Migration, Exile and Home in Shakespeare's *As You Like It* and Its Animated Adaptation

MICHAEL MEYER

Scholars have studied migration and exile in *As You Like It* through a historical lens. They mainly explore Shakespeare's response to literary and philosophical writings on exile on the one hand, or early modern examples of banishment and exile on the other hand.[1] In *Shakespeare's Drama of Exile*, maybe the most sustained study of this topic, Jane Kingsley-Smith takes account of numerous historical examples of banishment and exile, but does not consider specific cases to be of great relevance to Shakespeare's plays.[2] She dismisses the speculation that Shakespeare's domestic exile was material in writing about this topic, but then concedes that his displacement from Stratford to London may have had an impact on the relevance of creativity in his plays, the pressure on the exiled writer to invent a new name, adapt a new accent and construct a story and the world in language.[3] Kingsley-Smith argues that philosophy and pastoral literature form the basis of the representation of exile in the comedies.[4]

Other scholars point out that migration and exile were widespread phenomena in the early modern period and of importance to Shakespeare: Domestic migration of the lower ranks for social and economic reasons met with distrust in England, as the wandering of workers, vagrants and masterless men was considered as a rejection of the family, the nation and the law. The English monarch, Parliament, or Justices of the Peace could and did banish gypsies, Blacks, the Irish, Catholics, Anabaptists, Puritans, beggars, minstrels and players, apart from more prominent courtiers.[5] The politics of favour and disfavour motivated

1 Paul Joseph Zajac combines literary and historical perspectives in his political reading of Duke Senior's community of contentment in "The Politics of Contentment: Passions, Pastoral, and Community in Shakespeare's *As You Like It*", *Studies in Philology* 113:2 (2016), 306–336.

2 Jane Kingsley-Smith, *Shakespeare's Drama of Exile* (Houndmills: Palgrave Macmillan, 2003), 8–24, 175–176.

3 Ibid., 3–6, 176–177.

4 Ibid., 30.

5 Ibid., 12–18. The forced migration of slaves to the Americas and religious and social migration to North America gained momentum after Shakespeare's lifetime.

noblemen to maintain presence at Elizabeth's court or retreat to the countryside.[6] Foreign exiles in England, Sephardic Jews, Moors, French Huguenots and Dutch refugees formed about four to five per cent of the urban population.[7] The English response was divided between Christian compassion, fear of economic competition and xenophobic aggression.[8] They displayed "'merciful' openness toward refugees *and* virulent anti-Catholicism, Hispanophobia, anti-Semitism, and Maurophobia".[9] Concerning *As You Like It*, Dusinberre remarks: "Exile and banishment are a living part of both the Elizabethan political scene and Shakespeare's play."[10] A historical reading of *As You Like It* can draw parallels to court politics,[11] but would have to concede that the play skirts most historical phenomena of migration and exile because it is concerned with the domestic exile of the elite and ignores the problems of both poor English and foreign migrants. Dusinberre maintains that the reality of Elizabethan exile "can only be recaptured [...] by observing the plight of refugees. Those who travel to the Forest in Shakespeare's play are all asylum seekers, people for whom the court has become dangerous, and for whom 'home' is a state approximating to vagabondage."[12] Dusinberre has a point I will take up in my suggestions for teaching in the last part of this contribution, but she shoots over the mark because the privileged exiles of the play hardly compare to ordinary asylum seekers and are never reduced to vagabonds. These intertextual and historical readings are very valuable, but they do not explain the potential significance of the play for today.

My 'presentist' reading is based on a systematic working definition of 'migration' and 'exile' as opposed to historical or textual sources other scholars draw on. I argue that *As You like It* addresses some problems of banishment and migration, but to some extent embellishes exile as a convivial community. Nevertheless, the comedy complicates notions of 'exile' *and* 'home', questioning stereotypical

6 Juliet Dusinberre, "Introduction", in William Shakespeare, *As You Like It*, ed. by Juliet Dusinberre. The Arden Shakespeare, Third Series (London: Thomson Learning, 2006), 1–142, esp. 5, 75, 96.

7 Sabine Schülting, "'What country, friends, is this?' The Performance of Conflict in Shakespeare's Drama of Migration", in Carla Dente and Sara Soncini (eds), *Shakespeare and Conflict: A European Perspective* (Basingstoke: Palgrave Macmillan, 2013), 24–39, esp. 26.

8 Ibid., 25–27; Eric Griffin, "Shakespeare, Marlowe, and the Stranger Crisis of the Early 1590s", in Ruben Espinosa and David Ruiter (eds), *Shakespeare and Immigration* (Farnham: Ashgate, 2014), 13–36, esp. 14–15, 30–31.

9 Griffin (2014), 31.

10 Dusinberre (2006), 102.

11 Ibid., 102–104.

12 Ibid., 101.

idealizations that foster misleading hopes on the part of refugees in the play *and* implying xenophobic rejections on the part of the host societies. 'Home' is often associated with belonging, comfort and peace in opposition to exile. The play questions this notion of 'home' in its critical representation of the court and in Jaques's and Rosalind's representations of ordinary life.[13]

My discussion will address an animated adaptation of *As You Like It*, directed by Alexei Karayev and produced by BBC Wales in cooperation with Channel Four Wales and Soyuzmultfilm in 1994, and then proceed to suggest tasks for teaching this topic at secondary school or university.[14] The animated adaptation of this comedy is one of twelve plays of *Shakespeare: The Animated Tales* (1992–1994), which shorten the plays to about half an hour. They sometimes employ a voice-over narrator and use various forms of animation in order to render the plays more accessible to a young audience. That said, shortening the text does not necessarily reduce complexity. Actors superbly voice Shakespeare's original dialogues. The adaptations of *Hamlet*, *The Tempest* and *As You Like It*, for example, explore the nuances of Shakespeare's texts and create symbolic atmosphere.

The animated adaptation of *As You Like It*, which has been wrongly neglected in Shakespeare scholarship, symbolically visualizes ordinary life at home in satiric line drawings "evocative of Renaissance woodcuts".[15] These scenes of ordinary life in black and white are set off against elitist life at court – and in exile – in colourful oil painting on film cell.[16] The self-reflexive and dialogic visual aesthetic of the short adaptation and its focused condensation of the play render it attractive to academic analysis and teaching.

A definition of migration and exile informs the analysis of the play and its adaptation, which precede suggestions for teaching that make the play relevant to students.

13 It would be valuable to compare the contrasting models of exile in *As You like It* and *The Tempest*, the convivial community of the comedy as against the conflict-ridden contact-zone of the romance, which goes beyond the limited space of this article.

14 *As You Like It*, directed by Alexei Karayev, in *Shakespeare: The Animated Films*, produced by Soyuzmultfilm, BBC 2 and Channel 4 Wales (1994).

15 Laurie Osbourne, "Mixing Media and Animating Shakespeare Tales", in Richard Burt and Lynda E. Boose (eds), *Shakespeare, the Movie, II: Popularizing the Plays on Film, TV, Video, and DVD* (London: Routledge, 2003), 140–153, quote 150.

16 Abigail Rokison, *Shakespeare for Young People: Productions, Versions and Adaptations* (London: Bloomsbury, 2013), 133.

Migration and Exile: Concepts

Migration is connected to – but not identical with – exile, as the following definition reveals: Migration is considered a voluntary relocation, exile an involuntary displacement.[17] Migration has been a global phenomenon across history: the *homo migrans* is as old as the *homo sapiens* – and so is the *femina migrans*.[18] The following questions and criteria allow for a specific analysis – and teaching – of migration and exile in general, and this play in particular:[19]

- Who is the migrant, and what was his or her position at home with respect to class, race or ethnicity, gender and specific resources in terms of a social network, money and education?
- Why did he or she migrate: was it voluntary or involuntary? This may be an important aspect for the individual, but – except for the case of banishment – it is not always easy to assess whether compulsion or free choice motivates migrants. Among many reasons, we can identify *economic* factors, such as a crisis that makes migrants search for opportunities and survival elsewhere; *social* marginalization and discrimination; *psychological* motivation of fear and despair as push-factors, hopes and dreams as pull-factors; *cultural and religious* repression and persecution; *ecological* changes in agriculture and the environment due to natural or man-made disasters. In *politics*, privileged groups and individuals may claim the authority of knowledge, the legitimacy to rule and the right to determine the religious, social and political order, which may be enforced through the violation of the rights, safety, freedom and participation of others or even banishment in monistic states. In tolerant or open states, dysfunctional systems may first provoke resistance, then migration on the part of those dissatisfied or discriminated against.
- How do people migrate? Relocation may be temporary or permanent, one-directional or circular; near or far, intra- or interregional, crossing borders or oceans.

17 Theo Stammen, "Exil und Emigration als universalhistorisches Problem", *Zeitschrift für Ideengeschichte* 2:1 (2008), 53–68, here 56.

18 Jochen Oltmer, *Migration: Geschichte und Zukunft der Gegenwart* (Darmstadt: Theiss, 2017), 8–9; Felicitas Hillmann, *Migration: Eine Einführung aus sozialgeographischer Perspektive* (Stuttgart: Franz Steiner Verlag, 2016), 93.

19 I mainly draw on Hillmann (2016), 17–22; Oltmer (2017), 20–40; and Stammen (2008), 60–67.

- What is the migrant's or exile's position? Is he or she legal or illegal, an isolated individual or integrated in a diasporic network, alienated from or assimilated with his or her host culture, excluded from or integrated in his or her host society?

In sum, we can ask the questions as to who migrates, for which reasons and in which ways. How do migrants cope with exile and the host society's responses to strangers? With respect to teaching these plays, it is interesting to see how 'we' respond to the staging of 'us' and 'them', given the fact that many teachers and students have a personal history of domestic or international migration.

Banishment and Migration

Kingsley-Smith categorically argues that in *As You Like It*, "no man is really banished", whereas "in *King Lear* exile is a fate no man escapes".[20] She supports her claim about the comedy with quotes about travelling and the absence of suffering, which is partly right, but not the whole story. While *As You Like It* follows "the [...] pastoral movement from alienation to companionship, oppression to liberty", the court or city forms the ideal of legitimacy and civility.[21] She continues to argue that the return to the court at the end of the play valorizes the city, but she neglects those who remain behind.[22] I would question her overly optimistic view of exile *and* home: the optimistic vision and temporary relief of exile quickly give way to divergent perspectives – and conflicts – among exiles, which partly mirror those at home and question the idealization of both home and exile. The notion of home at the beginning of the comedy and at the end of the comedy implies the exclusion of some that are considered – or choose – not to belong.

As You Like It seriously addresses almost all of the familiar motives for migration: conflicts over political power, economic assets, social position and existential needs. Forced exile is a means of power, and in turn motivates the voluntary exile of friends: the younger Duke Frederick usurped the power of Duke Senior and banished him. Being jealous of the social esteem of Duke Senior's daughter Rosalind, and possibly afraid of her person as a reminder of his

20 Kingsley-Smith (2003), 106.

21 Ibid., 109–110.

22 Ibid., 122.

illegitimate rule, he banishes her upon the trumped-up charge of being a traitor that cannot be trusted (1.3.39–54).[23] On the level of the family, Oliver deprives his younger brother Orlando of his share of the family's wealth, an appropriate education, social participation, and last, but not least, he threatens to deprive him of his life. Since his plot to have Orlando killed in a wrestling match fails, Oliver plans to burn down the house in which Orlando sleeps. The faithful servant Adam convinces Orlando to escape from certain death in the house of "butchery" (2.3.27) and follows him into exile with his savings. Later, the jealous Duke Frederick threatens to seize all of the lands and assets of Oliver unless he can produce his brother Orlando dead or alive within twelve months, and has him thrown out of court (3.1). The Duke may act from greed, facilitated by arbitrary power, in conjunction with jealousy as Orlando is a potential object of his daughter's desire. The image of 'home' (as a counterpart to exile) presented here is alienating and defies any positive identification with belonging, comfort and safety.

In the animated adaptation, the exposition literally and metaphorically dissolves the naïve picture of a village at a river junction and its potential association with 'the good old times'. The image in the style of an Elizabethan woodcut begins to move, self-reflexively mirroring the production of animation from individual pictures. The picture turns out to be a tattoo on the back of a big wrestler, who embodies raw force and proceeds to the prize fight. However, the older wrestler loses against his young challenger. Duke Frederick awards Orlando the prize money but expresses his enmity to his family. This enmity towards the offspring of a parent he dislikes parallels his resentment of Rosalind and underlines the Duke's antagonizing disposition. The well-lit wrestling pit on the ground contrasts with the platform for the Duke's throne in the shade of a red tent. On the left of the fat, bearded Duke, a servant offers a drink, on the right behind him there seems to be a black servant that fans the Duke, but that dark, shapeless being looks more like a monster (00:43–00:49). This questionable association personifies the barbarian nature of the Duke in contrast to his civilized appearance represented in the well-dressed white servant. When he banishes Rosalind for being the daughter of her father, Frederick's shadow falls on the miniature of her father, and his dark, brownish visage and broad shoulders almost fill the frame and crowd out the light, visualizing his threat in the likeness of the monstrous figure behind his chair. Intermittent flashes of lightning take up the symbolic light and darkness of the two servants and give him a ghastly appearance,

23 All references to the play follow William Shakespeare, *As You Like It*, ed. by Juliet Dusinberre. The Arden Shakespeare, Third Series (London: Thomson Learning, 2006).

stressing the haunting quality of the paternal authority and his household that ceases to be a home (02:24–02:47). The indistinct shape of the black migrant corresponds to his silence and his servile position in the background as if it was a reminder of what the play neglects: racial discrimination and the plight of Africans' forced migration through enslavement.

The danger of migration for women in particular makes Rosalind assume the name of Ganymede and thus masculinity, albeit an ambiguous male persona that may draw homosexual attention. While the journey is not developed in detail, a few incidences and remarks hint at potential threats to the souls and bodies of migrants: having arrived in Arden, Touchstone's legs hurt and he wishes he was back at home. Celia is exhausted, and Rosalind feels so dejected that she could weep, an urge she represses in her guise as a man (2.4.1–16). Adam fears death from hunger and exhaustion, and Orlando draws his sword on others as a default mode of migrants in unknown territory. Later, Oliver is attacked by a lion and has to be saved by Orlando, justifying Orlando's caution in retrospect. In sum, the play takes both the motives for and the dangers of literal migration 'on the road' seriously, even if it is 'only' domestic migration to the Forest of Arden.

The political, economic and social push-factors are complemented by psychological pull-factors of exaggerated hopes. In opposition to the realpolitik of 'might is right', exile is first idealized as a convivial community. The wrestler Charles, who represents the body rather than the mind, repeats the rumour of Duke Senior's exile in the forest of Arden as an idyllic "golden world" he associates with Robin Hood and the merry men, who are represented by young men that follow the Duke in voluntary exile to "fleet the time carelessly" (1.1.112–113). It is difficult to take the wrestler seriously as he is the unwitting instrument of the jealous Oliver, but Celia, who follows Rosalind in voluntary exile, endorses his idealizing vision of exile: "Now go we in content / To liberty and not to banishment." (1.3.134–135) Her positive outlook on exile is complemented by the name she assumes, "Aliena" (1.3.125), expressing her alienation from home and her new status as a migrant. Orlando is less naïve when he assumes that he and his servant will have to settle down in humble conditions once Adam's savings are spent (2.3.66–68). In the adaptation, Rosalind mentions the danger of the journey, but her and Celia's preparations take on the tone of a rather lighthearted masquerade, playing down their fears for the sake of their own and the audience's comic entertainment (02:50–03:36). Orlando and Adam form a male parallel. Orlando is threatened by his brother with death and anticipates danger on the journey, but he and the servant set out with arms linked and in a light mood (04:50–05:38).

Exile: Conviviality and Discontent[24]

The diverse perspectives in exile roughly correspond to those at home. While the Duke clearly understands exile as punishment, the migrants' expectations range from the women's high hopes to Orlando's muted apprehension. There is a widespread consensus among critics that the Forest of Arden is based on the pastoral golden world but qualifies its ideal.[25] Duke Senior praises the Forest of Arden as the alternative home of "brothers in exile" (2.1.1), which offers 'authentic' life to liberated individuals. The pastoral retreat does not provide any comfort but freedom from the envy and competition at court (2.1.1–17). However, the Duke's optimism is somewhat toned down. Amiens responds that, while he would not change exile for home, the Duke is happy because he "can translate the stubbornness of fortune / Into so quiet and so sweet a style" (2.1.19–20), which can mean that the Duke has the means, e.g. money, to make exile enjoyable, or that he simply embellishes the situation. The counter-perspective is usually attributed to the melancholy Jaques, who, however, 'only' unfolds and dramatizes some of the Duke's musings. The Duke himself inverts his initial perspective when he considers the exiles' intrusive impact on the environment because they survive through exploitation. In literal terms, the exiles hunt deer in their native territory. In metaphorical terms, they live off the "native burghers" (2.1.23), provoking the fear of deprivation and death among the host society, and thus inflicting conditions similar to those that made the exiles leave home.

Jaques spells out the Duke's considerations on the exile's imposition of intolerable conditions upon the host society:

> [...] we
> Are mere usurpers, tyrants and what's worse,
> To fright the animals and to kill them up
> In their assigned and native dwelling place.
> (2.1.60–63)

24 Louis Montrose reads the pastoral ideal as a legitimate – and possibly contained – form of expressing discontent with politics in "Of Gentlemen and Shepherds: The Politics of Elizabethan Pastoral Form", *English Literary History* 50:3 (1983), 415–459, esp. 426–427. My analysis focuses on criticism raised among the exiles concerning their own position towards host societies.

25 Cf. Dusinberre (2006), 100; Kingsley-Smith (2003), 106; Bernhard Reitz, "*As You Like It*", in *Shakespeares Dramen* (Stuttgart: Reclam, 2000), 207–237, esp. 216–219. Ryan Farrar takes utopian ideals as a starting point of his analysis and connects these to the myth of the Golden World, which is imperfectly realized in Arden; in "*As You Like It*: The Thin Line between Legitimate Utopia and Compensatory Vacation", *Utopian Studies* 25:2 (2014), 359–383, here 359–362.

But Jaques not only talks *about* 'us' and 'them', he talks *to* them and feels sympathy for them, for which he is ridiculed by his peers. However, Jaques remains within the framework of human emotions in general and his own situation as an outsider in particular: "thus misery doth part / The flux of company." (2.1.51–52) Within the genre of comedy, the melancholic often is the butt of the joke, but while his sentiment may give rise to laughter, the fact that Duke Senior takes a similar position calls more attention to exiles not only as a burden but a serious threat to the host society. That sounds like a very familiar, mainly right-wing argument, but the fact that it is not 'them' but 'us' who form a lethal threat to the host society offers a thought-provoking perspective. Displacing and eliminating natives was a notorious European strategy, for example in South Africa and in America.

The play offers an alternative to the hunters' exploitation of their hosts or 'resources' (as in the speeches of Duke Senior and Jaques elucidated above), namely, economic cooperation and mutual profit. Rosalind and Celia offer the hospitable but poor shepherd Corin the funds to buy some pasture and sheep from his harsh master. In turn, he would work for living wages (2.4.60–99). These exiles are clearly marked as socially and economically superior, who may be of benefit to their hosts. Economic conditions improve upon foreign investment, if you put it in modern terms, but the social hierarchy remains untouched as there is simply a change of masters but no social rise of the poor.

The adaptation paints a rather rosy picture of exile, which is too good to be true and slightly at odds with its qualified image in the play. The theatrical red curtain opens to a lively hunting scene, in which a deer receives an arrow in its haunches but escapes. Surrounded by butterflies, Duke Senior praises life with his brothers in exile in nature, which has lost any of its roughness but is likened to a – kitschy – idyll, which forms a stronger counterpart to the haunting home of the previous act (03:36–04:15) and somewhat effaces the parallels between the discontent of home *and* exile of the play. The reflections on the harm the exiles inflict on their hosts are omitted, and Jaques's grotesque gestures provoke the Duke's laughter. The fool Touchstone is pestered by gnats in a comical rather than serious scene. Rosalind and Celia hardly express suffering in words or tone. They quickly find help from the shepherd Corin and provide him with money, and he lodges them in a cosy house with a rocking chair, the epitome of peace and comfort (05:40–07:12).

The adaptation juxtaposes exile and home in adjacent scenes and inverts their conventional attributions, singling out the unusual quality of privileged exile as opposed to the constraints of ordinary life. At the end of their journey, Adam's exhaustion and hunger make him lie down to die, but help is at hand as if the

act of migration was the only problem of exile. Orlando feeds him berries and promises to defend him from 'anything savage'. The potential threat is immediately proven baseless as the thing in the underwood turns out to be a urinating dog with a collar, a clear case of comic relief. Orlando follows the dog, and his apprehensions are quickly dispelled by Duke Senior's gentle invitation to a luxurious banquet among the privileged exiles in the woods (07:20–08:25). While Orlando goes to fetch Adam, Duke Frederick pours a glass of wine and says: "We are not all alone unhappy. This wide and universal theatre presents more woeful pageants than the scene wherein we play." (09:26–09:38) His comment appears to be unwittingly ironic because his position unites the best of both worlds: courtly luxury and the freedom from any social duties or pressure. The Duke's elitist version of unhappiness in exile segues into the speech of "All the world's a stage", here spoken by the narrator – rather than the melancholic Jaques – to give it more weight (09:39–10:38). In radical opposition to the lively, festive banquet in exile, ordinary life at home is depicted in a black and white Elizabethan comic strip.[26] The opening scene shows a walled city with the globe theatre at its centre, presided by an avenging angel with a sword and a whip in a dark cloud on top in juxtaposition to a coffin in the foreground at the bottom of the picture. Scenes and characters from the play are self-referentially placed around the city. Death and judgment frame and dominate this version of Christian life. In quick succession, the human figures are whisked away, and triumphant death jumps from the coffin. He dances into the Globe to watch the performance of the seven ages, in which actors literally play their parts. Ordinary life appears as a sequence of constraints, indicated through minimal movements in static scenes and panels. The infant is swaddled, restraining its movements; the cheeky schoolboy supervised by the master; the lover jumps in the air, but the fact that he is on his own indicates that his happiness is imaginary and short-lived; the soldier leaves his place in the march only to seek quarrel and honour. The judge hands over a document, indicating the rule of law, whereas the old man falls asleep and has to submit to the power of death. While the voice-over narrator finishes the speech on the sensory deprivations of old age, the scene changes back to the banquet in colour. The camera pans along the table, captures the last drop of wine from a bottle and fish-bones on a plate, and stops at old Adam and Duke Senior. The party is over. The shrunken Adam suggests that his time of death is near, and his looking at Duke Senior foreshadows that the Duke, in turn, could see his own end in the old man. The privileged few will die like everybody else. The rich may be unhappy in

26 Osbourne (2003), 150.

their own specific ways, but exile does not reduce them to existential needs. The remarkable insertion of ordinary life in bleak drawings in the banquet scene of the privileged elite undermines both illusions of exile as paradise for everyone and nostalgic illusions of home that ordinary migrants may harbour.[27]

The freedom from domestic constraints and the disguise of Ganymede empower Rosalind to play with heterosexual gender norms.[28] The assumed androgynous name and her double play of a man who pretends to personify a woman allow her to manoeuvre in-between the sexes. Her more mature vision of love and her sense of irony, albeit punctuated by overwhelming bouts of affect, allow Rosalind to wean her sentimental lover Orlando from his idealization of his beloved Rosalind – all the while making him woo her in a romantic fashion.[29] The adaptation transforms Rosalind's ridicule of Orlando's passion into visual irony, for example in the shape of two (!) winged cupids, whose arrows miss their goals, two (!) unicorns, who wind their horns around each other, or Rosalind's sinking of Orlando's toy ship that was driven by a sail of a love poem. The playful game of love in lush colours is disrupted by Rosalind's satiric vision of married life at home in black and white, which clearly recalls the seven ages speech.[30] Here, a man on his knees declares his love to a woman, and their long, loud kiss makes them lift off the ground. After their marriage, the wife is working at home while the husband has an affair with his neighbour's wife. She catches him red-handed and gives him a sound thrashing. The caricature inverts Rosalind's speech of the adulterous wife in the play and has the housewife punish the wayward husband (16:23–17:50). "[The] sequence effectively reinterprets

27 It has to be conceded that at the end of this scene, the servant Adam and Duke Frederick start a song that everyone joins in on and suggests that they form a convivial diasporic community that includes everyone. However, mutual support does not efface differences in rank and wealth, as we also see in the relationship of Rosalind and Celia with the fool Touchstone. In addition, Jaques would not be part of the crowd.

28 One could also invert the perspective of the alternative world as conducive to love because the lovers' game itself sets them apart from the ordinary world. In other words, they create a temporary, alternative world of their own that could be compared to voluntary exile. William N. West aptly calls Rosalind's game of love an "experiment" through acting out her imagination with sometimes unforeseen consequences in William N. West, "Essays on Virtue: *As You Like It* and Shakespeare's Essays", in Sophie Chiari, Sophie Lemercier-Goddard and Michèle Vignaux (eds), *New Perspectives on Shakespeare's* As You Like It (Clermont-Ferrand: Presses Universitaires Blaise Pascal: 2017), 149–158, esp. 150.

29 Cf. Reitz (2000), 233.

30 Osbourne (2003), 152; Rokison (2013), 138–139.

the taint of overt misogyny so noticeable in Rosalind's assertions about women in Shakespeare's playtext."[31] In confirmation of Rosalind's caricature of the unreliable lover, Orlando does not kiss but drops her in order to go for lunch. In this marital home, power dominates love. Thus, the animated version dispels feminist apprehensions that marriage at the end of the play signifies Rosalind's surrender to patriarchal authority.[32]

The development of a loving relationship between Rosalind and Orlando contrasts with Touchstone's sexual interest in the naïve goatherd Audrey.[33] He desires her but is not interested in a permanent marital settlement for lack of love, gap of rank, difference in personality and, perhaps, in culture. His use of her for his pleasures corresponds to the exiled hunters' exploitation of native resources.

The play ends with the three marriages of Rosalind and Orlando, Touchstone and Audrey, and Oliver and Celia, but the ending hardly creates a fundamental renewal of the exiled community or home. The resolution of the play does not offer a realistic solution of conflicts over power, wealth or social position.[34] The diasporic community simply swaps place with the usurper, the Machiavellian Duke Frederick, who goes into exile and becomes a hermit. Jaques remains as much an outsider in exile as he was at home.[35] Thus, it seems that the concept of 'home' is based upon that of 'exile' and the exclusion of some, whereas 'exile', in turn, is based upon 'home' and the inclusion of others – as defined and implemented by those who are in power. The play does not envision the integration of exiles in host societies as a renewal of culture. The two voluntary and permanent exiles, Frederick and Jaques, neither want to return home nor integrate but will live in a liminal space between cultures.

31 Osbourne (2003), 152.

32 Richard Wilson dispels concerns about Hymen as a patriarchal, violent God with a phallic torch, who assumes Rosalind's function in the end of the play. He comes up with numerous sources and interpretations that comment on Hymen's androgynous shape, which would be less of a threat to her strength, in Richard Wilson, "At one Together: *As You Like It* and the Politics of the United Kingdom", in Chiari, Lemercier-Goddard and Vignaux (2017), 175–196, esp. 178–186.

33 Cf. Reitz (2000), 225–228.

34 Zajac attributes this artificial ending to the generic conventions of comedy, but he sidelines the problem of the outsiders Jaques and Frederick (2016), 333–336.

35 His critical detachment and ultimate removal from the utopian society in exile make him a radical utopian character in the play, Farrar argues (2014), 379–380.

Teaching Migration through Shakespeare and Shakespeare through Migration

In hermeneutic and cognitive approaches to teaching, understanding and learning are based on the interaction of available concepts and new information. In a nutshell, a traditional model of hermeneutics suggests that individual preconceptions within one's own socio-cultural horizon guide the understanding of one's experience of texts and others, and in the process of (deep) learning, experience adds to or changes preconceptions. Current cognitive approaches basically assume that top-down concepts structure the processing of input, but need to be adapted to bottom-up information if they fail to make sense. In terms of teaching and learning, both models call for the (critical) reflection of both experience and conceptual knowledge.[36]

A student-oriented approach may begin with reflecting on experience and establishing preconceptions of migration, home and exile. If we include domestic migration, it is quite probable that almost every student has a story to tell, which the following task elicits: "Draw the routes of migration of your own, your family's or one of your friends' on a map. Mark important places with images and key words of crucial experiences of home, migration and exile. Show your journey and tell your peers about your experience." Subsequently, students discuss shared and divergent meanings of 'home', 'migration' and 'exile'. The criteria and questions listed above should be taken as a complement and a guideline to refine their reflection on the psychological motivation of migration, the social, economic, political or cultural conditions, as well as their positions at home and in their host society. The experientially grounded conceptual framework serves as a basis of interpreting the play. The aim is not only to explore Shakespeare's comedy through contemporary concepts, but to reflect on contemporary migration and exile through the play, using both its insights and its shortcomings as opportunities to learn.

Following the topics identified above, learners deal with the push- and pull-factors of migration in the exposition of the comedy. It may come as a surprise to some students that (male) rivalry for power divides families whose bonds do not seem to be close and strong enough to protect private life from politics. This fact can be interpreted as an instance of disillusionment concerning the value of the family and home in comparison to growing individual ambition in the

36 Cf. Nancy Grimm, Michael Meyer and Laurenz Volkmann, *Teaching English* (Tübingen: Narr Francke Attempto, 2015), 173–189. My suggestions for teaching can be compared to situated practice.

context of realpolitik. Weakening family bonds are partly compensated for by friendship (Celia and Rosalind, who are also cousins) and solidarity across social ranks (Orlando and Adam). Learners may appreciate how the threat of death complements rumours of exile as an ideal world, a combination that fires the hopes of the migrants and triggers their decision to leave – in Shakespeare's play as in the real world today.

In more detail, how does the relationship between the play and its adaptation foster the discussion of migration and exile?[37] After presenting the complete movie first, alternating the reading and watching of scenes in the sandwich technique helps to develop a more specific insight into both the text and its adaptation. In less experienced classes, short animated scenes often provide scaffolding for understanding the text, and reading the corresponding excerpts from the play leads back to noticing what the images do. In more experienced classes, close readings often precede watching scenes in order to foster a more nuanced grasp of both the verbal text and its visual transformation. The adaptation visualizes the setting and fleshes out the characters, performance and setting beyond the words of the play, often adding a symbolic dimension. In the beginning, students should respond to the first few seconds of the adaptation (00:20–00:30) that show the line drawing of the village accompanied by the vivid song, which may trigger connotations of a child's naïve drawing of 'home'. Upon recognizing that it is a tattoo, learners can draw inferences concerning the naivety of its owner, the wrestler, which creates an ironic contrast between the mature body and the immature mind. The idealizing image of 'home' literally dissolves and gives way to brutal competition in the wrestling match: the wrestler embodies force, designed for entertainment that the cheering spectators respond to. The adaptation omits the more sinister role of the wrestler as the Duke's instrument to kill Orlando, possibly to maintain a more light-hearted tone. However, the adaptation suggests an analogy between brute force and abusive power, which students will notice when they watch the wrestling match and spectators' responses (00:31–02:15), following the guiding questions: "Compare the characters,

37 For a general insight into dealing with animation and adaptation in the English language classroom, see Roswitha Henseler, Stefan Möller and Carola Surkamp, *Filme im Englischunterricht: Grundlagen, Methoden, Genres* (Seelze: Klett Kallmeyer, 2011), 147–156, 233–251. My suggestions for teaching and their aims compare to those offered by Frauke Matz and Michael Rogge, "Shakespeare in Shorts: A Multiliteracies Approach to Teaching Shakespeare", in Maria Eisenmann and Christiane Lütge (eds), *Shakespeare in the EFL Classroom* (Heidelberg: Winter, 2014), 315–330. The 'critical framing' of the play in its historical context that Matz and Rogge describe (321–322) could be easily added to the present framework in focus here.

their props and interaction on the wrestling pit and the grandstand. Discuss your own response to the wrestling match in comparison to the double audience of the spectators around the pit and on the platform. How does this scene shape images of 'home' and 'exile'?" The hunky, middle-aged wrestler relates to the slim, handsome young man as the bulky, aging Duke to the pretty young women, suggesting conflicts and triggering empathy or aversion. The visual association of the strong men and the contrast between the well-lit, open-air pit and the darker platform with the red tent symbolize the connection between open force and (barely) contained aggression – and affection. The two attendants symbolize the bright side the Duke shows to the public and his hidden agenda, the monstrous other concealed behind the façade of the 'noble' self. Mature students, who compare this scene with the interaction of the Duke and the wrestler in the play, may question that the adaptation tones down the serious exposition as it adds a comic tone to the wrestling match and neglects its complex role as an instrument in the struggle for political power. In the movie, the outcome of the match and its impact on the young women's hearts visibly aggravates the Duke's anger. The Duke reveals his economic power through paying money to the winner, the young women prove their social qualities through presenting Orlando with a necklace with a heart. How do the next scenes visualize the dual image of 'home' between competition for power and social cooperation (02:16–03:36, 04:50–05:38)? The cousins Rosalind and Celia are close in literal and metaphorical terms, and so are Orlando and the servant Adam. Duke Frederick appears as an aggressive bully apart from others, and his shadow that falls on Rosalind's miniature of her father is an emblem of his threatening of others. Thus, the visual exposition clearly *shows* how an idealizing – and static – image of 'home' is destroyed by disillusioning, dynamic conflicts over power, money and love that drive the plot – and the young generation into exile.

The detailed comparison between the exposition of the text and its adaptation, for example of Act 2, scene 1, will raise the awareness of both the condensation and the interpretation of the play through this animated movie in subsequent scenes: "Does it make a difference whether we talk about English or foreign, rich or poor exiles? What are the benefits and costs of exile for migrants and for the host society? Which influence does the idealizing or realistic images of 'home' of both migrants and hosts have on their relationship?" Students should notice that Jaques's highly critical perspective on exile as a burden on the host society in the play is partly endorsed through the idyllic visual representation of exile as a feast in the adaptation. In turn, the visual style that illustrates Jaques's melancholic reflection on ordinary life returns to the initial line drawing in black and white at the beginning, but it ironically animates the static idyll with life as a progress

towards death. The effective device of shifting from the exceptional feast in colour to everyday life in black and white may lead learners to question both idealizations of 'home' *and* of 'exile' because the illusion that 'life is a party' will come to an end sooner or later.[38] A creative task would ask students to draw an animated cartoon about poor migrants in the Forest of Arden – or contemporary England. As an alternative, students could pick up Jaques's critique and discuss experiences of xenophobia in contrast to intercultural exchanges that are of mutual benefit.

Heterosexual gender norms at home and the opportunity to change these in the host society form a challenging topic. Here, a comparison of selected scenes from the whole play and its adaptation (see specific scenes above) help to understand the process of female empowerment (and containment?): Duke Frederick's attempt at controlling women, their escape from repression, Rosalind's negotiation of gender roles in contrast to Touchstone's reproduction of these, and marriage in the end. Students will notice how Rosalind's ironic, double-edged play with romance in vivid colours is topped by the satiric caricature of 'ordinary' marriage in bleak black and white in the adaptation. Again, the adaptation visually and symbolically marks the difference between exceptional situations in colour and everyday life in black and white. It is to be expected that the questions of romance, sex, power and agency in the context of heterosexuality and homosexuality generate vivid discussions among multicultural students.[39]

The ending of the play begs the question whether migrants can return home as if nothing has happened. In this case, the exiled elite will resume its wonted privileges at home, which depend upon the displacement of the illegitimate rulers. In reality, legitimacy often is a highly contested issue and dependent upon power. As opposed to realpolitik in states ruled by monistic groups that repress the negotiation of social, religious and political norms and order, the ending of

38 In order to enhance the contemporary relevance of the play, different groups could compare the privileged diasporic community in the play with various chapters on wealthy as opposed to homeless migrants in the topical reportage by Ben Judah, *This Is London: Life and Death in the World City* (London: Picador, 2016).

39 For other perspectives on gender and love in this play and its visual illustration, see Christoph Ehland, "As You Like It", in Roland Petersohn and Laurenz Volkmann (eds), *Shakespeare didaktisch II: Ausgewählte Dramen und Sonette für den Unterricht* (Tübingen: Stauffenburg, 2006), 215–234; Michael Meyer, "Shakespeare multimedial: *As You Like It*", in Rüdiger Ahrens, Maria Eisenmann and Matthias Merkl (eds), *Moderne Dramendidaktik für den Englischunterricht* (Heidelberg: Winter, 2008), 325–338. A comparative reading of chapters on contemporary female migrants in the position of cleaners and sex workers in Judah's *This is London* may be an eye opener concerning assumptions of great opportunity and choice for migrant women in the 'First World'.

the play can give rise to emancipatory discussions about pluralist, constitutional democracies that (ideally) allow for social, economic and political participation, generating opportunities to improve society for all of its members.[40] A creative task would ask students to expand, rewrite – or redraw – the ending in the shape of a cartoon or a short animated movie, focusing either on the future of the couples, the participation of the outsiders in changing politics at home, or the integration of the outsiders in the host society.[41] Following the aesthetic and symbolic style of the adaptation, learners should be asked to pick colour or black and white as appropriate form for their visions of alternative endings of home and exile.

Conclusion

On the basis of present research on migration, it is astonishing to see how many fundamental and cross-historical motives *As You Like It* addresses, albeit briefly: social, political, economic and existential reasons for migration. It is noticeable that the comedy does not explore two phenomena of significance: (1) host societies have often denigrated migrants as barbarians and a threat to the social order from late antiquity onwards; (2) the exiles' feelings of loss and retrospective nostalgia. Rather, the play is of relevance today because it inverts the conventional perspective of hosts on exiles as they figure 'us', i.e. English exiles as protagonists, who have little reason to idealize 'home' as the best of all places for migrants. The comedy presents a Eurocentric, elitist version of domestic 'migration' and 'exile'. It holds out an attractive image of 'exile' as liberation, only to qualify it because it lacks comfort and because exiles are allegedly a serious burden on the host society. Next to the illusion of paradise in exile, the play questions nostalgic visions of 'home', which may give rise to ordinary migrants' discontent with exile as well as xenophobic responses of those members of host societies who fear expropriation and domination by strangers. The notion of 'home' as a space of belonging, comfort and safety is undermined by Duke Frederick's and Oliver's jealous tyranny in the beginning of the play, as well as Jaques's and Rosalind's disenchanting visions of ordinary life. The strengths of the comedy and its animated adaptation,

40 Cf. Stammen (2008), 67.

41 Robert Winder's *Bloody Foreigners: The Story of Immigration to Britain* (London: Little, Brown, 2004) helps to notice the contribution of immigrants to British culture and civilization in the face of adversity.

and their 'shortcomings' in the sense of a convincing resolution can be explored in rewarding tasks that appeal to the experience, creativity and analytic problem-solving competence of students in secondary schools and at university.

Zusammenfassung

Ausgehend von solchen Studien zu Migration und Exil in *As You Like It*, die das Stück in seinen frühneuzeitlichen historischen, literarischen sowie philosophischen Kontexten verorten, entwickelt der Beitrag eine bisher weitgehend vernachlässigte Perspektive. Er analysiert das Shakespeare-Stück sowie den britisch-russischen Animationsfilm *As You Like It* von 1994 (Regie: Alexei Karayev) mit Bezug auf aktuelle Definitionen von 'Exil' und 'Migration'. Auf dieser Grundlage werden Überlegungen entwickelt, wie mithilfe dieses Films das Thema 'Shakespeare und Migration' an weiterführenden Schulen und Universitäten unterrichtet werden kann.