

KONFERANS

Doğumunun 450. Yılında  
**SHAKESPEARE**



KONUŞMACILAR:

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Çarşamba

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Kadriye Zaim  
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ATILIM ÜNİVERSİTESİ İngiliz Dili ve Edebiyatı Bölümü

**ATILIM UNIVERSITY CONFERENCE**

**10 December 2014**

**‘As Wholesome As Sweet’:  
Generic Hybridity and  
Popular Culture in Shakespeare**

**Himmat Umunç  
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**The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited.**

***(Hamlet, II.ii.392-396)***

I heard thee speak me a speech once, but it was never acted, or if it was, not above once—for the play, I remember, pleased not the million, 'twas caviare to the general. But it was, as I received it—and others, whose judgments in such matters cried in the top of mine—an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember one said there were no sallets in the lines to make the matter savoury, nor no matter in the phrase that might indict the author of affection, but called it an honest method, as wholesome as sweet, and by very much more handsome than fine.

*(Hamlet, II.ii.430-441)*

Robert Weimann. *Shakespeare and the Popular Tradition in the Theater.*

Baltimore: The Johns Hopkins UP, 1987:

“an era of social compromise”  
(161).

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Q.D. Leavis (qtd. John Storey. *Inventing Popular Culture: From Folklore to Globalization.* Oxford: Blackwell, 2003):

“there was ...no such complete separation ... between the life of the cultivated and the life of the generality”  
(23).

**Aristotle:** *The Poetics*.

**Horace:** *Ars Poetica*.

**Gyraldus, Lilius Gregorius:** *Historiae Poetarum tam Graecorum quam Latinorum Dialogi Decem*.  
Basileae, 1545.

**Lullus Balearis, Antonius:** *De Oratione Libri Septem*.  
Basileae, 1558.

**Sidney, Sir Philip:** *The Defence of Poesie*. London:  
William Ponsonby, 1595.

**[Puttenham, George]:** *The Arte of English Poesie*.  
London, 1589.

**Weimann. *Shakespeare and the Popular Tradition in the Theater:***

**“an economic expansion and national awakening” (161).**

**“Here was the basis of a modern national consciousness and of a newly-found creative cultural potential that enriched and transformed the sixteenth-century theatre” (161).**

**Peter Burke. *Popular Culture in Early Modern Europe*** (New York: New York UP, 1978):

- “the discovery of the people” (6).
- “the discovery of popular culture” (8).
- “came from the upper classes, to whom the people were a mysterious Them, described in terms of everything their discoverers were not. [...] The people were natural, simple, illiterate, instinctive, irrational, rooted in tradition and in the soil of the region, lacking any sense of individuality” (9).
- “the culture or tradition of the non-learned, the un-lettered, the non-elite” (24).

**Cecil J. Sharp (qtd. Storey 8):**

**“The expression ‘common people’ is used [...] to connote those whose mental development has been due not to any formal system of training or education, but solely to environment, communal association, and direct contact with the ups and downs of life ... [T]he ‘common people’ are the unlettered, whose faculties have undergone no formal training whatsoever, and who have never been brought into close enough contact with educated persons to be influenced by them.”**



**Pieter Bruegel The Elder:  
“Children’s Games” (1560)**



Pieter Bruegel. "The Wedding Dance" (ca. 1566)



**Pieter Bruegel The Elder: “The Peasant Dance”  
(1568)**



Lorenzo Costa: "A Concert," (1485-1495)



**Giovanni Battista Moroni: “The Tailor (*Il Tagliapanni*)  
(1565-1570)**



Hans Wertinger: "Summer" (ca. 1525)



**Jacopo Pontormo: “Portrait of A Young Man  
in a Red Cap” (1529)**



**Hans Holbein the Younger: “A Lady with a Squirrel and a Starling”  
(1526-1528)**

Leavis, Q.D. *Fiction and the Reading Public*. (1932. London: Bellew, 1990):

“for a penny one could hear Marlowe’s mighty line and the more subtle rhythms of his successors. And to object that most of the audience could not possibly understand the play and went to the theatre because the alternative to *Hamlet* was the bear-pit is beside the point. [...] The masses were receiving their amusement from above [...]. They had to take the same amusements as their betters, and if *Hamlet* was only a glorious melodrama to the groundlings, they were none the less living for the time being in terms of Shakespeare’s blank verse [...]. The audience positively liked the long soliloquies that are so often the high watermark of the Elizabethan dramatists’ poetry” (84-85).

## **Storey. *Inventing Popular Culture:***

**Elizabethan culture in general  
“was a common culture which gave  
intellectual stimulation at one end  
and affective pleasure at the other.  
This was a mythic world in which  
everyone knew their place,  
everyone knew their station in  
life” (23).**

**“[...] playing [...] is to hold the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age, and body of the time his form and pressure.”**

***(Hamlet, III.ii.20-24)***

**Lewis, C.S. “Hamlet. The Prince or the Poem?”** *Interpretations of Shakespeare: British Academy Shakespeare Lectures.* [Ed.] Kenneth Muir. Oxford: Clarendon-Oxford UP, 1985: 124-141.

**“the strangest comic relief ever written” (134).**

“*Port.* [...] and drink, Sir, is a great provoker of three things.

*Macd.* What three things does drink especially provoke?

*Port.* Marry, Sir, nose-painting, sleep, and urine.

Lechery, Sir, it provokes, and unprovokes: it provokes the desire, but it takes away the performance.

Therefore, much drink may be said to be an equivocator with lechery: it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to: in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.”

*(Macbeth, II.iii.25-35).*

**Peter Burke. *Popular Culture in Early Modern Europe:***

**“a centre for popular culture in town and country was the inn, tavern, ale-house or beer-cellar. Inns were places for watching cock-fights or for playing cards or backgammon, throwing dice or bowling at nine-pins. Minstrels and harpers performed in taverns and there was dancing, sometimes with hobbyhorses. Ale-houses were a setting for popular art” (109).**

Singman, Jeffrey L. *Daily Life in Elizabethan England*. Westport; CT: Greenwood, 1995:

“the Elizabethans could be remarkably frank about sexuality—after all, their society allowed for comparatively little physical or social privacy, and therefore less isolation between people’s sexual and public lives. [...] To frequent brothels, for example, was considered immoral and disreputable but would not disqualify a man from a successful public life. Incontinence (fornication and adultery) were punishable by the church courts, or ‘bawdy courts’ as they were popularly known. [...] Nevertheless, Elizabethan society was fairly permissive in the case of intercourse between a betrothed couple, which was illegal, but rarely punished” (51).

Patterson, Annabel. *Shakespeare and The Popular Voice*. Cambridge, MA, and Oxford: Blackwell, 1989:

“[...] nothing, in Shakespeare’s experience, was more clearly in the cultural arena than the public theaters, whose unprecedented developments both in physical space and social organization, encouraged a social critique. The public theaters clearly heightened consciousness of class distinctions, both in what they staged and what, as a social heterocosm, they stood for” (10).

**Wiles, David. *Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse*. 1987. Cambridge: Cambridge UP, 1988):**

**“Shakespeare [...] catered not only for [...] ‘judicious’ spectators, but also for ‘a whole theatre of others’” (ix).**

Hazlitt, William. *Selected Writings*. Ed. Jon Cook. Oxford World's Classics edn. (1991. Oxford: Oxford UP, 1998):

**“The striking peculiarity of Shakespeare’s mind was its generic quality, its power of communication with all other minds—so that it contained a universe of thought and feeling within itself, and had no one peculiar bias, or exclusive excellence more than another. He was just like any other man, but that he was like all other men” (324).**

Thank You All...