

**Title:** The Tempest by William Shakespeare Adapted by Lynne Bradley

**Creator:** Lynne Bradley

**Year:** 2014



## Research Background

Post-colonial theatre provides an arena in which to resist the impact of imperialism, give voice to marginalized groups, and critique structures of oppression. Physical Theatre, in particular, can create a counter-discursive context in which the body, voice, space and audience interaction can all present as sites of resistance to imperial hegemonies. This script adaptation of *The Tempest* is based on two productions by Zen Zen Zo Physical Theatre which Bradley directed (Hong Kong, 2008; Brisbane, 2009), and revolved around the question of how Physical Theatre (in particular Butoh) and Carnival Theory could be employed to subvert colonial themes in Shakespeare's original play.

## Research Contribution

Whilst there have been a number of recent counter-discursive interrogations of Shakespeare's final play, this version innovatively employed Physical Theatre, Butoh and Carnival Theory as performative interventions to create a politicised reading and reworking of this canonical text. Rewriting the story by weaving together multiple 'texts' (body/song/voice/space), this new work gives voice to the marginalized 'Others' of Shakespeare's tale – Caliban, Ariel, and the Fools.

## Research Significance

The script was published by Playlab, Queensland's peak body for new writing and has been added to both the WA & QLD Senior Drama Syllabus. Zen Zen Zo's *The Tempest*, on which the script is based, played to an audience of over 5000 and was nominated for 3 Matilda Awards (Best Independent Production, Best Director, Best Supporting Actor) and won the Best Independent Production Matilda Award for 2009. It received critical and scholarly acclaim and the script's postcolonial approach was the subject of an article in a leading contemporary theatre journal. Time Off reviewer Mandy Kohler wrote that the adaptation achieved a 'fidelity to the text, and innovation of new work – that are fantastically realised.'