November 2014

Front Matter

Ed Taft

Marshall University, taft@marshall.edu

Please take a moment to share how this work helps you through this survey. Your feedback will be important as we plan further development of our repository.

Follow this and additional works at: http://ideaexchange.uakron.edu/spovsc

Part of the Literature in English, British Isles Commons

Recommended Citation


This Article is brought to you for free and open access by Literary Magazines at IdeaExchange@UAkron, the institutional repository of The University of Akron in Akron, Ohio, USA. It has been accepted for inclusion in Selected Papers of the Ohio Valley Shakespeare Conference by an authorized administrator of IdeaExchange@UAkron. For more information, please contact mjon@uakron.edu, uapress@uakron.edu.
From the Editor

This is the first volume of the new online journal *Selected Papers of the Ohio Valley Shakespeare Conference*. Nearly 70 papers were read at the 2007 Ohio Valley Shakespeare Conference at the University of Akron, and the eight essays contained here represent the editorial board’s selection of the best scholarship from the 2007 conference, whose theme was “Appropriating Shakespeare.” The conference considered this theme in its broadest outlines: Shakespeare’s appropriations and those who have appropriated Shakespeare.

The first four essays in this collection represent long-standing, traditional approaches to the question of appropriation. David George examines some of the major adaptations of *Coriolanus* throughout the ages and what they tell us about the nature of adaptations and the play itself. Robert B. Pierce re-examines how Shakespeare used *Holinshed in Richard II* and what this reveals about Shakespeare’s conception of history. Peggy Russo shows us how two great Shakespearean actresses rebelled against standards of “womanhood” during the nineteenth century. And Paul Weinhold compares Bandello to *Much Ado* to demonstrate the importance of words and speaking in Shakespeare’s play.

The second group of four essays is more wide-ranging in their examination of appropriation. Amelia Bitely looks closely at how internet “fanfiction” uses Shakespeare, and Jason Demeter explores the many connections between Gladys Vaughn’s 1964 production of *Othello* and Amiri Baraka’s *Dutchman*, performed in the same year. Grant Williams investigates how Tony Kushner and Shakespeare both employ the topos of disease, though in radically different ways, in *Angels in America* and *Troilus*, respectively. Finally, Patrick Lawrence uses Bakhtin to examine comic devices in two tragedies: Shakespeare’s *Lear* and Hardy’s *The Mayor of Casterbridge*.

The editor wishes to thank all those who made this volume possible, especially his editorial board members, his technical editor, Sandee Lloyd, and his editorial assistant, Ryan Sarver.
The Ohio Valley Shakespeare Conference: Selected Papers

Editor
Edmund M. Taft
*Marshall University*

Technical Editor
Sandee Lloyd
*Marshall University*

Editorial Board

- **Richard Dutton**  
  *The Ohio State University*

- **Lars Engle**  
  *University of Tulsa*

- **David George**  
  *Urbana University*

- **W. L. Godshalk**  
  *University of Cincinnati*

- **Jonathan Kamholtz**  
  *University of Cincinnati*

- **Mary Ellen Lamb**  
  *Southern Illinois University*

- **Eva B. McManus**  
  *Ohio Northern University*

- **Robert B. Pierce**  
  *Oberlin College*

- **Peggy A. Russo**  
  *The Pennsylvania State University*

- **Lisa S. Starks**  
  *University of South Florida*
2009 Ohio Valley Shakespeare Conference Steering Committee

Samuel Crowl, Ohio University, Chair
Andrew Escobedo, Ohio University
Michael Drew, Ohio University
Jill Ingram, Ohio University
Matthew Stallard, Ohio University
Joe McLaughlin, Ohio University
Ben Ogles, Ohio University
Rathindra Bose, Ohio University

2008-2009 Ohio Valley Shakespeare Conference Advisory Board

Russ Bodi, Owens College
Richard Dutton, The Ohio State University
David George, Urbana University
Hillary Nunn, The University of Akron
Melissa Parlin, Ohio University
Gabriel Rieger, Concord University
Joe Sullivan, Marietta College
Edmund M. Taft, Marshall University
A Note to Contributors

Essays submitted for possible publication in Selected Papers of the Ohio Valley Shakespeare Conference must have been read at the annual fall OVS Conference to be eligible for consideration. Manuscripts must deal in some way with the main theme of each year’s conference, e.g., “Shakespeare on Screen: 1899-2009.”

Manuscripts are submitted early in January, and final decisions typically occur the following fall. Each volume is published electronically early in the next year. The editor’s address is

Edmund M. Taft, Editor, SP:OVSC
English Department
Marshall University
One John Marshall Drive
Huntington, WV 25755-2646

taft@marshall.edu

FAX: (304) 696-2448 Phone: (304) 696-3155

All manuscripts must conform to the most recent MLA Handbook, with parenthetical documentation, minimal or no endnotes, and a Works Cited page. Copies of manuscripts are normally submitted electronically only. Please use Microsoft Vista and make sure to include a cover letter that contains your name, university affiliation, email, and phone. We are now able to use photos and artwork if they are contained as part of an accepted manuscript. For Shakespearean references, use standard title abbreviations and Arabic numbers for actScene/line numbers, e.g. (Lr. 4.1.17-22).
List of Contributors

James Lewin, *Shepherd University*

James Newlin, *University of Florida*

Nick Roth, *Cornell University*

Rachel Zlatkin, *University of Cincinnati*

Sandee Lloyd, *Marshall University*

Gabriel Rieger, *Concord University*
Table of Contents

The State(s) They’re in: Intersections of the Henriad, Hustler Narratives, And Alternative Music in Gus Van Sant’s *My Own Private Idaho*  
*James Newlin*  
1

Frustrated Feminisms: Hippolyta on Screen  
*Nick Roth*  
13

*Hamlet, 9/11, and Cultural Authority*  
*James Lewin*  
25

Hamlet: A Creature Swimming  
*Rachel Zlatkin*  
35

“We know what we are, but we know not what we may be:” Marianne Faithfull, Ophelia and the Power of Performance  
*Gabriel Rieger*  
46

Cover Photograph of *Romeo and Juliet*  
*Sandee Lloyd*
The *Selected Papers of the Ohio Valley Shakespeare Conference* (ISSN 2326-8158) is a peer-reviewed, open-access online journal that publishes a selection of conference papers presented at the Ohio Valley Shakespeare Conference on an annual basis.

**Copyright**

As a condition of publication in the *Selected Papers of the Ohio Valley Shakespeare Conference*, all authors agree to the following terms of licensing/copyright ownership:

An author assigns to the Journal, during the full term of copyright and any extensions or renewals, all copyright in and to the Contribution, and all rights therein, including but not limited to the right to publish, republish, transmit, sell distribute and otherwise use the Contribution in whole or in part in electronic and print editions of the Journal and in derivative works throughout the world, in all languages and in all media of expression now known or later developed, and to license or permit others to do so.

The Journal licenses back the following rights to the Contributor in the version of the Contribution as originally submitted for publication:

- After publication of the final article, the right to self-archive on the Contributor’s personal website or in the Contributor’s institution’s/employer’s institutional repository or archive. This right extends to both intranets and the Internet. The version posted must contain a legend as follows: This is the pre-peer reviewed version of the following article: FULL CITE, which has been published in final form at [Link to final article].
- The right to transmit, print, and share copies with colleagues.

The Journal hereby licenses back to the Contributor the following rights with respect to the final published version of the Contribution:

- Copies for colleagues. The personal right of the Contributor only to send or transmit individual copies of the final published version in any format to colleagues upon their specific request provided no fee is charged, and further-provided that there is no systematic distribution of the Contribution, e.g. posting on a listserv, website or automated delivery.
- Re-use in other publications. The right to re-use the final Contribution or parts thereof for any publication authored or edited by the Contributor (excluding journal articles). In any such case, any modifications should be accurately noted.
- Teaching duties. The right to include the Contribution in teaching or training duties at the Contributor’s institution/place of employment including course packs, e-reserves, presentation at professional conferences, in-house training, or distance learning.
- Oral presentations. The right to make oral presentations based on the Contribution.

The Contributor agrees that any and all copies of the final published version of the Contribution or any part thereof or posted by them in print or electronic format as permitted herein will include the following notice: “Copyright © *Selected Papers of the Ohio Valley Shakespeare Conference*, [Journal Volume], [Journal Year]. Unauthorized duplication prohibited.”