

## 科学研究費助成事業 研究成果報告書

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研究課題名(英文) Digital Studies in Early Modern Drama and Digital Outreach  
  
研究代表者  
DABBS T.W. (Dabbs, Thomas)  
  
青山学院大学・文学部・教授  
  
研究者番号：00263640  
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研究成果の概要(和文)：この助成金期間中、シェイクスピアに関する主要な学者との対談を取り上げた国際的な教育ポッドキャストを主催することができた。また、3本の査読論文と1本の総説を发表し、3回の招待講演を行った。また、東京で実験的な演劇公演に参加でき、スペインのバルセロナやフランスのモンペリエで文化史の研究を行うことができました。

## 研究成果の学術的意義や社会的意義

This project demonstrated how specialists in academe can do public outreach by using new digital media. It also explore new directions in research on Shakespeare and the cultural history that surrounds Shakespeare.

研究成果の概要(英文)：During this grant period I was able to host an international educational podcast that featured talks with major Shakespeare scholars. I also published three referee articles and one review and had 3 invited talks. I was also able to attend experimental theatre productions in Tokyo and to conduct research in cultural history in Barcelona, Spain, and in Montpellier, France.

研究分野：Digital Humanities

キーワード：Digital Media Shakespeare Digital Humanities Drama Theatre Early Modern Drama Early Modern Drama Literary Adaptation

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### 1 . 研究開始当初の背景

The research plan was originally designed to set up talks and workshops with major international scholars with a focus on Shakespeare and digital humanities. Because of the pandemic, I had to pivot to an online interview format. This became the *Speaking of Shakespeare* series, with over 60 recorded conversations on Zoom that have been uploaded to YouTube, Apple Podcasts and various other podcast services. It features international experts who share recent research interests and projects with audiences in long-form conversations. *Speaking of Shakespeare* has become a regular series, with one or two episodes published per month and with now over 60 episodes that enjoy considerable viewer and listener engagement. These conversations cover topics in Shakespeare and examine Shakespeare-related issues. Also, Shakespeare is used as a springboard to explore a wide range of topics, including new digital developments, present-day theater productions, trends in education, and recent critical perspectives on religion, race, gender, and sexuality.

The series is not only designed for specialists in Shakespeare but for scholars in other disciplines and for educators, theater practitioners, and interested members of the general public. Guests of the series are often well-known beyond academe, including Emma Smith (Oxford), Stephen Greenblatt (Harvard), Ben Crystal (actor and educator), and James Shapiro (Columbia). Also emerging scholars and experts are given a chance to present new scholarly work or to talk in detail about the theatrical, artistic, and educational projects they are involved in.

### 2 . 研究の目的

The motivation for this project was to bring more attention to research in Shakespeare and the humanities through public lectures and open workshops. It was also to promote digital research and explore new technical developments in AI and also in using new media for public outreach.

*Public Engagement:* Stephen Greenblatt, whose appearance on the series has to date garnered many hours of watch time, is well-known for drawing Shakespeare into the broader areas of history and religion. As a result, he has garnered a wide readership well beyond Shakespeare studies and academe. Another popular guest, Emma Smith, is an accomplished archival scholar, but is also widely known for engaging teachers and Shakespeare enthusiasts, not by blindly celebrating Shakespeare, but by revealing troubling social and political inconsistencies in Shakespeare's work.

*Non-traditional perspectives:* Scholars have spoken on many recent findings on Shakespearean theater that break with tradition. Guests have talked about the histories of adaptation and how Shakespeare's version of a given play is not the be all and end all of how a given story is presented. Beyond Shakespeare's plays and poetry, there are many other areas that are Shakespeare adjacent in the early modern period, including discussions on the goddess Fortune, on the conflation of religious history and the history of secular drama in the Blackfriars district in London, and on the "rag women" who laboriously processed old cloth to make paper in Shakespeare's London.

*Theater and media, new and old:* Major editors and archival scholars do not just work on Shakespearean texts. They are often directly involved with current theater initiatives, making offstage contributions to productions by such organizations as the Globe Theatre in London, the Folger Theater in Washington, DC, and the reconstructed Blackfriars theater of the American Shakespeare Center in Staunton, Virginia. Viewers and listeners learn from guests that Shakespearean theater has been renewed by efforts to reconstruct history and also look to the future of Shakespeare in virtual reality. In light of Shakespeare's continuing global influence, the adaptations of Shakespeare in recent anime and manga in Japan have been explored along with theater projects in global conflict zones.

*Changing the narrative:* There remains a strong public demand for the humanities, though this demand is difficult to sense if one only considers entrenched narratives that demean humanistic study. The analytics of podcasts in new and niche media outlets make it abundantly clear that there is an enormous amount of enthusiasm for the arts and humanities, particularly among the young. Should this series move forward, it will continue to provide viewers and listeners with the highly engaging work of experts who in all cases have shown unpretentious enthusiasm for their research and their other initiatives.

### 3 . 研究の方法

The typical episode on the "Speaking of Shakespeare" series is done as a one-on-one Zoom conversation between the current host, Thomas Dabbs, and an invited guest. The video version of the series can be found on YouTube at <https://www.youtube.com/c/SpeakingofShakespeare>. Each

talk is loosely structured to ensure authenticity and spontaneity, allowing viewers and listeners to see and hear the guest as a full person rather than merely a name on a publication or as someone sitting for a formal interview. Each guest has made significant contributions to Shakespeare studies or to related topics or projects. Typically, the guest has published a recent book, edition, or significant articles, or has been involved in current and engaging initiatives in Shakespeare and the theater arts. In some cases a guest is invited to speak on a topic not explicitly focused on Shakespeare but with Shakespeare somewhere in the mix.

There is a short prepared introduction for each episode, featuring visuals for viewers and background music before the guest appears. After the general introduction the guest is greeted by the host, during which the host provides a quick overview of the guest's work. The YouTube (visual) version of the talk also features book covers, pertinent images, and sometimes short film clips during the talk. The guest in each episode is in for the long haul and aside from the opening segment and the occasional close up or inserted image there is otherwise no distracting camera work. The guest can speak uninterrupted, so the host does not break in because of time constraints or immediate concerns about losing the audience. Guests are given the opportunity after the fact to have bits cut or added to the episode. Viewers and listeners are free to watch or listen or press their pause buttons and come back later. They are also free to comment on episodes, although those comments are closely moderated. Each episode is marked with segments that have topic titles for those who may wish to skip ahead or to return later.

Though the conversations are spontaneous, each talk follows an agenda. Without set commercial breaks or network programming constraints, this agenda serves as a guideline rather than a strict timetable, allowing the conversation to flow smoothly and giving the speaker ample airtime. (It should be noted, though, that YouTube occasionally interrupts with an ad even during non-commercial videos.) Each episode is keenly edited after the fact in order to clean up mistakes or technical problems, and no episode is published without the full approval of the guest. The course of the conversation, however, is not altered.

There was both a high-tech and low-tech approach to this research. First there was the need to gather together international scholars and scholars from Japan to discuss new research in Shakespeare and in the digital humanities. This ended up being done online with recorded talks and invitations sent out over email and social media for people to hear what was discussed. This part of the research is discussed above. Second, part of this research involved exploring new theatre adaptations of Shakespeare in Japan, particularly small theatre productions. Among other research, this required attending two experimental productions directed by Kowai Shoichiro Sensei of the University of Tokyo. This type of field research, so to speak, led to the two publications described below.

#### 4 . 研究成果

The research results were many. It became apparent early on in 2020 that with affordable technology and with some production standards, a fairly major podcast series could be hosted. The *Speaking of Shakespeare* series, with now over 60 episodes, has garnered over 50,000 views with thousands of hours of watch time. As the guests of the series have shown time and again, there are many new, intriguing, and multifaceted ideas arising from Shakespeare studies. Should this series continue forward, it will continue to provide viewers and listeners with the highly engaging work of scholars and experts who in all cases have shown unpretentious enthusiasm for their research and initiatives.

Stephen Greenblatt, whose appearance on the series has to date garnered many hours of watch time, is well-known for drawing Shakespeare into the broader areas of the history and religion. As a result, he has created new paths for many younger scholars to explore the relationship between Shakespeare and broader religious, political, and historical concerns that remain important in our time. Another popular guest, Emma Smith, is an accomplished archival scholar, but is also widely known for engaging teachers and Shakespeare enthusiasts, not by blindly celebrating Shakespeare, but by revealing often troubling social and political inconsistencies in Shakespeare's work that are still with us in modern times.

Focusing more on Shakespeare proper, Richard Striar of University of Chicago argues in his talk for what he calls "promiscuous" reading to push back against entrenched interpretations of Shakespeare. Sarah Olive of Aston University reveals to the audience that the long and lesser-known poem, *Venus and Adonis*, was actually Shakespeare's best seller during his career and for good reasons, given the poem's alluring sexuality. Ian Smith has spoken on how racial themes are historically overlooked, underplayed, or simply not seen in the history of Shakespeare interpretation.

With the enhanced digital search capabilities that archival researchers now have, scholars have spoken on many recent findings on Shakespearean theater that break with tradition. Tiffany Stern challenges the pristine images of Shakespearean production during his time by showing how plays by Shakespeare and his contemporaries were put together piecemeal and then rapidly rehearsed before performance. Lucy Munro of Kings College, London, has spoken on how Shakespeare and the actors in his and rival companies were keenly aware of the commercial viability of the theatre and that these concerns would have been more prevalent at times than their efforts to achieve high art. Holger Syme of the University of Toronto has pushed back against the lingering notion that most theaters in Shakespeare's time were round in shape.

Guests have talked about the histories of adaptation and how Shakespeare's version of a given play is not the be all and end all of how a given story is presented. William Carroll of Boston University, for instance, has spoken on how much the story of Macbeth was changed across time even before Shakespeare and how many play and film directors have made major changes in the Shakespearean version through the centuries that followed Shakespeare. Fiona Ritchie of McGill University and others have been quick to point out that the generations of directors and playwrights who followed Shakespeare made major changes to Shakespeare's version of a play because they felt that they were refining sections of substandard plots and writing. Using examples from such plays as *Hamlet* and *Romeo and Juliet*, Alexa Joubin of George Washington University has spoken on recent film adaptations of Shakespeare on stage and film in East Asia and has pointed out that while Shakespeare is highly appreciated in various East Asian cultures has also been freely adapted to target diverse cultural tastes, particularly in China, Korea, and Japan.

It should be added that audiences also learn from these conversations that major editors and archival scholars do not just work on Shakespearean texts. They are often directly involved with current theater initiatives, making offstage contributions to productions by such organizations as the Globe Theatre in London, the Folger Theater in Washington, DC, and the reconstructed Blackfriars theater of the American Shakespeare Center (ASC) in Staunton, Virginia. Viewers and listeners learn from guests that Shakespearean theater has been renewed by efforts to recreate the historical time of the Shakespearean stage and also look to the future of Shakespearean production. Perhaps not as well-known as the London Globe, the ASC and Blackfriars playhouse in Staunton began with a commitment to recreating, like the London Globe, the theatre experience in London during Shakespeare's time, but in this case the Blackfriars playhouse that drew private rather than public audiences. Ben Crystal, an expert on the original pronunciation that actors would have used in Shakespeare's time, has spoken on the series about the superb audience responses to performances in Shakespearean dialect (in Staunton and elsewhere). Stephen Wittek and David McInnis (Melbourne) in their talks go into the process of working with actors and technicians to present sections of Shakespeare in virtual reality using the theatre space of the Blackfriars in Staunton.

*Digital Development:* Guests have also shown repeatedly how their work has been sped up, enhanced, and indeed made possible by digital resources. The series has featured various recent and continuing digital initiatives involving Shakespeare and the early modern period and has explored how projects are developed, maintained, and utilized. For example, John Wall has spoken on the how his team at NC State virtually reconstructed the sites and sounds of St Paul's cathedral and precinct in London before it was destroyed by the great fire of London in 1666, Stephen Wittek, Roze Hentschell of Colorado State, and Thomas Dabbs among others have emphasized how important this work is to their research on Shakespeare and early modern drama. Janelle Jenstad has reviewed the challenges of digital development and maintenance of the widely-used *Internet Shakespeare* and also during her team's development of the digital *Map of Early Modern London*. Guests have time and again have comment on how valuable both of these resources are to their research and teaching.

Along with more established digital projects, David McInnis of the University of Melbourne has spoken on his collaborative database for lost early modern plays that is hosted online by Folger Shakespeare Library. Sonia Massai of King's College has spoken at length about her involvement with the creation of a "paratext" database of early printed works, paratexts being any material surrounding the main text (book covers, dedications) that shape a reader's understanding of the primary content. Also various guests have raised public awareness of the holdings and continuing digital expansion of ever expanding digital collections like the *World Shakespeare Bibliography* and the *MIT Global Shakespeares* project.

*Shakespeare-Inspired Multi-Media, Experimental Theater, and Art:* In the light of Shakespeare's continuing global influence, Hirohisa Igarashi of Toyo University and Kyoko Matsuyama of Komazawa Women's University have spoken on the adaptation of Shakespearean characters and themes in recent anime and manga in Japan. Other speakers have brooked themes in Shakespeare

that resonate in modern times, including Shakespeare's enormous presence culture and adaptation practices in various languages and cultures across the globe. Various guests have found their way from Shakespeare proper to exploring and collaborating on recent creative initiatives in theater and in the fine arts. Soichiro Kawai has introduced many viewers to *The Kawai Project*, his series of experimental theater productions in small venues in Tokyo. He discussed in particular the production of his darkly-themed play, *Waiting for Will*, that fuses Shakespearean themes with those of Samuel Beckett. David Sterling Brown of Trinity College speaks about his involvement with *The Racial Imaginary Institute*, led by Claudia Rankin of NYU and devoted to the examination of race through a mixture of art and scholarship. David Kastan of Yale speaks on his work as a critic but also about his life-long infatuation with art and color and on his forthcoming work that explores Shakespeare and Rembrandt. Bryan Reynolds of UC, Irvine has described the themes of the *Transversal Theatre Company* (TTC) he co-founded in conjunction with his research on Shakespeare and about producing various plays in conflict zones around the globe.

*A Broad Base:* This is all to say that Shakespeare continues to provide unique opportunities for interpretations and multi-faceted creative initiatives. Guests have spoken on topics ranging from 16th-century print technology to using Large Language Models and other AI technology in the 21st-century. Conversations have ranged from considerations of the theatre spaces and dramatic production in Shakespeare's time to more modern Shakespearean adaptations in India. Shakespeare themes branch into the religious reformation era in England and Europe and hit upon reformed theology and religious practices that are still observed by many in current times. The geography and cultural of Shakespeare's London as has been the topic of several episodes as has been the global expansion of the theatre arts. Guests have also shared their view on Shakespeare in gender studies, race studies, and post-colonial and new world studies.

Along with the experience of hosting a podcast, I was also able to do research of my own on Shakespearean adaptation in Japan. This research led to two peer-reviewed articles. The first was in the international journal, *Cahiers Elisabéthains*. This article focuses on a production in July 2021 entitled *Waiting for Will*, written and directed by Shoichiro Kawai. This play, in Japanese, is presented in the spirit of Samuel Beckett's *Waiting for Godot* and features two aging Shakespearean actors trying to recover their memory of Shakespearean lines and scenes they once acted, while they wait for 'Will', a pun on William Shakespeare as well as on one's last will and testament. *Waiting for Will* is part of a genealogy of alternative theatre in Japan. Though the production echoes Western forms, it is still distinctly Japanese in nature.

In terms of publication, it was made clear during research beyond the series that Shakespeare is everywhere in Japan. Though he is thought of as an academic subject, he appears frequently in various places outside of the university, ranging from experimental theatre productions to popular forms in print and film. I also worked with other Japanese scholars to gain an understanding of how Shakespeare appears in recent manga and in anime. This work led to another peer-reviewed publication entitled "Playing with Shakespeare in Japan" in *The Routledge Companion to Global Literary Adaptation in the 21<sup>st</sup> Century*. This article uses the concept of *asobigokoro*, or the idea of the playful heart or spirit in Japanese culture, to examine recent Shakespearean adaptations in Japan. This chapter uses this concept in exploring many examples from current stage productions, novels, manga, and anime in Japan. This chapter holds that *asobigokoro* affords Japanese adaptors and audiences the space and the strategies to challenge and critique the supposed global authority of Shakespeare as an author and as a brand. This chapter shows that adapting Shakespeare or "Japanizing" Shakespeare occurs across a range of popular, mass, and subcultural regimes. A playful lack of concern about an iconic figure, a desire through playful pseudo-mimicry to challenge as well as to entertain, marks the current way of adapting Shakespeare in Japan. Also, much research was done on the ground exploring the history of Columbus in Barcelona and the history of Shakespearean influences in Montpellier. These discoveries are grounds for further research.

5. 主な発表論文等

〔雑誌論文〕 計6件（うち査読付論文 5件/うち国際共著 5件/うちオープンアクセス 2件）

1. 著者名 Thomas Dabbs , Kyoko Matsuyama , Rena Endo	4. 巻 Part of collection (book)
2. 論文標題 Playing with Shakespeare in Japan	5. 発行年 2022年
3. 雑誌名 Routledge Companion to Global Literary Adpatation in the 21st Century	6. 最初と最後の頁 125-141
掲載論文のDOI (デジタルオブジェクト識別子) 10.4324/9781003038368-12	査読の有無 有
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1. 著者名 Thomas Dabbs	4. 巻 6
2. 論文標題 Letter from the Editor	5. 発行年 2022年
3. 雑誌名 Journal of the Japanese Association for Digital Humanities	6. 最初と最後の頁 Online
掲載論文のDOI (デジタルオブジェクト識別子) 10.17928/jjadh.6.1_1	査読の有無 有
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1. 著者名 Thomas Dabbs, Wataru Sasakawa, Naomi Tonooka	4. 巻 4
2. 論文標題 The AGU Digital Access Project: Digitizing and Sharing Rare Editions	5. 発行年 2022年
3. 雑誌名 文学部附置人文学科研究所論叢	6. 最初と最後の頁 93-104
掲載論文のDOI (デジタルオブジェクト識別子) なし	査読の有無 無
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1. 著者名 Thomas Dabbs	4. 巻 "
2. 論文標題 'A Midsummer Night 's Dream' and Playmaking at the Office of the Revels (article in book).	5. 発行年 2023年
3. 雑誌名 Making Space in Early Modern Europe (Book Title)	6. 最初と最後の頁 "-"
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1. 著者名 Thomas Dabbs, Kyoko Matsuyama, Rena Endo (article in book)	4. 巻 "-"
2. 論文標題 Playing with Shakespeare in Japan	5. 発行年 2023年
3. 雑誌名 Global Literary Adaptation in the Twenty-First Century (Book Chapter)	6. 最初と最後の頁 "-"
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2. 論文標題 Dear Reader	5. 発行年 2020年
3. 雑誌名 Journal of the Japanese Association for Digital Humanities	6. 最初と最後の頁 「 - 」
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〔学会発表〕 計6件 (うち招待講演 3件 / うち国際学会 4件)

1. 発表者名 Thomas Dabbs
2. 発表標題 The Archive and the Rights of Memory (Seminar contribution hosted by Holger Syme)
3. 学会等名 The International Shakespeare Conference 2022 (国際学会)
4. 発表年 2022年

1. 発表者名 Thomas Dabbs
2. 発表標題 Podcasting Shakespeare in Tokyo
3. 学会等名 College of Charleston English Club (招待講演)
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1. 発表者名 Thomas Dabbs
2. 発表標題 Progress Report for the Journal of JADH to the Exectutive Committee of the JADH
3. 学会等名 The 11th Conference of Japanese Association for Digital Humanities (JADH2021) "Digital Humanities and COVID-19" (国際学会) (国際学会)
4. 発表年 2021年

1. 発表者名 Thomas Dabbs
2. 発表標題 Denmark in the Mind's Eye: Visualizing the March of Fortinbras
3. 学会等名 第59回日本シェイクスピア協会学会 (招待講演)
4. 発表年 2021年

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3. 学会等名 The 'A Bit Lit' Podcast Series, Andy Kesson, United Kingdom (招待講演) (国際学会)
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4. 発表年 2020年



〔図書〕 計0件

〔産業財産権〕

〔その他〕

Samples of over 60 episodes David McInnis: University of Melbourne   SoS #12 <a href="https://youtu.be/RKBTXmNNrW">https://youtu.be/RKBTXmNNrW</a> Tiffany Stern: Shakespeare Institute   SoS #17 <a href="https://youtu.be/2p5N17yMqo8">https://youtu.be/2p5N17yMqo8</a> Shoichiro Kawai: University of Tokyo   SoS #21 <a href="https://youtu.be/yolIZXynV5k">https://youtu.be/yolIZXynV5k</a> Emma Smith: University of Oxford   SoS #23 <a href="https://youtu.be/9U4VirRJA8c">https://youtu.be/9U4VirRJA8c</a> James Shapiro: Columbia University   SoS #26 <a href="https://youtu.be/ldoi4P6-sIA">https://youtu.be/ldoi4P6-sIA</a> Speaking of Shakespeare: Sarah Olive <a href="https://youtu.be/4QJM6tPKcXQ">https://youtu.be/4QJM6tPKcXQ</a> Speaking of Shakespeare: Eric Johnson <a href="https://youtu.be/PeUGtuxb-LQ">https://youtu.be/PeUGtuxb-LQ</a> Speaking of Shakespeare: Ben Crystal <a href="https://youtu.be/ir-Zh1F14Ak">https://youtu.be/ir-Zh1F14Ak</a> Speaking of Shakespeare: Alexa Alice Joubin <a href="https://youtu.be/LfGWxAjTMDE">https://youtu.be/LfGWxAjTMDE</a> Speaking of Shakespeare: Pip Wilcox <a href="https://youtu.be/Gj6yza09dkY">https://youtu.be/Gj6yza09dkY</a>
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6. 研究組織

氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計2件

国際研究集会 Speaking of Shakespeare	開催年 2021年～2022年
国際研究集会 Speaking of Shakespeare	開催年 2020年～2021年

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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