marked by various adaptations that likewise challenge and (re-)define the norms of verbal and non-verbal art forms in and through the representation of love. As Marjorie Garber notes, the *Romeo and Juliet* narrative achieved its iconicity only with and after Shakespeare's adaptation and has since eclipsed any other love story in the Western canon in its cultural ubiquity (Garber, *Modern Culture* 35–37). *Romeo and Juliet* thus offers a productive case with which to explore both the questions of amorous emotion as derived from the aforementioned model of affective movements and the generically transformative potential that inheres to artistic representations of love.

In focusing on music, specifically symphonic music, and dance, specifically contemporary dance, this book seeks to shed new light on two art forms that have only received sparse scholarly attention in Shakespeare and Adaptation Studies thus far. As Joseph Campana outlined in 2016, "opera and ballet are not even minor players in adaptation studies, which is one of several biases that has shaped the field" (158). Since then, publications like *The Oxford Handbook of Shakespeare and Dance*, special journal issues devoted to Shakespeare and dance, and entries on opera, ballet, and symphonic music in *The Cambridge Guide to the Worlds of Shakespeare* indicate a gradual change of attitudes in the field (see Chevrier-Bosseau; Germano; Harper-Scott; Isenberg; McCulloch and Shaw). This book pushes this trajectory further by offering a non-hierarchical juxtaposition of language, music, and dance within a single study, using *Romeo and Juliet* as its exemplary case and revolving around the question of (non-)verbal amorous expression.[8]

The main part consists of three analytical chapters, each presenting an in-depth discussion of a distinct adaptation of the *Romeo and Juliet* sujet. While Chapter 2 examines William Shakespeare's tragedy which was first published as a quarto edition in 1597, Chapters 3 and 4 focus on two non-literary works that operate on the very borders between opera and symphony and opera and ballet, respectively: the dramatic symphony *Roméo et Juliette* by French composer Hector Berlioz from 1839 and the choreographic staging of Berlioz's symphony by German choreographer and director Sasha Waltz for the Ballet de l'Opéra national de Paris from 2007 (Figure 1.1). Berlioz's *Roméo et Juliette* – as its denotation

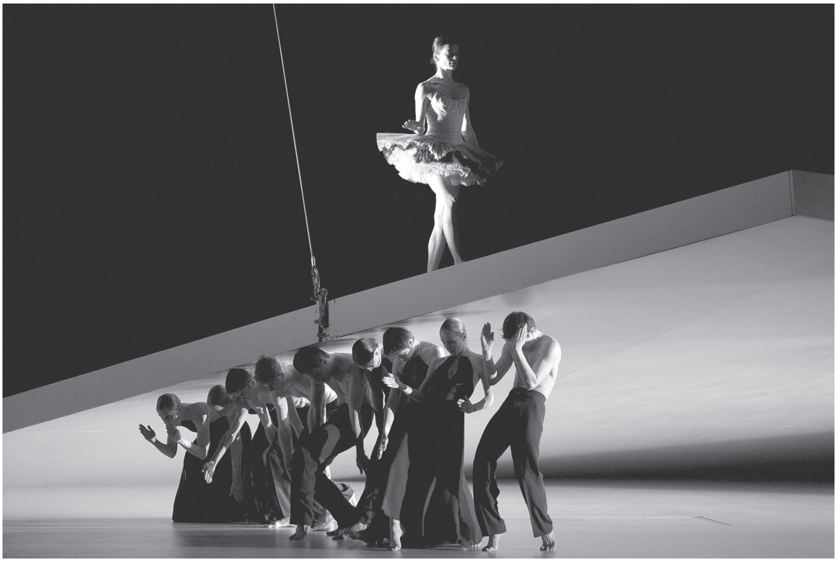

Figure 1.1 Aurélie Dupont and *Corps de Ballet* performing the Scherzo "La reine Mab" in Sasha Waltz's *Roméo et Juliette*

Source: Opéra Bastille (2012), copyright: Laurent Philippe of "dramatic symphony" suggests – marked an unprecedented fusion of programmatic operatic music and non-programmatic symphonic music upon its creation. Sasha Waltz staged this inherently hybrid music for a classically trained ballet company using decidedly contemporary movement material. Her production thus not only pointed towards the different (and at times highly contradictory) aesthetic streams within theatre dance; in being conceived as a "choreographic opera" (Sasha Waltz & Guests, "Oper"), her *Roméo et Juliette* also blended two altogether different music-based forms of theatrical performance, namely opera and dance.[9]

The selection of Shakespeare, Berlioz, and Waltz facilitates not only an interdisciplinary and comparative approach towards *Romeo and Juliet* through the art forms of spoken drama, music, and dance but also an examination of aesthetic subcategories within those art forms. While Shakespeare's dramaturgical conception of love is inextricably tied to the lovers' poetic language, the adaptations by Berlioz and Waltz show that this dramaturgical trajectory is transposable onto non-verbal art forms like symphonic music and dance, too. Just as Shakespeare's play anatomises and probes the nature of early modern love poetry from a dramatic perspective, so too does Berlioz anatomise opera from a symphonic perspective, while Waltz anatomises classical ballet and with it one of the most canonical stories of the classical ballet repertoire from a contemporary perspective. All three versions equate the dissection of love in aesthetic form with a dissection of the very form in question, revealing larger meta-reflective insights beyond their shared narrative material. In each case, the lovers' affective movements become uniquely intelligible as amorous emotion, through poetic speech acts, musical gestures, or choreographic constellations. Shakespeare, Berlioz, and Waltz thus all use the representation of love in this particular story as means of generic negotiation and transformation.

Aside from their formal variety, the three selected adaptations also cover a broad spectrum of historically contingent models of theorising and performing love. While Shakespeare's play is embedded within contemporaneous discourses on the passions and the four bodily humours, Berlioz composed his symphony at the peak of French romanticism and therefore presented the love between the Veronese protagonists as inward sublimity that transcends its uncomprehending outside world. Waltz on the other hand reversed this romantic emphasis on inwardness, highlighting instead the corporeal externality and affective intensities that constitute non-classical dance forms, such as Contact Improvisation. The three adaptations of the *Romeo and Juliet* narrative thus serve as exemplary case studies that chart evolving artistic representations of affect and emotion from the early modern period to the 21st century. In doing so, they also provide the analytical testing ground on which the concept of affective movement can be further explored. While the idea of affective movement applies most obviously to dance as an art form operating primarily through the moving body, the concept equally corresponds to the non-choreographic versions by Shakespeare and Berlioz. Roland Barthes' treatise on the discourse of love, for example, one of the main frameworks in my discussion of Shakespeare's *Romeo and Juliet* in Chapter 2, emphasises the high degree of tactility in the amorous language (*Discourse* 73). Similarly, Robert Hatten's work on thematic gestures in classical music offers significant insight into understanding Berlioz's musicalising of love in *Roméo et Juliette* as an exchange of musical gestures. The question of which degrees and constellations of affective towardness and awayness qualify as amorous emotion is thus prevalent in all three analyses.

The encoding of gender constitutes another important aspect in all these constellations. Opera exhibited, as Abbate and Parker note, a considerable degree of gender ambivalence until the beginning of the 19th century, mainly through the use of castrati singers for male roles, but also through cross-dressing – including the role of Romeo (193).[10] Yet, "after the 1830s, all these gender ambiguities would be eclipsed by heroic tenors, whose high notes became even more vociferous, and by a new fixity of voice and character type in Italian opera" (Abbate and Parker 194); this character also found its way into non-Italian opera, for example, with Wagner's Tristan or Gounod's Roméo. At the same time as gender ambiguity on the operatic stage began to diminish, ballet consolidated itself as a decidedly female-focused art form. Thanks to masterpieces like *La Sylphide* (1832) and *Giselle* (1841), ballet became "an art of women devoted to charting the misty inner worlds of dreams and the imagination" – albeit an imagination of almost exclusively male choreographers and composers. In contrast to opera, male performers declined significantly in importance on the balletic stage, as "the ballerina was the undisputed protagonist of the art and male dancers – disparaged and ignorable – were banned from the French stage or relegated to weak supporting roles" (Homans 170–171; see also Banes, *Dancing Women* 12–41).

Berlioz thus composed his dramatic symphony at a time when gender norms were changing significantly and began to exhibit a more thorough divide between male and female roles and performers. This circumstance begs the question how strongly this performative gender divide informed the composition of his symphony, which famously renounced any vocal parts for the title roles and instead represented them instrumentally. Did symphonic representations of love exhibit the same heteronormativity as operatic representations? This divide also contrasts sharply with Shakespeare's play, which not only was performed originally by an all-male cast, but which, as argued in Chapter 2, deliberately undermines gender norms of early modern poetry to emphasise the protagonists' mutuality. The balletic divide between prominent female dancers and less significant male dancers in the 19th century was eventually challenged by non-classical choreographers and dancers in the 20th and 21st centuries, including Sasha Waltz. The choice of the decidedly hybrid adaptations by Berlioz and Waltz therefore reflects upon changing gender norms that coincided with the larger generic transformations in music and dance, respectively.

Based upon my individual readings of Shakespeare, Berlioz, and Waltz, I establish an intertextual network between the three pieces, stressing the non-hierarchical and essentially rhizomatic entanglement between Shakespeare's play and its creative afterlife:

> The rhizome, a destratified, proliferating network of disjunctive yet productive relations, is a means to reimagine the products that form "Shakespeare" as an open-ended, non-teleological process of adaptation and remediation.
>
> (Lanier 36)

In the following, I demonstrate how Shakespeare's *Romeo and Juliet* and its diverse musical and choreographic adaptations as exemplified by Hector Berlioz and Sasha Waltz constitute such a network. In 1827, Berlioz attended an English-language performance of *Romeo and Juliet* – an event which, as argued in Chapter 3, strongly informed the eventual composition of his dramatic symphony 12 years later. Notably, the performance did not use the Shakespearean text, but rather David Garrick's adaptation of it, which heavily sentimentalised the plot and placed an even stronger focus on the lovers' tragedy, most famously in its revised tomb scene: Juliet awakes before Romeo's poison takes full effect, giving the lovers one last moment together. The juxtaposition of Shakespeare in Chapter 2 and Berlioz (as well as Garrick) in Chapter 3 shows that this romantic focus on the lovers' emotionality would predominantly form the basis of the iconicity that still inheres to the story and its protagonists today. Berlioz's composition, in large sections instrumental and formally abstract, qualifies as neither a programmatic retelling that closely follows the Shakespearean story nor a musical source for balletic interpretation. Even though Waltz uses this same music for her staging, her choreography does not function as a "translation" or doubling of musical form into choreographic form. Instead, she conceives of both music and choreography as two equal, yet expressively autonomous partners in dialogue with one another – a description that also captures the intertextual connection between Berlioz and Shakespeare. All three adaptations thus mark intertextually connected, yet generically autonomous approaches towards – or, to use Linda Hutcheon's terminology, "revisitations" of – the same narrative material (xvi).

While the close readings in Chapters 2–4 focus on the generic idiosyncrasy of each work, the final two chapters combine the three case studies for an overall comparison that pursues a twofold purpose. Firstly, Chapter 5 contextualises the musical and choreographic adaptations by Berlioz and Waltz within the broader reception of *Romeo and Juliet* in 19th-century music as well as 20th- and 21st-century ballet. Paradoxically, it is *because* of – not in *spite* of – their generic idiosyncrasies that Berlioz's and Waltz's works aesthetically represent their two respective fields. Secondly, the conclusion reads the individual dramaturgies of love in Shakespeare, Berlioz, and Waltz alongside one another to reveal their shared, transmedial notion of love as an "amorous duologue" that pertains to both forms and contents of the lovers' mutual encounters. My intention in this book is not to suggest a teleological trajectory of *Romeo and Juliet* adaptations from the late 16th century to the early 21st century which somehow "culminates" with the balletic expression of love in dance, nor to establish a hierarchy between the art forms in question. Instead, I seek to provide a comparative survey of *Romeo and Juliet* across three historically different yet connected art forms on the way towards a transmedial theory of Shakespearean love. This survey reveals that formal and generic innovations have served and continue to serve as key elements in the dramaturgical construction of the protagonists' love. In defiance (and excess) of both social conventions in Verona (and early modern England) and verbal expressivity thereof, the love of Romeo and Juliet is repeatedly (re-)constructed artistically by rethinking and rewriting the generic and formal conventions of the art forms at hand. The revisionist potential of the amorous duologue thus manifests in the way in which love is construed dramatically within the story, but also in the way in which that story is formally conveyed. "[B]eing moved takes many forms", as Charles Altieri states (3). Using *Romeo and Juliet* as its overall framework, this book explores some of the artistic forms that being amorously moved may take, dramatically and otherwise.

Notes

1. Unless noted otherwise, all Shakespeare references in this book are to William Shakespeare, *Romeo and Juliet*, edited by Jill L. Levenson, The Oxford Shakespeare, Oxford UP, 2000.
2. On the current interest in affect and emotion in Literary and Early Modern Studies, see for example the edited collections by Houen, Baily and DiGangi, White et al, Johnston et al, Meek and Sullivan, as well as Lucas.
3. Unless noted otherwise, all citations from Hector Berlioz's *Roméo et Juliette* in this book refer to the Bärenreiter Urtext edition by D. Kern Holoman.
4. In the sense that affect theory partly qualifies as "post-Cartesian", early modern passions similarly qualify as "pre-Cartesian" (see Kern Paster 2; Probyn 80–81).
5. In his translation of *A Thousand Plateaus*, Massumi annotates "affect" as "prepersonal intensity" (qtd. in Deleuze and Guattari xvi).
6. On the communal elements in *Romeo and Juliet*, see also the edited collection by Bigliazzi and Calvi.

7. As Stephen Ahern observes, "though a turn to affect has gripped disciplines such as social psychology, human geography, and political theory over the past two decades or so, interest in affect as embodied experience, as analytic category, as interpretive paradigm has developed more slowly in literary studies" (2).
8. In doing so, I deviate from Bennett's conception of Shakespearean ballet as a twofold translation of text into music and music into dance (314), and instead follow Campana in considering all adaptations discussed in this book as "a series of re-materializations as a work both theatrical and literary phases in and out of shades of materiality and embodiment" (158).
9. My discussion of Sasha Waltz's *Roméo et Juliette* in this book is based upon the televisual broadcast of the performance at Opéra Bastille in Paris on 15 May 2012 produced by Bel Air Media – with Aurélie Dupont and Hervé Moreau in the title roles – as well as my personal attendance of six live performances at Deutsche Oper Berlin and Opéra Bastille between 2015 and 2018. The "Scène d'amour" is also part of Waltz's triple bill *Sacre* at Staatsoper Unter den Linden Berlin, of which I attended two live performances between 2017 and 2019. Unless noted otherwise, my descriptions of any other theatrical productions in this book refer to the respective recordings listed in the bibliography.
10. In both Nicola Vaccai's *Giulietta e Romeo* (1825) and Vincenzo Bellini's *I Capuleti e i Montecchi* (1830), the role of Romeo was composed for female singers (see Minutella 73–93; Poriss 100–134).