

Translocal Mobility: Hakka Opera *Betrayal* Inspired from Shakespeare's Lost Play *Cardenio*

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The motivation for writing on Shakespeare's *Cardenio* in this work was initiated when I did one-year research (2012-2013) at Harvard University where I read Gregory Doran's book *Shakespeare's Lost Play: In Search of Cardenio*. Similar to Arjun Appadurai's concept of "scapes", in the Critical Anthology *Land/Scape/Theater* co-edited by Elinor Fuchs, Una Chaudhuri's notion of geopathology "in translocal social action" (8) also links scape, land and locals to theater. In the process of glocalization, cultures are translocalized to enrich theater performing arts. Influenced by Stephen Greenblatt's view in *Cultural Mobility: A Manifesto*, I argue that cultural mobility manifested in locals, and theatrical mobility occurs in different adaptations of *Cardenio*. The issues of nature, human nature and intertextuality are manifested in Hakka Opera *Betrayal* (2014, Taipei).

Multiple Adaptations of *Cardenio*

In the documents, Shakespeare and Fletcher's lost play *Cardenio* was performed by the King's Men in 1613. In 1727 in England, Lewis Theobald claimed that he had

found the manuscript of Shakespeare-Fletcher's missing play.¹ Theobald asserted that he used it to serve for his adapted play *Double Falsehood*; or, *The Distressed Lovers*. Unfortunately, the claimed Shakespeare-Fletcher manuscript was burned along with all the books and papers in 1808 in the Covent Garden Playhouse. The major difference between Miguel de Cervantes Saavedra's novel *Don Quixote* and Theobald's *Double Falsehood* is that Theobald cut the divergence of the Innkeeper's telling the subplot story to focus on the main story of Cardenio.

Cardenio in 2003 was more radically adapted by Greenblatt and Mee. In 2008, Greenblatt & Mee's adaption version was performed by American Repertory Theater near Harvard University in Boston. This adaptation is not based on anything close to Shakespeare and Fletcher's original *Cardenio*. In contrast, Doran's Royal Shakespeare Company (R.S.C.) adaption is closer to Shakespeare's *Cardenio*, but still largely based on *Double Falsehood*. In my view, Greenblatt and Mee's adaptation transforms the local story of Miguel de Cervantes Saavedra's *Don Quixote* (in which Shakespeare was inspired by an episode) in Spain, into American performance by changing the setting in Italy. Greenblatt initiated the Cardenio Project aiming at adapting *Cardenio* in different countries, which I think, in transmutation and transformation.

The Cardenio Project and Cultural Mobility

Greenblatt supports Mee's idea of (re)making project to encourage script

adaptations.¹ He then launched the Cardenio Project, to promote research on Shakespeare's lost play *Cardenio*.² He calls for the playwrights & directors in the other countries who participated in this project radically adapt Shakespeare's *Cardenio* to reflect their country's local culture. According to Greenblatt, cultures, "even traditional cultures, are rarely stable or fixed." (i). In this e-era, filled with digital cloud databases and Big Data, media speed up cultural mobility. Glocalization of culture is the trend. As Greenblatt indicates in *Cultural Mobility: A Manifesto*: ".... Second, *mobility studies should shed light on hidden as well as conspicuous movements* of peoples, objects, images, texts, and ideas....Fifth, mobility studies should analyze the sensation of rootedness" (Greenblatt 2010: 250-253). Greenblatt is concerned with how cultural mobility takes place during script adaptation. If a local story is transposed to a story at a different time and space in a different cultural background, under certain assumption, preoccupation, constraint, and convention, then what change does the story have? To respond to his own concerns, Greenblatt uses his grants offered by Mellon Foundation to invite several playwrights and troupes in different countries to adapt the story of *Cardenio*. By the end of 2013, this story has been adapted into several versions in different countries, including Japan (2006), India (2007), the U.S. (2008), Egypt (2008), Croatia (2008), Spain (2008), Brail (2009), Turkish (2010), Poland (2010), Serbia (2011), South Africa (2011),

Taiwan (Chinese Opera style version entitled *Betrayal* (July 2013), and *Betrayal*, the Hakka Opera version performed in Taiwan (May 2014).

In the different places in the above countries, the different adaptations are performed by various theatrical presentations. For example, stage performance, experimental theater, mixed puppetry, Chinese Opera, Hakka Opera, etc. Each version demonstrates that under cultural mobility, the signification of theatricalizing Shakespearean script via glocalization shows the universal theme by the specific local culture.

Cardenio, Adaptation, Intertextuality

Plot of Shakespeare's *Cardenio*

Before comparing with Hakka Opera *Betrayal*, let's first understand the plot of *Cardenio* that Shakespeare and Fletcher took from Part One of Cervantes' *Don Quixote* as follows:

The same title character Cardenio and his beloved Luscinda grow up together. They plan to get their fathers' permission for their marriage. However, before Cardenio can mention it, he's forced to leave home to serve in the nobleman's court. Cardenio becomes a close friend with Don Fernando, the nobleman's son. Fernando has seduced the humble girl Dorotea by his promise of marrying her. Yet, afterwards, Fernando abandons Dorotea. On his way home, Fernando hears Cardenio praises how

beautiful his love Luscinda is. At the first glimpse, Fernando immediately falls in love with Luscinda. Out of a bad intension and betrayal of his friend, Fernando sends Cardenio away by an excuse of buying horses for him. Then Fernando asks Luscinda's parents to let him marry her. No matter how Luscinda protests, due to the socially advantageous marriage match, Fernando gets her parents' consent.

In despair, Luscinda writes to Cardenio. He hurries back to try to stop it. Nonetheless, Cardenio arrives just in time to witness the marriage ceremony. When he, from behind a curtain, sees Luscinda give her hand to the treacherous Fernando, Cardenio is so desperate as to run away. It's a pity that what he doesn't see is, actually Luscinda faints at the decisive moment. Then a note is discovered in Luscinda's bodice, disclosing her intention to stab herself to show her refusal. Fernando out of rage goes out. Then Luscinda escapes to hide in a convent.

Not knowing those, Cardenio, losing hope, wanders in his madness in the Sierra Morena on the mountain in Spain. Dorotea, the seduced woman abandoned by Fernando, gets the news about Fernando's attempted marriage, not with her, but with Luscinda. Angrily, Dorotea searches for Fernando. I think Dorotea's action in *Cardenio* is similar to what Julia does in Shakespeare's play *Two Gentlemen of Verona*. Dorotea, like Julia and other Shakespearean heroines, dresses herself as a boy for her safety and convenience, but Dorotea alone still faces potential rape danger on the

mountain. Barely escaped from an attempted rape, Dorotea pushes the attacker to fall down a cliff. Then she flees to the Sierra Morena, where Cardenio in madness happens to wander. Therefore, the two storylines and narratives of Cardenio and Dorotea neatly weave together at the same place.

At the other place, after six months, Fernando finds out Luscinda hiding in the convent and orders his fellows to abduct her. On the mountain Cardenio and Dorotea happen to encounter. When Dorotea tells Cardenio that Luscinda has refused Fernando without really married, Cardenio is so joyous that he recovers his sanity. Cardenio and Dorotea arrive at an inn. There a priest discovers a story among the innkeeper's collections and reads it loudly to the company at the inn. The story is about Anselmo, who asks his best friend Lothario to try to seduce Anselmo's newlywed wife in order to test her virtue if she really loves him. However, Lothario falls in love with his friend's newlywed wife to cheat Anselmo. Eventually, the love triangle ends all in despair and death, a tragedy. This interlude story told at the inn, (cut by Theobald), transforms to be the main plot in Greenblatt and Mee's American adaptation version.

In Shakespeare's version, Fernando and Luscinda (who was kidnapped) also happen to arrive at the same inn. Dorotea blames Fernando for his betrayal and mistreatment. In public, Fernando feels shame so he finally agrees to marry Dorotea.

Therefore, Cardenio is able to marry Luscinda. The four all end in joy and happiness.

In my view, Shakespeare and Fletcher design the ending of their *Cardenio* version similar to the ending of the four lovers in *A Midsummer Night's Dream*, and as most fairy tales, they all live happily ever after. After understanding the different *Cardenio* stories, from Spain to the U.K., to the U.S., now let's go across the geographical boundary to go to Asia to explore Taiwan Hakka Opera *Betrayal*.

Hakka Opera *Betrayal*

Betrayal (Taipei 2014) was performed by Rong Hsin Hakka Opera Troupe. (Fig. 2) Artistic Director: Tseng Yung-I. Director: Chen Le. Playwrights: Rong Hsin Hakka Opera Troupe's Playwright Team (taking reference of Perng Ching-His and Chen Feng's Chinese script.) Music design: Cheng Rong-Hsin. This Asian performance is inspired by Stephen Greenblatt and Charles Mee's *Cardenio*. Greenblatt & Mee's *Cardenio* is loosely based on the 18th century English writer and playwright Lewis Theobald's *Double Falsehood*. Theobald's *Double Falsehood* is claimed by himself and believed by many scholars to be adapted from Shakespeare & Fletcher's lost play *Cardenio*. George Doran, Chief Associate Director of the Royal Shakespeare Company, in the book *Shakespeare's Lost Play: In Search of Cardenio*, conclude that "though fascinating, Theobald's *Double Falsehood* doesn't work as a play, and would need substantial rewriting to make it viable"(2012: 9).

Theoretical Frame

This paper analyzes, interprets and comments this Hakka Opera, imbued with Taiwan's local culture, in the theoretical frame of interculturalism, cultural mobility and glocalization. Cultural mobility flows within different cultures' interaction as it is represented in intercultural performances, manifested in Hakka Opera *Betrayal*.

Shakespeare & Fletcher's *Cardenio* is derived from the Spanish novel of Miguel de Cervantes' *Don Quixode*. Thus, from Spain to England, cultural flows from Cervantes' theme on chivalry to Shakespeare's motif on male friendship. I think that nature as background reflects human nature in the locals in cultural mobility, with motion and flows in translocality. Glocalization⁵ = globalization+localization. Think globally while act locally. Glocalization means global localization; emphasis on the close combination of globalization and localization. Marketing the global brands by understanding and matching the local culture. In glocalization, they also performed by the local Taiwanese diverse theatrical performing style in intercultural performance as Hakka Opera *Betrayal* shows the other kind of faithfulness, brotherhood, filial piety, loyalty, and mutual love in heterosexuality.

Local Hakka Features and Visual Exotica

In production, *Betrayal* drew on Hakka features and visual exotica to evoke a Chinese setting. Hakka language, culture and music are simultaneous markers of both

a cultural authenticity and an imagined exoticism. The foreign ambiance was constructed outside of Shakespeare's text and Greenblatt & Mee's script through the use of Hakka Opera stylization and Hakka music. Though Hakka Opera stylization is similar to *Jingju*, Chinese Opera, but is different in performing in Hakka language, the minority local dialect and playing by Hakka music. Unlike the English RSC version of *Cardenio* which "relegated the sounds of the Spanish language and music to the periphery, marginalizing the representation of *hispanidad* by invoking it primarily through an un-integrated aural landscape" (Gatta 2013: 185), Hakka Opera *Betrayal* illuminates the impact of embodiment and glocalization on Rong Hsin Hakka Opera Troupe's desire for an authentic Hakka culture in Taiwan.

Comparison

Unlike the girl runs away in Shakespeare-Fletcher's *Cardenio*, it is the man, the elder son, who was kidnapped and then himself in his will runs away in the Hakka Opera *Betrayal*. As Christopher Hicklin in "Girls on the Run: *Love's Pilgrimage*, *The Coxcomb*, and *Double Falsehood*" indicates that "A theme shared by these three plays is the repercussions of broken marriage promises, which degrade not only the lovers involved but also the binding social conventions of friendship and hospitality"(73). The Hakka Opera *Betrayal* emphasizes on the broken marriage promise and binding social conventions of royalty and filial piety, but breaks through the limitation by

mutual love and helping each other accomplish their dreams.

Like neither Shakespeare & Fletcher's *Cardenio* nor Greenblatt & Mee's *Cardenio*, the theme of Hakka Opera *Betrayal* interrogates the two questions: First, What does *Betrayal* betray? Secondly, is it possible that *Betrayal* make the other kind of faithfulness?¹ The synopsis of *Betrayal* is that the elder son Hsing-Yuan of the domain ruled by King South was kidnapped by the old man in the Peach Blossom Valley on the day before getting married with Princess Orchid in the marriage ceremony ordered by the king of Dragon to establish the political ally. In the beautiful Peach Blossom valley, Hsing-Yuan falls in love with the pretty innocent girl Yi-Hsiang. (Fig. 2)

In the royal court, Hsing-Yuan's younger brother Shih-Yuan substitutes for his elder brother to comfort Princess Orchid. And the two accidentally fall in love with each other. (Fig. 3) The reason of kidnapping is that the old man in the Peach Blossom Valley intends to get revenge upon Hsing-Yuan's father for his adopted daughter Yi-Hsiang, who turns out to be the princess of Red Sparrow Kingdom before her country was defeated by King South long time ago. The old man (as the previous general of Red Sparrow Kingdom) wants to ignite the dispute war between King South and King of Dragon. Failing to do so, the old man wants to kill Hsing-Yuan but

¹ As Playwright Peng and Chen said in the Introduction of their collaborative Chinese script.

is stopped by his adapted daughter Yi-Hsiang. (Fig. 4)

In my view, although the two brothers betray the original king's order and the patriarchy's tradition in which the elder son should inherit the kingdom, however, *Betrayal* ends happily by the two young couples' choices of marriage with the one they really love and choice of career and life by faithfully following their hearts. The elder son Hsing-Yuan gives up the throne to marry the woman Yi-Hsiang he loves and retreats to live in the village peacefully all his life without ruling the kingdom. (Fig. 5)

It is not easy to do so. For it is a kind of betrayal to the Chinese patriarchy system. In Chinese patriarchy and feudalism, usually father passes his kingdom to his first-born son. In historical approach and cultural studies, the Hakka Opera *Betrayal* adopts the primogeniture, the system the elder son inherits the kingdom, which works in the historical background in both Shakespeare's time in the Elizabeth period and in the traditional feudalism in Chinese culture as well.

Concerning of the theme on betrayal, different from Greenblatt & Mee's *Cardenio* American version in which the bridegroom Anselmo asks Will, the best man and his best friend, to seduce his new-wed bride Camila. While the rest people including Will and Camila are busy in rehearsing the play for the wedding, Anselmo changes his mind to love the guest Susana, his college friend, during the process as he show her drives to show her around as a tour guide. At the same time, during the

rehearsals, Camila and Will also fall in love. As Doris, Camila's sister, sharp and cynical to say:

“What?

What lunacy is this?

The reward for betrayal

Is to live happily ever after?” (Act Two p. 162)

To everyone's surprise, it turns out that those who betray gets the rewards of finding the one they love unexpectedly to maybe live happily ever after.

In a comparison with the American version and RSC version which is on the bridegroom's and the bride's both breaking the marital promises, Hakka Opera *Betrayal* focuses on the Chinese traditional ideology and personal dilemma. The elder son Hsing-Yuan should obey the king's order to marry Princess Orchid for political union and inherit his father to rule his domain according to the Chinese loyalty toward to the emperor and filial piety to obey the patriarchal tradition. However, Hsing-Yuan would like to give up the throne to marry Yi-Hsiang the girl he loves and live in the countryside to follow his nature to seek for happiness. Luckily, his younger brother's talent is more suitable for ruling the kingdom and both Shih-Yuan and Princess Orchid love each other. The unfaithful toward the patriarchal system turns out to be faithful to human nature to follow one's heart.

In performance, the two young male role types and the two young female role types (雙生雙旦) represent eastern Taiwan Hakka version inspired by Shakespeare & Fletcher's English version and Greenblatt & Mee's American version but performing by Hakka Opera stylization. The role of Princess Orchid is played by Actress Yen-Li Chiang who is mature to play the lead female role in a royal elegance. In a contrast, the other female role Yi-Hsiang is played by the young actress to aptly show the naïve innocence. It's special to let one of the two brothers' roles to be played by an actress, (the actress Tsao, Fanh-Jung in the male role of Hsing-Yuan), but not strange in Hakka Opera troupe where a lot of male roles are cross-dressing to be played by actresses.

In setting design, like the royal house and the forest in Shakespeare's *A Midsummer Night's Dream*, there are two major settings in Hakka Opera *Betrayal*--one is the living room in the noble house, and the other is the Peach Blossom Valley. Scene Three "To Get Acquainted with Each Other" is staged by one red table and two red high chairs, following the Chinese Beijing Opera tradition of one table and two chairs (一桌二椅). In this scene when the younger brother meets Princess Orchid, lighting design (with blue light projected on the background screen calligraphy drawing with pine and cypress within red pillars) symbolizes the romantic atmosphere and emerging love between the two protagonists.

Hakka Opera *Betrayal* makes Hakka culture shown on stage in visibility. Hakka Opera music supports the milieu and adds feelings to the plot. Hakka Tea-Picking Tune (客家採茶調), Hakka Flat Monotonous Music (客家平板音樂), and Hakka Eight Sounds (客家八音) are the major features in Hakka Opera to distinguish from *Xipi* and *erhuang* melodies in traditional Chinese Beijing Opera music.

In terms of audience response, one of the audience members asked the question in the after-show seminar. The audience wondered because for her “the Hakka music in some part sounds similar to *Kunqu* Opera and the lyrics are similar to the quotations of some Chinese classical poetry.”² Professor Cheng Ron-Hsin, Music Designer, replied that “Hakka music was originated from the ancient music type. Hakka Opera, Chinese Beijing Opera and *Kunqu* Opera all can use Chinese classical lyrics, such as Tang Hsien-Tsu’s famous poetry lyrics in *The Peony Pavilion*.”³ Cheng in *Taiwan Hakka Opera Research* indicates that: “Script, form, performance, language, music, dance and every theatre element in Chinese traditional opera *Xiqu* has fixed stylization system as constrain. In intercultural adaptation, it is necessary to look for the balance between Shakespeare’s plays and *Xiqu*” (my translation, 2006:388).

This paper interprets the case study of the Hakka Opera *Betrayal* and I argue

² She attended the International Shakespeare Conference in Taipei, and asked the question after watching the premiere at National Taiwan University.

³ Cheng’s reply in the after-show seminar. My translation from Cheng’s reply in Chinese into English.

that theatrical mobility exists in different adaptations while cultures in the translocality and theater performing methods add into the glocalization in view of cultural mobility. Thus, from Spain to England, cultural flows from Cervantes' chivalry to Shakespeare's change in making Cervantes' minor character Cardenio become the major protagonist. In the contemporary time, from the U.S. to Taiwan, cultural mobility changes from Greenblatt-Mee's Harvard Repertory Theatre's version focus on the marriage test to Hakka Opera *Betrayal* on the other kind of faithfulness, brotherhood, filial piety, loyalty, and mutual love in heterosexuality.

As for the gay studies, unlike "Shakespearian emphasis on the homoerotic potential of male friendship in the early scenes"(Griffiths 2013:104), I notice that the original distinctive concern with Cardenio and Don Fernando's "intimate" friendship makes way for the brothers' sibling brotherhood in this Hakka Opera performance. According to Huw Griffiths,

That we only have the belated testimony of *Double Falsehood*, which enacts its own cross-temporal processes of adaptation, identification, love, and rejection, is part of theater's testimony to the palimpsestic text of early modern male sexuality. (2013: 105-106)

In *Double Falsehood*, Theobald's adaptation in the eighteenth-century sidelines the male *philia* homoerotic potential. Playwright John Fletcher veers away from

Shakespearean focus on the potential male intimacy and homosexuality. In a contrast, in Taiwan's Hakka Opera adaptation, there is neither homoerotic hint nor homosexuality but heterosexuality in Hakka Opera *Betrayal*. The younger brother does not betray his elder brother to marry Princess Orchid. On the contrary, his substitution for his elder brother to marry her in his will resolves for the whole play in terms of dénouement/resolution in Aristotle's *Poetics*.

Inter-textuality, Story/Play-within-the Story/Play

Inter-textuality fills in *Cardenio* as it is in Shakespeare's other plays. For example, the theme of male friendship is presented in Don Quixote and his servant Sancho Panza in Cervantes' *Don Quixote*, Othello and Cassio (or perhaps Iago) in Shakespeare's *Othello*, Don Fernando and Cardenio in Shakespeare-Fletcher's *Cardenio*, and Anselmo and Lothario in Greenblatt-Mee's *Cardenio*. Besides, the fictional story-within-the-story—in both Cervantes' *Don Quixote* and Shakespeare-Fletcher's *Cardenio*, the tale the priest finds in a book and reads loudly to the company at the inn—becomes the main plot story in Greenblatt-Mee's *Cardenio*.

A lot of changes have been done in the cultural mobility and theatrical mobility in these texts. In Cervantes' *Don Quixote*, Anselmo's story has a tragic ending to make it a contrast to the happy ending of Cardenio's story. However, in a comparison,

in Greenblatt-Mee's *Cardenio*, they give Anselmo's story a happy ending but make *Cardenio*'s story end misery as a "break off" (Greenblatt 2013: 85).

I think the structure of the story-within-the story in *Cardenio* echoes to both the structure of the long novel of Cervantes's *Don Quixote* and Shakespeare-Fletcher's *Cardenio*. The play-within-the play in the plot of Greenblatt and Mee's *Cardenio* is also reminiscent to the scene of the Mouse Trap, in which the troupe performs in Shakespeare's *Hamlet*. Moreover, in a comparison of Shakespeare-Fletcher's *Cardenio* and Greenblatt-Mee's *Cardenio*, the frame of the story/play-within-the story/play is aptly opposite. The former the inside story in the story-within-the story, that is, the priest's telling the story at the inn in Shakespeare-Fletcher's *Cardenio* is what the main plot, the outside play in Greenblatt-Mee's *Cardenio*, where Anselmo tests his newly wed bride Camila's virtue by asking his friend Will to seduce her to see if she is faithful to him. And the inside play within the outside main play is *Cardenio*, Will, Camila, Alfred and the wedding guests company rehearse within the wedding celebration.

Nature, Human Nature, and Performativity

Both Shakespeare & Fletcher's play and Greenblatt & Mee's *Cardenio* are also related to the theme of nature and human nature. Nature plays a major role in Shakespeare's many plays, such as the forest of Arden in *As You Like It*, in which the

woods near Athens where the four lovers' complex love quartet, and Fairy King Oberon and Fairy Queen Titania's quarrels take place in *A Midsummer Night's Dream*; the Spanish mountain Sierra Morena where Cardenio driven mad lives in Shakespeare's *Cardenio*; and the farmhouse in Umbria in Italy where the wedding takes place in Stephen and Mee's *Cardenio* modern American version.

In a contrast to nature, the class and social hierarchy powerfully force Cardenio to obey the order to serve in the court, allow Cardenio's socially superior aristocracy friend Don Fernando to send him away, and make Luscinda's parents marry her against her will to Fernando, the aristocracy class. Concerning of human nature, the motifs of betrayal and madness echo in Shakespeare's several plays, such as *The Tempest*, *King Lear*, *As You Like It*, etc. Human nature of betrayal, male friendship, love, jealousy, greed, sex, and the desire of class-climbing and wealth are abundant in *Cardenio*.

Lives, Players and Theater are intertwined. The motif of players in life and theater in Shakespeare's *Hamlet* echoes in Greenblatt-Mee's *Cardenio*:

Alfred: Yes. Yes, it's true.

We're travelling players, that's all.

Travelling players, all of us, in a sense.

Luisa: ...

It may be we should have known

Our own lives have been so transformed by the theatre.

Alfred: Oftentimes we forget

What an impact it can have.

We think, Luisa and I,

It's just a play

just an evening in the theatre

just a piece of light entertainment

and then it turns out

so often

it finds its way into someone's soul.

(Act Two pp. 169-170)

Someone's soul, human nature is inter-connected with the concept that we are players on stage in life. The nature of the pretty scenery and the nature of playing roles in human nature in daily lives are intertwined. Judith Butler's theory of performativity, "gender is the repetition of stylized acts" can cater for the players' playing the transgender roles and man and woman impersonation roles in the theater performance.

The locals

The locals of nature play significant role in Shakespeare's lost play, Cardenio

and Shakespeare's other plays. For example, the island where Milan Duke Prospero stays for many years to wait for his revenge upon his enemies and then forgive and reconcile with them in *The Tempest* is analogous to nature. Nature serves as the background to comfort human beings' mood and exaggerate the situation about human nature, such as King Lear's rage in the storm. Psycho and playing the roles in lives and in theater are inter-changeable by using the metaphor to express human nature emotion. For instance, Alfred cites what Hamlet says to the troupe players to ask the actors to read the lines and perform:

Alfred: ...

but use all gently;

for in the very torrent, tempest,

and, as I may, the whirlwind of passion,

you must acquire and beget a temperance

that may give it smoothness.

(Act One 85)

Alfred's suggestion of the gentle performative way to express the human emotions even in the extreme condition like torrent and tempest by using the nature metaphors explains the connection between nature, human nature and playing.

Nature serves as the background in Greenblatt and Mee's *Cardenio*. In Act One,

the setting of the stage directions is: “We are on the stone terrace in front of a stone farmhouse in Umbria. Olive trees, flowers, vines. Comfortable outdoor chairs scattered on the terrace. Party sounds from inside the house” (2013: 15). The locals in Shakespeare’s *Cardenio* happen in several places in the city and in the country, including the mountain in the Sierra Morena. When Cardenio misunderstood his beloved Luscinda might agree to marry his false betrayed friend Fernando, Cardenio runs to Sierra Morena, wandering as a lunatic. Cardenio’s madness scene is similar to King Lear’s on the heath in the storm in his madness.

Madness, Craziness, shows the psyche of human nature in Shakespeare’s plays in *King Lear*, *Hamlet*, *Cardenio*, and Greenblatt & Mee’s *Cardenio*. For example, in Greenblatt-Mee’s *Cardenio*, Rudi, the carpenter character who builds the stage, likes to act, he plays the multiple roles by a one-man solo show:

Rudi: I build them a good stage

Solid, strong, honest, simple,

What happens?

Everyone goes crazy.

And why?

Because

The play:

It is not all in one coherent psyche.

But, if you have the one man show

Everything is perfect.

One actor.

To put on THE WHOLE SHOW.

(Act Two 148-155)

In my perspective, the way of Rudi's playing multiple roles in his one actor's solo show is similar to what the main male lead character Max in *The Producer* does before the intermission (where he puts on the whole show by quickly briefly playing the multiple roles to emphasize the cores of each scene). The difference is that Rudi also comments as a commentator and chorus to play the roles in his interpretation, while Max (played by Nathan Lane) uses satire on what happens in his earlier Broadway get-rich-quick scheme. He would like to put on a flop in his Broadway new musical so he might make money. However, accidentally it achieves a huge success with whole-box tickets sold out and critics' and audiences' well praise. He recollects the whole process in the prison due to fraud in a funny performative way.

Conclusion

In the perspective of translocal mobility, this paper interprets the glocalization of Hakka Opera *Betrayal*, explores the inter-textuality of Shakespeare-Fletcher's

Cardenio in comparison with Greenblatt-Mee's American loosely adaptation version.

Stimulation the ideas of culture, sex, marriage, betrayal, madness are concerned in the theoretical frame of inter-textuality, cultural mobility and translocality. In translocal mobility, from the U.S. to Taiwan, cultural mobility changes from Greenblatt-Mee's marriage test to the Hakka Opera *Betrayal* on the other kind of faithfulness, brotherhood, filial piety, loyalty, and mutual love in heterosexuality. Cultural mobility of different adaptations from Shakespeare's *Cardenio* is from Spain to England, to the U.S., to several countries such as Japan, Egypt, Taiwan, and out onto the world stage.

Ideas flow in landscapes. As Stephen Greenblatt points out, "most scholars energetically grappled with brave new theories of hybridity, network theory, and the complex "flows" of people, goods, money, and information across endlessly shifting social landscapes"(1).

The flows of people, and information are related to translocality. While we go on the journey of Shakespearean research, travelling land and sea, transit the locals in Shakespeare's plays to trace the trademark of Shakespeare's authenticity. Not just cultural mobility, but also theatrical mobility exists in different adaptations while cultures in translocality and theater performing methods add the varieties to glocalization. Nature as background reflects human nature in the locals in cultural mobility, along with motion and flows in translocality.

Endnote

1. Greenblatt at Harvard University in the perspective of cultural mobility propels the global theater interactive project on the multiple different adaptations and performances of researching Shakespeare's lost play *Cardenio*. The website of the (re)making project <http://www.charlesmee.org/about.shtml>
2. Cervantes' novel was translated into English by Thomas Shelton and published in 1612. When Shakespeare and Fletcher's play was first performed in 1613, Cervantes' novel translated into English "must have been a literary sensation in London." (Stephen Greenblatt, "Theatrical Mobility" in *Cultural Mobility*. P. 80.)
3. The theme of male friendship and sexual betrayal appear in Shakespeare's plays many times from his early *Two Gentlemen of Verona* to the late *Two Noble Kinsmen*.
4. Charles Hamilton in "Some Words of Thanks" gratefully expresses: "...The Shakespeare Birthplace Trust in Stratford-upon-Avon, a long-time friend to all bardolaters; the Huntington Library, an old haunt of mine when I was a graduate student at U.C.L.A. in the late 1930s, and who generously provided a photocopy of a manuscript epistle by John Fletcher that enabled me to identify his script; the British Museum Library, professor of the original manuscript of *Cardenio* or *The Second Maiden's Tragedy*" (1994: 258).
5. The concept of glocalization, posted by Margaret Rouse, is: "in a global market, a product or service is more likely to succeed when it is customized for the locality or culture in which it is sold. For example, the international fast food chain McDonalds illustrates the concept of glocalization by changing their menus to appeal to local palates and customs." Retrieved from <http://searchcio.techtargget.com/definition/glocalization>. Retrieved on Feb. 27, 2015.

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