

# Writing the Stage: Intermediality, Textual Theatricality, and *Hag-Seed* as a Theatre-Fiction

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**Abstract:** Margaret Atwood's *Hag-Seed*, as a retelling of Shakespeare's *The Tempest*, employs a hybrid style of dramaturgical and performative writing in its novelistic narrative. From the dramaturgical framework that affords theatrical happenings to the ekphrastic recreation of theatrical liveness, it creates for the reader an embodied, lively, and intermedial reading experience. Thus, this article explores the intermedial poetics of *Hag-Seed*, focusing on its textual exploration of the theatrical form from different perspectives, and its situatedness in the Canadian theatre and adaptation context in parallel with the dance company Kidd Pivot and their 2011 production *The Tempest Replica*. Drawing on the intermedial genre of theatre-fiction, it seeks to address how the intermedial poetics of textual theatricality enacts the readers' embodied perception of theatrical liveness and explores the porous mediality of both novel and theatre.

**Keywords:** intermedial poetics, textuality, theatricality, *Hag-Seed*, theatre-fiction

In Harold Pinter's lecture at the National Student Drama Festival in Bristol in 1962 "Writing for the Theatre", he offered his observation of the difference between theatre and writing: "The theatre is a large, energetic, public activity. Writing is, for me, a completely private activity, a poem or a play, no difference. These facts are not easy to reconcile" (10). Accordingly, if writing for the theatre could be regarded as an intermedial exchange between word and body, page and space, private and public, then writing about the theatre offers the audience an iterative framework through which the intermedial poetics of text and theatre may be self-consciously and self-reflexively approached. Writing about the theatre, or "theatre-fiction" as defined by Graham Wolfe, denotes the writing of "novels and stories that engage in concrete and sustained ways with theatre as artistic practice and industry" (2). Beyond using theatre as a mere metaphor, theatre-fiction achieves intersectional, intermedial "novelistic engagement with theatre as art-form" (3). Instead of focusing on the staged illusions and spectacles, it provides textual representations of theatre from "irregular, oblique" vantage points: production and development, backstage and onstage, rehearsal, performance, and spectatorial reception, etc. – leading to a textual representation with "more theatre than theatre itself" (7). Theatre-fiction thus becomes "a criss-crossing of text and performance, whose distinct medialities do not blend into each other but interact and mutually inform" (Yang and Wang 2).

Margaret Atwood's 2016 novel *Hag-Seed*, a retelling of *The Tempest* by William Shakespeare commissioned by the Hogarth Shakespeare Series, falls into the category of theatre-fiction. Elaborating on the enigmatic last three words of the play—"set me free", Atwood transfers Prospero, the wronged Duke of Milan exiled on a small island, into an avant-garde theatre director, Felix Phillips. Felix was once the leading figure of the Makeshiweg Theatre Festival and was about to stage an experimental production of *The Tempest*, when Meningitis took away his daughter Miranda. Overshadowed by her death, Felix immersed himself in his career. But to add insult to injury, the production was cancelled because his colleague Tony usurped his position and expelled him from the theatre. The main plot begins twelve years after, when Felix, having been the director of a prison theatre project

for three years, finally seizes his chance for revenge as those who betrayed him are invited to his showcase performance: theatre thus becomes at once a ritual of mourning and a device of revenge.

Atwood's *Hag-Seed* employs a hybrid style of dramaturgical and performative writing in its novelistic narrative. The chronological account of Felix's revenge from a conventionally third-person perspective combined with the playscript formatted Prologue, which is later repeated as the novel's Chapter 34, trespasses the boundaries between textuality and theatricality. In the fictional narrative, Atwood also incorporates detailed descriptions of the visualities of theatre performances by the fictional characters and real-life theatre companies. This hybridity of form from dramaturgical framework that affords theatrical happenings to the ekphrastic recreation of theatrical liveness creates for the reader an embodied, lively, and intermedial reading experience, which "synthesizes reading with seeing in a dynamic process" (Wang 14). Thus, this article explores the intermedial poetics of *Hag-Seed*, focusing on its textual exploration of the theatrical form from different perspectives, and its situatedness in the Canadian theatre and adaptation context in parallel with the dance company Kidd Pivot and their 2011 production *The Tempest Replica*. Drawing on the intermedial genre of theatre-fiction, it seeks to address how the intermedial poetics of textual theatricality enacts the readers' embodied perception of theatrical liveness and explores the porous mediality of both novel and theatre.

### Dramaturgical and Ekphrastic Writing

On her rewriting of *The Tempest*, Atwood remarked that "Of all Shakespeare's plays, this one is most obviously about plays, directing and acting" ("Perfect Storm"). And back in her 2002 collection of essays *Negotiating with the Dead*, Atwood recognised Prospero as a metatheatrical character: "At the end of the play Prospero speaks the Epilogue, both in his own character and in that of the actor that plays him; and also in that of the author who has created him, yet another behind-the-scenes tyrannical controller of the action" (115-116). The setting of the novel is based on this metatheatrical reading, as partially a reintegration of the dramatic plot into novelistic form, as well as a textual exploration of the dramaturgical form.

Atwood applied a hybridity of writing styles in *Hag-Seed*, combining both play-script-formatted dramaturgical writing and ekphrastic descriptions of the *mise-en-scène* visualities. The Prologue of *Hag-Seed* is written in the form of a play scene, which is repeated verbatim as the novel's Chapter 34:

The house lights dim. The audience quiets.

ON THE BIG FLATSCREEN: *Jagged yellow lettering on black:*

**THE TEMPEST**

**By William Shakespeare**

**with**

**The Fletcher Correctional Players**

ONSCREEN: *A hand-printed sign, held up to the camera by Announcer, wearing a short purple velvet cloak.*

*In his other hand, a quill.*

SIGN: A SUDDEN TEMPEST

ANNOUNCER: What you're gonna see, is a storm at sea:

Winds are howlin', sailors yowlin',

Passengers cursin' 'em, 'cause it gettin' worse:

Gonna hear screams, just like a ba-a-d dream,

But not all here is what it seem,

Just sayin'.

*Grins.*

Now we gonna start the playin'. (3, 210)

The screened show itself, being the final production of Felix's literacy project, becomes the play-within-a-play through which his frame plot could proceed: Tony and Sal (matching Antonio and

Alonso in *The Tempest*), having become federal ministers, are invited to the project showcase, where Felix has arranged for them an immersive prison riot show to trick the unknowing audience into fearful confessions. At the end of the Prologue, the screening ends abruptly with darkness, sounds of gunshots, and potential chaos:

*Total darkness. Confused noise from outside the room. Yelling. Shots are fired.*

A VOICE FROM THE AUDIENCE: What's going on?

VOICES, FROM OUTSIDE THE ROOM: Lockdown! Lockdown!

A VOICE FROM THE AUDIENCE: Who's in charge here?

*Three more shots.*

A VOICE, FROM INSIDE THE ROOM: Don't move! Quiet! Keep your heads down! Stay right where you are. (4, 211)

Thus ends the scene, and the novelistic narrative constituting the majority of the novel begins in the following chapters. Without any background information provided, except for the reader's potential familiarity with the Shakespearean play, the dramaturgical writing in the Prologue of *Hag-Seed* foregrounds, instead of diachronic setting or characterisation, performativity and temporal-spatial immersiveness as the primary reading experience. And as for Chapter 34, which is inserted into the chronological storytelling, the shift of narrative form affords the further transition from the "tyrannical" dramatic fixity to descriptive textual-theatrical liveness.

The on-screen re-writing of Shakespeare's lines recontextualises *The Tempest* into the contemporary hip-hop culture, which nevertheless remains compliant with the "textually legislated form" of literary drama (Worthen xvii). While as the screening stops and the narrative focus shifts away from the embedded, the literary play-within-a-play melts into its loosely-structured metatheatrical frame and the literary textuality is diffused into spatialised, corporeal theatricality. The two-dimensional screen of the recorded *Tempest* performance demonstrates a perspectival stage-auditorium relationship similar to that of the proscenium-arched theatre: with body and space plasticised and abstracted from a "vision in the first person" (Causey 69). The audience's voluntary suspension of disbelief is predicated upon the sense of security endowed by awareness of the segmenting screen/fourth wall. This flattened performance is, however, posited in contrast with the immersive scene of the prison riot, in which unconscious spectatorial participation is constitutive of the dramaturgy. The unknowing audience's compliance with spectatorial etiquette is juxtaposed with the performative hijacking, demonstrating an almost coercive power relation through which spectatorial response and experience can be plotted and controlled. At the same time, it also entails a dangerously fleeting liveness that cannot be pinned down and contained within the prescriptive dramaturgical writing.

In this vein, Felix's open-ended, participatory design of the prison riot performance leads to a dramaturgically framed happening, which is at once plotted and manipulated while also containing a dangerous liveness, the "surprisingness of the unscripted, the impromptu and the unpredictability of an improvised situation" (Peters 171). The participatory happening can no longer be accommodated by textual-dramaturgical specificities. Therefore, Chapter 34 "Tempest", marking the beginning of Felix's show, is followed by ekphrastic descriptions of the performative event instead of dramatic dialogues and stage directions. Chapter 35 opens with the panicked shoutings of the audience:

A black wool hand claps over Freddie's eyes, then a hood slips over his head and he's lifted out of his seat.

"What the fuck?" he yells. "Let go!"

"You're goin' overboard," says a voice. "Hell is empty, and all the devils are here!"

"It's a prison riot." The voice of Tony. "Keep calm. Don't provoke them. Hit the button on your pager.

Wait—"

"What pager?" The voice of Sebert. "It's gone!"

"Wait! Wait!" shouts Freddie. "Let go! Why are you pinching me? Ow!" His voice recedes toward the back of the room.

"Freddie!" The voice of Sal, shouting. "What're you doing? He's my son! I'll kill you! Bring him back!"

“Shut up.” A voice in the darkness. “A plague upon this howling! Heads on the desk, hands clasped behind your neck! Now!”

Door opening, closing. (213)

Remaining in the frame of Felix’s design and, metafictionally, the plot of *The Tempest*, as is echoed by the images of imprisonment throughout the novel, Tony’s and Sal’s reactions are however spontaneously induced and contain subversive possibilities of the “irruption of the real” (Lehmann 99). The positionality of Felix, the controlling director and the contemporary Prospero, is also shifted from the backstage director to an in-between actor-spectator who is at once an informed participant in the performance and an enthusiastic bystander who watches the happening unfold. For live theatre, this is precisely the point where theatre’s own mediality, “spatiotemporal co-presence, interaction, realistic representation, ephemerality and risk”, overthrows the priority of literary text (Georgi 2). While for novelistic writing, for which the text is written not for performance but for its own sake, the conventional playwriting style is insufficient to capture the medial fluidity and ever-disappearing visuality of live performance. Instead, through the ekphrastic recreation of the show’s *mise-en-scène* design and its spatial relationality with the audience from multiple perspectives, Atwood has created a stage on pages where the theatrical liveness of *The Tempest* is intermedially invoked.

In Chapter 37 “Charm Cracks Not”, for example, the audience group Serbert (matching Sebastian), Lonnie (matching Gonzalo), Tony, and Sal, have been led out of the screening room through the corridor into the green room, where Felix plans to frighten them into confessions. As the disoriented guests explore the space, in a similar way that stage settings are physically measured by the performers’ movement for the theatre audience’s perception, the setting of the room is ekphrastically recreated in text:

On the screen, they watch the four men as they approach the Green Room door. To either side of it, taped to the wall, there’s a cutout—a T-rex, a space creature—ushering them in.

“Excellent dumb discourse,” Felix murmurs to himself.

“What is this, a kindergarten?” says Sebert. “First palm trees, now this!” “Who’s running this place?” says Sal. “There needs to be some changes!” He feels his forehead.

“Is that a dinosaur? I feel weird. I think I’ve got a fever.” But they all go in through the doorway.

“What’s this?” says Tony. “It’s like a theatre green room! There’s even a freaking fruit bowl! Though it’s only grapes. There ought to be some crackers and cheese, on a plate.” (224)

Therefore, by way of the style shifting, Atwood’s writing offers a lively intermedial reading experience, which departs from playwriting, as the basis of the metatheatrical designs and the novel’s own status as an adaptation, to the dramaturgical writing that frames a sphere of theatrical happening, and eventually to the ekphrastic recreation of theatrical liveness.

### Theatre and Its Adaptation: Kidd Pivot and *The Tempest Replica* (2011)

In Felix’s prison project, for the part of Miranda, Prospero’s daughter, the leading and only female character in *The Tempest*, Felix invited a guest actress Anne-Marie Greenland, who was a dancer with the Canadian contemporary dance theatre company Kidd Pivot. She quitted the company before their production of *The Tempest Replica* due to injury, and became a choreographer years later. Unlike Makeshiweg Theatre, the fictional theatre Felix used to work for, Kidd Pivot is a real-life practising company establishing, under the direction of choreographer Crystal Pite, a stellar reputation in the contemporary dance theatre scene. Hailed for their “conceptual deftness” balanced by the “exhilarating kick” of dance-making, Kidd Pivot’s dramaturgical approach is a combination of affective kineshetics, theatricality, dramatic narrative, and the often-self-reflexive exploration of movement and physicality (Jennings).

*The Tempest Replica* (2011) was a major production of Kidd Pivot, which premiered in 2011 at Künstlerhaus Mousonturm, Frankfurt, Germany. It is a metatheatrical re-interpretation of *The Tempest*

and performative re-enactment itself, focusing on the “duplication of character and copy, the story and the body” (Kidd Pivot). The show creates a doubled space of action, with “a maquette of Shakespeare’s island as a metaphor for isolation, captivity and desire”, where “chalk-white replicas deliver the essential plot points of the story”, and as its mirror “a nostalgic cityscape that evokes longing”, in which “the emotion and tension of the narrative are fleshed out by real characters” (Kidd Pivot).

The show itself is not represented in detail in the novel, with its title mentioned only once when Felix went through Anne-Marie’s career background on the Internet. While reference to the show itself has posited *Hag-Seed* in the context of Canadian theatre and Shakespearean adaptations, the abundance of which let out a glimpse of a dynamic yet chaotic field. Despite the relative emancipation from the “filial model” of adaptation demanding full loyalty to the original Shakespearean text, adaptations nowadays still risk being “kitsch, propaganda, anti-Stratfordianism, and the vulgarly commercial or pornographic” in the sea of Shakespearean adaptations (Shahani and Charry 175; Lanier 34). While on the other hand, the diversity of perspectives and formal experimentations to deconstruct and reconstruct the Shakespearean canon have also opened up a field of dialogue, upon which new interpretations are mutually informed, influenced, or contested.

As a dance theatre company, Kidd Pivot’s physical approaches make a stark contrast with the text-based rewriting of Atwood. The former invests affects and reflections in movement and corporeality, while the latter draws from the literary device of the text. While both being intermedial re-explorations of Shakespeare’s drama, *The Tempest Replica* and *Hag-Seed* demonstrate, in addition to their shared contextual awareness of contemporaneity, the adaptation aesthetics of formal self-reflexivity and a willingness to trespass disciplinary and stylistic confinements. In *The Tempest Replica*, the mannequin characters’ “step-by-step exposition” is both a self-reflexive exploration of classical choreography disassemblable into virtuoso movements and a deconstruction of mimetic characterisation as flattening the duality of embodiment (Jennings). In the second part, when the white, dehumanising costume is changed into contemporary garments and characters into dancers, the choreography is transformed into emotionally charged “pure dance”, and narrative meaning-making is invested into the sheer power of physicality instead of gestural representation. The writing of the dramatic, the dramaturgical, and the theatrical in *Hag-Seed* also echoes with the medial and intermedial reflections in *The Tempest Replica*.

Besides, Atwood also aligns the readers’ reading experience with their spectatorial experience, as well as perhaps that of herself. Focusing on Anne-Marie’s physical expressiveness, an ekphrastic description of her dance movements is provided through Felix and the inmates’ perspective, while they are shown her performance video on screen:

Anne-Marie pirouettes, circling her partner, who is rolling across the floor. She does a backflip, lands on her feet. A second male dancer bounces in, picks her up, and slings her over his shoulder, her feet flailing. She’s on the ground again; she takes, briefly, the stance of a boxer, but then she flees and there’s a chase, with both of the male dancers pursuing her. She stops, lifts a foot, flexes it, kicks with her heel. Down they go, in graceful tandem. Anne-Marie leaps into the air, higher than you’d think possible. (100)

The contemporary dance scene is both deeply rooted in the Canadian performance sector and the global dance culture. Anne-Marie’s execution of choreographic movements epitomises the contemporary dance’s energetic flow, relationality with other bodies, control of the body, and playfulness with gravity. The readers’ prior experience of contemporary dance, if any, would be visually and kinesthetically activated and the experience of watching is simulated through the act of reading.

At the end of the novel, Anne-Marie’s interpretation of Miranda after the show itself has ended again connects the act of reading with the reader’s possible real-life spectatorial experience. At the end of the literacy project, every performer is required by Felix to come up with their own version of *The Tempest* from each of their characters, which is a moving reimagination of Prospero’s renun-

ciation of his magic. In Chapter 43 “Team Miranda”, Anne Marie offers a more personalised embodiment of the character:

Anne-Marie tosses the goddesses back into her knitting bag, springs up on top of Felix’s desk, and stands poised on the edge. Then she bends her knees, raises her hands above her head, and does a 360-twist backflip onto the floor. Now she’s horizontal, scissoring her legs, crossing them, rolling, sitting up, all smooth as iron caramel. It’s a move from her Kidd Pivot routine. (257)

Through directly associating the ekphrastic representation of Anne-Marie’s choreographic movements with her training background with Kidd Pivot, Atwood enables the reader not only to identify the character but also kinesthetically and somatically see her as part of the contemporary dance world, as a presence that carries “traces of their practices in their physicalities”, whose “kinesthetic sense of their world marks their corporealities as bound by time and history” (Kosstrin 26). By contextualising *Hag-Seed* into the intermedial connection and recreation of theatre and adaptation, especially in parallel comparison with Kidd Pivot’s *The Tempest Replica*, Atwood puts her novelistic adaptation in the network of Shakespearean adaptation. Beyond the dramatic text itself, *Hag-Seed* is also consciously engaged with the adaptation culture of intermediality in general and joins in the cacophony of self-conscious re-mediation of the canons. Situated in this context, Atwood creates a shared spectatorship as the substrate for the reading experience, which constitutes the unique mediality of this textual adaptation.

### The Textual Theatricality and Enactive Writing of Theatre-Fiction

*Hag-Seed*, with its formal experiments and allusions to the contemporary theatre context, demonstrates an intermedial poetics of theatre-fiction. Elaborating on the aesthetics of the hybrid genre of theatre-fiction, Wolfe compares literary fiction with those with a distinguished focus on theatre as an art form and an industry:

If literary fiction is a departure from and “enfeeblement” (Scarry 15) of theatre’s physical and bodily things, nowhere does the medium’s materiality receive more rigorous treatment, nowhere are its constitutive transience and co-presence more foregrounded, nowhere are its peculiar contingencies, chemistries, tensions, and feedback loops more vividly registered than on (and through their tensions with) the pages of theatre-novels. (Wolfe 7-8)

The text and the stage have always been closely entangled. In traditional dramatic theatre, or literary plays, the primacy of text as repressive of theatre’s spatial, embodied mediality has been criticised since modernist theatre’s physical turn, which is “often associated with Antonin Artaud and his campaign for an anti-literary and pro-physical theatre” (Ackerman and Puchner, 7). While even for the most literary of plays, the text, albeit being the fundamental of dramatic theatre, demands the temporal-spatial enactment for its medial fulfilment. *Vice versa*, reading a play text can also involve the phenomenologically synaesthetic experience enacting spatial, visual, and sonic perceptions. This enactive model of perception, through which “imagined spaces can convey a sense of presence and immersive detail”, is a commonly used tool in literary imagination and the building of fictional worlds (Polvinen 29). It offers an especially opportune perspective to approach the intermedial incorporation of playwriting in theatre-fiction.

If writing for the stage is, as Pinter suggests, an aporetic interaction between textuality and its medial transformation into the stage, writing about theatre performance in a descriptive fashion is faced with the challenge that, as argued by Peggy Phelan, “the object of one’s meditation, the performance itself, disappears” (3). The fluid, durational, and live theatre performance, if transcribed into signification, loses its medial specificity. Alternatively, Phelan calls for a new model of “performative writing” that communicates phenomenological experience instead of the mere exchange of information, which “enact[s] the affective force of the performance event again, as it plays itself out in an ongoing temporality made vivid by the psychic process of distortion (repression,

fantasy, and the general hubbub of the individual and collective unconscious), and made narrow by the muscular force of political repression in all its mutative violence” (12). Both the reading of a play-text, engaging multisensory imagination, and the reading of performative writing, with enactive textuality able to activate the spectatorial experience of watching a performance, fit in the intermedial poetics of theatre-fiction, which yields “peculiar sorceries that may begin to act when we engage with theatre from the oblique angles they offer” and investigates the “fluid boundaries, creative antagonisms, and reciprocal exchanges” between the theatrical and novelistic forms (Wolfe 1-2).

Phelan’s performative writing, as well as stage-conscious playwrighting, is combined in Atwood’s intermedial writing of theatre-fiction in *Hag-Seed*. The juxtaposition of dramaturgical writing and ekphrastic descriptions of theatre performance, intermedially incorporated in novelistic storytelling, recreates a stage through the text for readers’ quasi-spectatorial experience. In a larger context, *Hag-Seed* interrogates the existing problems of the theatre industry. The director-centred production procedure often leads to a strict hierarchy, for which Felix exhibits a vivid example. As he told his players during casting: “I’m the director, and these choices are mine. . . The theatre isn’t a republic, it’s a monarchy” (147). It points at the marginalisation and aestheticisation of women, especially in canonical theatre productions, with Anne-Marie being the only female performer and assigned a romantic plot. The novel’s representation of the prison theatre echoes Leonidas K Cheliotis’s warning against the literacy projects in prison being only “decorative justice”, etc. (16). While beyond offering an analytical critique of theatre and performance, the enactive intermedial writing creates a simulative experience of theatricality through the text, where the theatre as an art form, an industry, and a public event is represented and experienced as embodied, somatic, and live.

Apart from being a textual exploration of the theatrical mediality, *Hag-Seed* is also an experiment on novelistic writing’s intermedial potential to exceed its medial and stylistic boundaries and explore new relationships between the text and the world, the writer and the reader. Through an intermedial writing, *Hag-Seed* invokes the spatialised, embodied art form of theatre, itself a medial complex, which leads to a textual theatricality to engage the readers’ multisensory perception of the narrative. Meanwhile, through textual theatricality, the dramatic tension becomes not only a metaphorical plot device but also a medially reinvigorating approach. It achieves an alienating effect from the novelistic narrative, which is an especially appropriate formal renovation for canonical adaptations.

The Epilogue of *Hag-Seed* is entitled “Set Me Free”, a quote from Prospero’s final monologue “As you from crimes would pardoned be / Let your indulgence set me free” (Atwood 226). It alludes to the prevalent imagery of imprisonment in both the original play and the novel itself: Prospero/Felix is freed from vengeance; Miranda/Anne-Marie is freed from patriarchal control; as the curtain closes, the characters are freed from the enclosed fictive cosmos, the actors from their characters, and the audience from the binding of spectatorship; in a more profound sense, text and theatre from their respective medial boundaries. In this sense, beyond being a novelistic adaptation of Shakespeare’s dramatic story, Atwood’s *Hag-Seed* is a self-conscious intermedial experiment. Through the writing of a stage, Atwood explores the intermedial porosity between theatre and fiction, which continues to promote reflections on and provide new possibilities for both textual and embodied storytelling.

## Conclusion

In conclusion, this article investigates the intermedial poetics of textual theatricality in Margaret Atwood’s novel *Hag-Seed*. As a retelling of the Shakespearean drama *The Tempest*, *Hag-Seed* recontextualises Prospero as Felix, a 21st-century avant-garde theatre director in Canada. Departing from a metatheatrical reading of *The Tempest*, Atwood adopts the genre of theatre-fiction proposed by Graham Wolfe, which is a form of novelistic writing directly engaged with theatre as an art form and practising industry instead of a mere metaphor. The aforementioned discussions trace the hybrid forms of dramaturgical and ekphrastic writing in *Hag-Seed* and explores its textual construction of theatrical liveness. The sphere of theatrical happening enabled by the dramaturgical

framework is followed by ekphrastic depictions of the visual, spatial, durational, and embodied performance. Besides, comparing *Hag-Seed* and Canadian dance company Kidd Pivot's *The Tempest Replica*, the article also examines the novel's situatedness in the context of theatre and adaptation and how it creates a spectatorial readership invoking real-life experiences with performance art. The enactive intermedial writing of *Hag-Seed* engages the reader's multisensory perception, which leads to reflections on the mediality and porosity of both textual and theatrical arts or media. Through adoption of the genre of theatre-fiction, *Hag-Seed* is an experiment on the porous mediality of both novel and theatre, whose intermedial affordances becomes a productive source for the reinvigoration of both textual and embodied storytelling.

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