

SPRING

NOTED

2012

THE NEWSLETTER OF THE ENGLISH DEPARTMENT



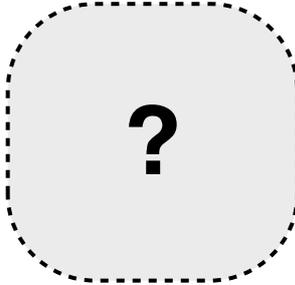
**Editorial 3 - Features 5 - Film 12 - Theatre 13
Creative Writing 18 - Impressum 24**

Contents



?

Editorial3



?

Theatre.....13

Macbeth by Shakespeare13



?

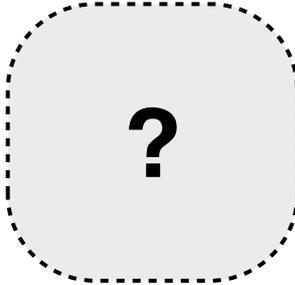
Features5

Note from the Directrice5

Departmental News8

Staff News.....9

CUSO report: *Designing the Body*.....10



?

Creative Writing18

BOG.....18

Imprisonment20

36521

Green and Blue Cloth23



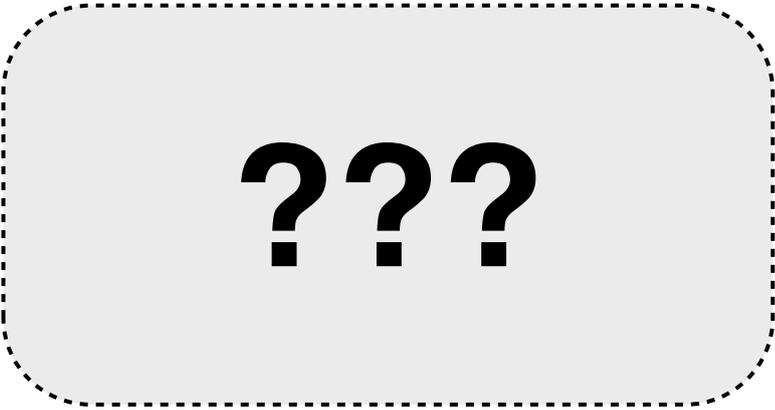
?

Film12

Film Club Schedule.....12

Impressum.....24

Editorial



???

It seems like just yesterday that I sat down to write the last editorial for our cherished *Noted*, the student publication that consists of students' work, ranging from the creative to factual, silly to sane, witty to dry. As you will see from the pages laid out before you, this really is an edition that reflects our current emphasis on photography. Wonder in awe at the mystical sequence of photographs. Beatrice Montedoro lets us reflect on some big questions in her opening submission; as she embraces the delicacy of feline movement, she throws the viewer into a state of confusion. What will you make of the conflicting themes of imprisonment and

freedom inherent in these photos? Perhaps the accompanying poem will help you to explore further. Also included in this edition is the schedule for the film club, which is now taking place on Tuesdays at 7pm in B112, a charming poem from our very own Arnaud Barras, a theatre review of Shakespeare's *Macbeth*, a creative response to a Gustav Klimt painting, and a review of the recent CUSO conference held at the university. This is not to forget the contribution made by our Writing Lab monitor Bryn Skibo, who has sent in three photographs submitted as part of her 365 Project last year, and the Note from our Directrice.

So, as we start to prepare the Autumn 2012 edition of Noted, we encourage you -- yes, you -- to mould your life experience into a designer gown that you can strut down the catwalk. Share the eccentricities that make you human; take some time out of your hectic schedule to set in motion the story or poem that lies dormant inside you. Your contribution could be a piece of departmental news, a film or book review, creative writing (poems, stories, comic strips, etc.). There is also room for you to send in a problem that you are having with your writing; we will happily respond to you in the best way that we

can with some handy tips we have learnt along the way. Now is a particularly good time to let the trapped mouse of your artistry break free into this brave new world because there is some delicious cheese on offer. Yes, that's right; we are giving away CHF100 every semester to the best contribution we receive for the Autumn 2012 edition, and it could be yours.

Take care till then,

Tom

Please take note of these three announcements:

1. **The Editorial Policy of Noted** is to look at every piece submitted and to insist on corrections where deemed necessary. To ensure the quality and clarity of Noted, the Editorial Committee will liaise with every

student who may have to make changes to pieces submitted.

2. The film club is now taking place on **Tuesdays** at 7pm – 10pm in room B112.
3. The 100CHF prize for the Spring 2011 edition was awarded to Beatrice Montedoro, for her 'Imprisonment' piece.

Features

???

Note from the Directrice

This is the time of year when students who have spent the autumn semester studying abroad arrive back in Geneva and come to see me about validating the courses they have followed. So I am thinking that a few words about study abroad might be useful. It is true that Professor Haeberli offers a valuable information meeting in the autumn semester, and the remarks I am making here are no substitute for that meeting. But planning a semester or a year abroad requires some thought that needs to start well before the beginning of the academic year in which you might like to travel.

In my experience, there are three administrative stages to studying abroad: first, there is deciding at which stage in your degree you would profit most from this opportunity (thinking about this cannot take place too early!). The second stage is applying for a place at a foreign university and the most

challenging aspect of this particular stage is working out which Geneva modules you will replace with specific seminars and courses offered abroad. Finally, there is the submission of your dossier for validation upon your return. You will note that I have not mentioned the time actually spent studying at a foreign university. This is because, administratively speaking, all your planning and paperwork should be completed before you leave Geneva and after you return.

Let me take each of these stages in turn. When should you study abroad? The department recommends that students spend time abroad in the third year of study (though this is not a formal rule). The reason for this advice is that students should have acquired sufficient competence in English to succeed in a course of study offered by any English department in the anglophone world and, indeed, anywhere. To go abroad too

early in your English studies is to risk a situation where the demands of the course -- or simply the demands of living in an anglophone cultural environment -- are too difficult. By the third year, however, most students should have the linguistic skills to succeed even in an “English” English Department. A more practical reason for postponing study abroad until the third year is that some of our partner departments do not offer classes in the full range of literary history required by our plan d'études. This is especially true of Medieval English and, to a lesser extent, Linguistics. Thus, it is recommended that students complete BA4 before studying abroad. An additional complication is that BA4 includes the compulsory written exam in the English BA programme. The Faculty of Letters requires that all BA students take one oral and one written exam in each branch of study: in English, the oral exam is for BA3 and the written exam is for BA4. Some universities have their written exams *only in May/June*, so this creates difficulties for students who want to take BA4 seminars in the autumn semester. Then there is also the problem that some English Departments do not offer oral exams at all! Perhaps you can begin to see why early planning is crucial to avoid these kinds of problems. The oral exam for BA3 should be taken at Geneva and, if possible, the BA4 written exam also -- unless you are willing to study Medieval English in the spring rather than the autumn semester. This all sounds complicated -- because, in all honesty, it is complicated -- but rest assured that these issues are always satisfactorily resolved!

Once you have decided when you would like to study abroad, the next question is: where? At this point, I should emphasize that while the English Department strongly encourages students to spend an extended period in an anglophone country, we also have Erasmus exchanges with continental European universities. These exchange partnerships can be particularly useful to students who wish to combine studies in two disciplines -- by studying English and German at the Universities of Heidelberg or Mainz, for example, or English and French at the University of Ghent. Also, module BA15 is always a useful space for studying a discipline that is not offered at Geneva. At this stage of your planning, you will spend a lot of time reading departmental websites to get a sense of where you would most like to study. An invaluable source of information about the departments involved in our exchanges is the students who come *to* Geneva to study. Our system seems to them as alien and complicated as theirs can seem to us! So talking to study abroad students in your seminars can give you insight into the way we do things as well as offering you a student's view of a department that you might be considering as a study abroad destination. You can also ask one of the students who has returned to Geneva from studying abroad and has agreed to share the experience they have gained. I am compiling a list of all students who are willing to pass on their knowledge of planning their study abroad. These students include not only those who have benefitted from the Erasmus programme but also those who have studied in places like Australia and

the US. Exchange partner universities outside the EU, and thus outside the Erasmus programme, are of special interest to MA students. This is because all UK universities and some continental universities offer study abroad places only to BA students who are financed through Erasmus. MA students are entitled to study abroad for credit but are most likely to find an appropriate place to study in countries like Australia, Canada, and the US. It is worth mentioning here that, in the past, MA students who have benefitted most from study abroad are those who studied at a university that offered resources to support their research towards the mémoire. Of course, Professor Haeberli and I are available to offer our advice and support while you plan your studies. In particular, we will help to determine whether seminars taken abroad conform to the requirements of our plan d'études.

I am involved in this second stage of planning because it is to me, as Directrice of the department, that students bring their dossier when returning from study abroad so that the “equivalent” Geneva grades can be determined and validated. The dossier consists of course descriptions, copies of the assessed work that has been submitted, and an official transcript (PV) from the foreign university. On the basis of the course descriptions and transcript, I can determine which parts of our plan d'études have been completed abroad. Then, there is the formulation of the grade to be assigned to the validated module. This is not a matter of simply “translating” the grade given by the foreign university; rather, the work is

assessed in terms of our Geneva grading standards. This ensures that all students are treated fairly because only one grading scheme is used to determine all the grades that constitute a degree in English from the University of Geneva. This process also ensures that students who study abroad are not penalized for studying abroad and having their work assessed according to a “foreign” assessment scheme. The official transcript is used as a guideline but the most important question asked about the work submitted for validation is “what grade would this essay achieve if submitted for examination at the University of Geneva?” It is to determine the answer to this question that your written work is always read by two members of our English Department.

After reading all that must be done in order to study abroad, you may be left thinking: why? Why would I want to put myself through all this extra work? Clearly, spending an extended period of time in an anglophone culture will help to improve English language proficiency. This is true especially of idiomatic styles of expression, which are so difficult to acquire from outside the lived culture. But there are equally important benefits to be gained from studying at an institution that functions in very different ways compared to what is familiar and “normal.” The effort to understand and integrate into a foreign academic system, one which may be based on different conceptions of the purpose and methods of advanced study, produces its own benefits. A while ago, I read a fascinating report of a research project that set out to determine the impact of

studying abroad on university students in Georgia, USA. You can read the report at “Inside Higher Ed”: <http://www.insidehighered.com/news/2010/07/13/abroad#ixzz1kwt0K2BZ>, but the following description summarizes what I found so interesting: “In 2000, researchers began an ambitious effort to document the academic outcomes of study abroad across the 35-institution University System of Georgia. Ten years later, they’ve found that students who study abroad have improved academic performance upon returning to their home campus, higher graduation rates,

and improved knowledge of cultural practices and context compared to students in control groups.” So studying abroad is not just a good idea for a semester or a year; you can bring home the benefits of this experience and continue to profit from it. Over the years, the staff of the English Department have witnessed the positive results of study abroad and so we strongly recommend that you consider taking advantage of one of our exchange partnerships.

Deborah Madsen

Departmental News

Assemblée générale

The annual meeting of the English Department will be held on Tuesday 27 March, 19h in B302. All members of the department, staff and students, are cordially invited to attend.

Unfortunately, another warning is needed concerning recent thefts and intrusions in the Comédie Building. On several occasions over the past few months, intruders have entered the department to steal items left or stored in public areas. Please do not leave anything of value in the staff mail trays; rather, place books, DVDs, and the like in an envelope addressed to the staff

member concerned and leave the envelope in the secretariat. University security has been informed of each incident but we each have a personal responsibility to ensure a minimum level of security for belongings in our hands.

The Bourse Thomas Harvey 2012 has been awarded to Gervais Clark to support a research visit to the National Archives in Kew and the Public Records Office in Belfast, as part of his research project on the accession of Geneva to the Swiss Confederation.

The English Department Film Club is changing its time slot, beginning in the

spring semester. Films related to current seminars and courses will be screened on Tuesdays, 7.30-10.00 pm (19.30-22.00) in B112.

Commission Mixte

The members of this important departmental committee are Deborah Madsen (president) on behalf of the corps professoral; Valerie Fehlbaum and Fiona Tolhurst on behalf of the corps intermédiaire; Eleanor Skaali, Giorgos Kottas, Emily Chaffar, Lilia Agzhafi, Linda Hinni (all BA), and Bryn Skibo (MA). While Giorgos and Emily were

absent on Erasmus exchanges in the autumn semester they were replaced by Yelena Baatard and Eva Gozzelino. The thanks of the Commission go to Eva and Yelena for their service as we welcome back Emily and Giorgos.

If you are interested in becoming involved with the Commission Mixte, please attend the departmental Assemblée générale on Tuesday 27 March, 19h in B302 when membership of the committee for 2012-2013 will be decided.

Staff News

Lukas Erne is on sabbatical leave in the spring semester. He will be the Fowler Hamilton Visiting Research Fellow at Christ Church, University of Oxford.

In the spring semester Léna Baunaz will be replacing one of Genoveva Puskas' classes: Syntax II (BA7).

Our new permanent librarian, Mme Hélène Vincent, will arrive at the end of February. She comes to us from the International Committee of the Red Cross (ICRC), where she was Metadata Manager. I am sure that all staff and students would like to join in offering her a warm welcome.

Review of Cuso *Designing the Body: Interdisciplinary Approaches to Fashion* By Sarah Brazil

With interdisciplinarity as the key goal, Professors Guillemette Bolens and Deborah Madsen of our very own English department organised a CUSO conference dedicated to the topic of fashion. Taking place in Geneva last December, the most stimulating aspect of the conference came from the vastly different perspectives on offer, with invited speakers Prof. Gale Owen-Crocker from the University of Manchester providing an archaeological reading of Anglo-Saxon clothing, while Prof. Elizabeth Wilson from the London School of Fashion presented a more theoretical overview on the history of fashion. Diversity was also reflected in the participants, as doctoral students spanned the millennium, offering papers from medieval through to modern literature.

Professor Owen-Crocker got things started on Friday morning with a lecture on the momentous achievement that she has recently achieved, having recently compiled the *Encyclopedia of Medieval Dress and Textiles of the British Isles c. 450-1450*. Firstly discussing the problems involved with getting such a work published, finding the right scholars to do the job, and the obstacles that historical sources provide, Prof. Owen-Crocker gave us the inside on the forthcoming encyclopedia which

premises interdisciplinary approaches to clothing. We then moved on to a workshop led by Prof. Owen Crocker, entitled “Dressing the Dead: Reconstructing Clothing from Grave-Goods” in which we discussed the grave finds of Anglo Saxons, and queried if it was possible to know how people dressed in their everyday life when we only have evidence of how they were dressed in death.

Three papers followed in the afternoon, with me and Petya Ivanova continuing on in a medieval vein. I spoke about how to identify a knight in literary texts, noting the difficulty often deliberately provided by clothing and armour. Petya spoke on how the fashioned ‘nude’ body of Lady Bertilak is used in the Middle English poem *Sir Gawain and the Green Knight* to test the hero’s courtesy, and explored this through a kinesthetic perspective. Anna Iatsenko then bridged the gap between medieval and modern with ease, speaking about the omnipresence of clothing in Toni Morrison’s novels as well as the significance of nudity as a means of conveying loss in works such as *Jazz*, *Beloved* and *Love*.

With a foot firmly in the modern, we began Saturday morning with a lecture from Prof. Wilson entitled “Fashion

Theory Since the 1970s”, which sketched out the beginnings of a long-neglected discipline, and the role that her own polemic *Adorned in Dreams: Fashion and Modernity* played in inciting debate between theoretical approaches and the costume historians who work with the materials themselves. Stimulating conversation soon blossomed, and we explored the reasons as to why fashion was so slow to emerge as a discipline in its own right, as well as the ways in which fashion is and has often been used as a scapegoat for societal ills, once again bridging the past and present.

Three more papers were delivered in the afternoon, with Arnaud Barras outlining the differing uses of clothing in Rudy Wiebe’s *A Discovery of Strangers* as being either sociocultural markers or homeostatic tools, and proffered that there was a reconciliation achieved between these two opposing uses and ideologies of clothing by English explorers and native Tetsot’ine hunter-gatherers in the Arctic coast of

modern day Canada. Michael Rösli’s paper ventured a reading of Chuck Palahniuk’s novel *Invisible Monsters* through the lens of Foucault’s notion of “technologies of the self” in order to investigate a contradiction between two dominant discourses in consumer society: on the one hand, there is a glorification of the self and its difference from the masses, and on the other, the very goal of being fashionable is to belong to a community, which is paradoxically achieved through mass-produced commodities. Kimberly Gaydon then finished proceedings with a genealogy of vampire fangs and their uses in British and American literature and cinema, arguing that it is the fangs of the vampire which define both the body of the vampire, and vampirism itself.

Discussion then had to be resumed over the closing dinner, and our reflections on the past two days were greatly aided by good food and copious wine, continuing long into the night...

Film

???

The English Department Film Club

Spring Semester 2012

Schedule: Every Tuesday evening.
Place: Room B112 at Uni-Bastions
Time: 19.30

All students of the English Department are welcome to our weekly screenings. Find this programme also on the notice board at the Comédie, and online at:

<http://www.unige.ch/lettres/angle/activites/film.html>.

Date:	Film Title:	Director:
28 Feb. 2012	Stranger than Fiction (2006)	Mark Forster
06 Mar. 2012	My Fair Lady (1964)	George Cukor
13 Mar. 2012	Bon Cop, Bad Cop (2006)	Erik Canuel
20 Mar. 2012	The Stepford Wives (2004)	Frank Oz
27 Mar. 2012	X-Men (2000)	Bryan Singer
03 Apr. 2012	Possession (2002)	Neil LaButte
17 Apr. 2012	The Matrix (1999)	Andy & Lana Wachowski
24 Apr. 2012	Watchmen (2009)	Zack Snyder
05 May 2012	The Dead (1987)	John Huston
15 May 2012	Fido (2006)	Andrew Currie
22 May 2012	Julius Caesar (1953)	Joseph L. Mankiewicz

Theatre

???

Review: *Macbeth* by William Shakespeare

By Beatrice Montedoro

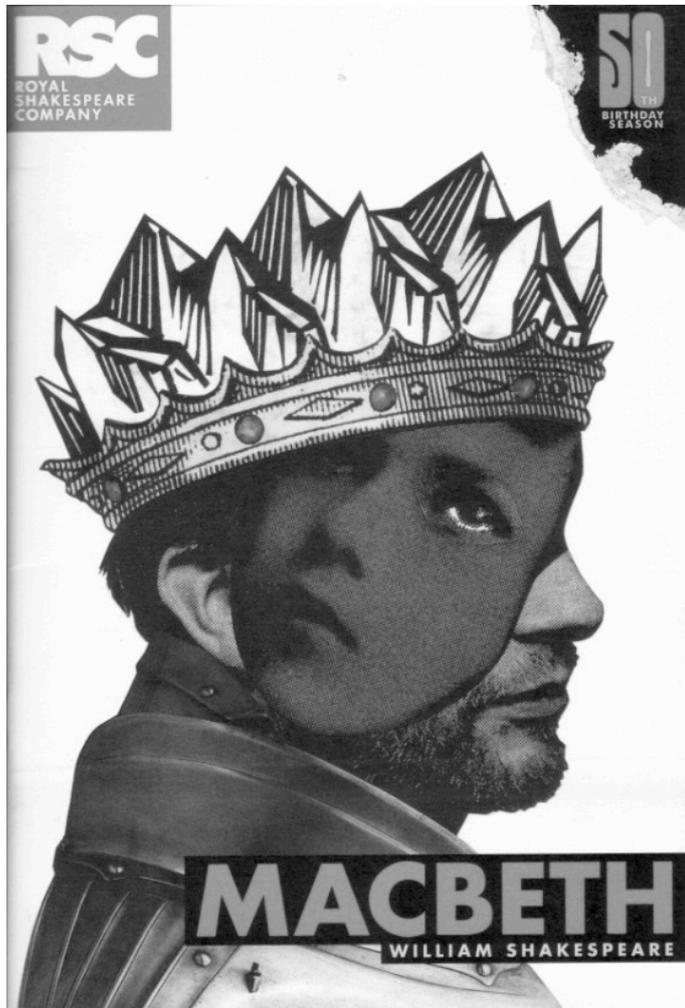
Macbeth by William Shakespeare. Directed by Michael Boyd. RSC Theatre. 12th September 2011.

Overall, the 2011 Stratford production of *Macbeth* was a success. Michael Boyd had the right amount of courage to take certain liberties in his interpretation of the text, without forgetting Shakespeare, and actually underlining themes already present in the script, especially the importance of words and images in theatrical performance. He did so by deliberately showing the actors behind the characters at times, so as to add a strong sense of theatricality to his interpretation of the play: in *Macbeth* every character is an actor playing a part within the story, whose plot is directed by the words of the initial prophecy.

This interpretation made of metatheatricality was a central aspect of this RSC production. The performance

started with the actor playing Ross (Scott Handy) –standing offstage, yet clearly visible to the audience - delivering the line ‘Doubtful it stood’ (1.2.8) three times to a bloody man centre-stage, just before Duncan’s line ‘What bloody man is that?’ (1.2.1). This strategy, invented by Boyd, created a new introduction to the play (replacing the witches’ words) and also provided a proleptic description of Macbeth: a bloody tyrant with a shaky future. In a way, Ross, who in this production dons the clothes of a religious man, took up the role of the prophetic weird sisters (1.1), who are here completely absent. Yet, Ross’s prophetic line ‘Doubtful it stood’ simply anticipates the script, similarly to what the witches do in 1.3.47, when they hail Macbeth Thane of Cawdor a few lines before Ross calls him so (1.3.103). What seems like superior knowledge to Macbeth is nothing more than the knowledge of an actor performing in a play that is going to

repeat itself, words and actions, in every single performance: this metatheatricality hints at the theme of fate and predestination so central to the play. As a matter of fact, the actions of each actor playing on stage are pre-established, or predestined, by the playwright and the director of the play.



Poster

Ross appeared again in this metatheatrical role at the end of the play, where offstage he suggests, as from actor to actor, the line to Malcolm. Following the hectic action sequences of act 5 scene 9, this final moment breaks completely the fast pace of the scene: the actors stopped, and waited for the offstage words 'We shall not

spend' (5.9.27), which are the incipit words of the play's last monologue. Boyd's metatheatrical device has the merit of shedding new light on Shakespeare's texts, showing how words, especially in theatre, are at the centre of actions, thus determining the destinies of men and their countries.

Time and words repeat themselves in theatre. Actions *can* be done and undone, unlike what Lady Macbeth says while sleepwalking: 'what's done cannot be undone' (5.1.57-58). This was powerfully demonstrated in Boyd's production when, during the banquet scene (Act 3 Scene 4), Banquo's ghost appears for the second time. Surprisingly, after Macbeth's line 'Hence horrible shadow, / Unreal mock'ry hence' (3.4.106-07) the ghost stabbed him, leaving the newly crowned king bleeding on the ground. This happened right before the intermission, leaving the audience with the very dramatic and yet premature death of the villain. Those who had read the play knew that *this* death was a 'lie', which created the paradoxical situation of having a deceptive image within the fiction of theatre. The illusive nature of the theatrical experience was thus reinforced by Boyd's choice. One knew that Macbeth's death would occur only two acts later, yet what our eyes witnessed seemed to offer a different story.

After the break, another unexpected moment followed: the performance started again from line 3.4.89, stage direction *Enter Ghost [of Banquo]* and the scene was repeated, this time

without Banquo's ghost, or fake blood on stage. What the audience could see was only Macbeth's gestures and words. Boyd's doubly daring choice of having the ghost stab Macbeth and afterwards repeat the same passage unveiled the actor behind the character and also showed the double vision of the events taking place in the play: that of Macbeth and that of all the other on-stage characters. This scene created a feeling of progressive awareness of the actors (also called shadows) performing in the play. After struggling so much to take control over his life, whose words and actions had been written well before, Macbeth himself realized that his actions had the same effect of 'a tale / Told by an idiot, full of sound and fury / Signifying nothing' (5.5.25-27). These lines, which continue the line 'Life's but a walking shadow' (5.5.23) are highly Shakespearean metatheatrical passages: Macbeth realizes himself as powerless, a passive actor, in front of his fate, which he believes has been pre-established.

The predetermined nature of the characters' destiny was underlined in several moments of the production. The choice of replacing the three weird sisters with three children was also relevant to this point. The prophetic and otherworldly dimension of these three figures was maintained thanks to Boyd's choice of presenting them as dead, empty bodies hanging from three meat hooks descending from above. It was only when they spoke for the first time (1.3.60) that the audience realized they were not just puppets, but living (or dead-living) bodies. One could see them

as the ghosts of Macbeth's future actions, as they also played the role of Macduff's children and their ghosts.

Moreover, the innocence of the children made them seem more like victims than instigators of evil deeds, as one usually associates with the witches. What this production awakened for me was a sense of how much Macbeth is the victim of his own fantasies, of the ghosts he created himself, as in the case of Banquo's. Even though the witches' scenes were suppressed or highly modified - the lines dedicated to the witches' activities, as well as the cauldron scene, and those with Hecate were all omitted - the supernatural dimension of the play was sustained by the abundance of ghosts. During the final scenes, the ghosts of Macbeth's victims were present onstage, forming the army, which would march against him. This presence increased the sense of Macbeth's self-destruction: first his black desires (delivered through the witch-children), then the sense of guilt and uncertainty (represented by the ghosts) which drives him to his own ruin.

The almost omnipresent ghosts were not the only visual form of Macbeth's ambitions and fears. A large use of shadows as meaningful visual signs was also evident, probably inspired by Macbeth's line 'Life's but a walking shadow' (5.5.23). At certain opportune moments, the lights came directly from the front stage and clearly projected the shadows of the actors onto the lower part of the backdrop, showing a wall onto which royal figures had been painted. This was the case in 1.4, when Duncan

took leave from Macbeth (line 48) and their shadows were projected onto this wall: shapes without a face. Their individual identities were lost, yet from their shadows we could distinguish the king, wearing the crown, from the thane. Macbeth's black, crownless, shadow reflected his 'black and deep desires' (1.4.51) to become the iconic image standing in front of him: the king.

Furthermore, shadows symbolized the fragility and mortality of men as opposed to the almost eternal dimension of the painted kings on the wall. Macbeth aspired to join them, yet even when he usurps Duncan's place, his shadow is not painted on the wall. After the Coronation, there was a moment when the lights were shed on King Macbeth and his Queen horizontally, yet their shadows were not as defined and firm as King Duncan's iconic figure of earlier. The blurry shadow represented Macbeth's doubtful position, as Ross indirectly suggested in the beginning. This sense of instability was also hinted at when the King and Queen entered the banquet scene (3.4) by descending onto a pair of swings from above instead of sitting on stable thrones.

Another moment when shadows meaningfully interacted with the setting was in 5.5. Macbeth stood on a shaking ladder, a prop that spatially helped the audience to imagine him climbing up the walls of Dunsinane Castle, looking towards Birnam Forest. From there, the oblique lighting coming from the stage projected his big shadow high onto the backdrop: a shape with neither crown, nor head. One could say this

foreshadowed his beheading, but it also conveyed the idea that his 'vaulting ambition' (1.7.27) made him fly too high and ultimately provoked his downfall.

One example of a meaningful absence of shadows was given in 5.3, when Macbeth delivered his lines while standing centre stage. The door situated in the middle of the painted wall was left open, thus allowing no shadow to be cast. The audience could not see the shadow of a king, but only a dark hole into which Macbeth's image was absorbed, as if to remind us of the prophecy: not his but Banquo's heirs will be kings.



From the added scene of the Coronation

It is important to mention here that the same door played multiple and crucial roles in the production. It was kept closed until Macbeth's bloody deed and from then on the space behind the door became a damned room, later signifying the underworld. It was effectively used again in the porter's scene, which transformed the door into the mouth of hell - a place to carry the many dead bodies of the play. It is a mysterious, hidden place that the audience sees only through the

descriptions of Shakespeare's characters (2.2.9-60; 2.3.56-74). What this production added to it was the presence of one of the witch children in the room, who, during Macbeth and Lady Macbeth's discussion (2.2), appeared at the door and then very quickly disappeared again. Running back and forth, this spirit-like being represented the turmoil of that place, reflecting the torments that later on would justly inhabit the minds of the villains.

The use of space and the connection of the characters with the scenery created very eloquent moments, however the setting alone provided a rich visual environment from the start. The space occupied by the stage and the audience corresponded to the interior of a gothic cathedral: the crucifix had been taken away and the stained glass windows, statues and frescos were all destroyed. In the lower part of the backdrop, the painted nine figures, some wearing crowns and some with halos, had all their faces scratched out, save one. All that destruction was the result of an iconoclastic man, willing to erase all the images to which he was once devoted and that now had become the icons of his obsession with greatness. Macbeth was the murderer of those images. He scratched out the surface, he defeated the shadows, but he was not able to have complete control over them: their ghosts came back and, in this production, they also play an active role in Macbeth's death. His sequence of murders could be compared to an act of iconoclasm; he was able to physically destroy the images and the bodies, but not their remembrance and cult.

Finally, the scenery conveyed the idea of a religious, more than occult, world. The children, replacing the three witches, sang at their entrance 'Agnus Dei, qui tollis peccata mundi, etc.': these words, not present in Shakespeare's text, put the emphasis on the sinful dimension of Macbeth and Lady Macbeth's actions, which will ultimately bring them to damnation. Ross, playing the role of a priest, sang these Latin words - invoking God's lamb as the redeemer of human sins - just before the added scene of Macbeth's Coronation (only verbally evoked in Shakespeare's text). At the end of this song, water poured onto the king's head evoking the powerful image of purification and cleansing, a so desired second baptism. Yet, as Macbeth confesses right after Duncan's murder, not even all the water of the ocean would be able to wash the sin away from his soul and mind. Again, Boyd added this scene to stress Macbeth's inability to repent and find peace. His stubbornness in following the wrong path - 'Things bad begun, make strong themselves by ill' (3.2.55) or 'I am in blood / Stepped in so far that should I wade no more, / Returning were as tedious as go o'ver' (3.4.136-138) - will have to be stopped by the savior of the play: Macduff.

Once the iconoclast was killed, chaos, disorder, and the broken images all disappeared thus allowing the stage to regenerate. At the end of the production, the ghosts of Macduff's wife and children opened the blinds (closed during the break) to show the newly restored images on the stained glass windows. What had been undone was now done once again.

Creative Writing

???

BOG.

By Paloma Lukumbi

“Tell me a story about a painting in front of which you stopped a couple of times, in front of which your imagination burgeoned itself”. E. told me to look at this.

You know you never see this place entirely, so you always ask for some tips. It was 3 p.m., on this side of the globe, and as always it was packed up. The classics ones were still around. Uncovering was there too. I remember trying to escape Frans Hals and his craft. Let me pause on this. Frans’ colors were chasing us. Fact: They were not matching the canvas. It would be like they had to stay around it like the offspring, but they would be as the

people who do not respect your ten centimeters private space and just jump on everybody’s face. Would I ever decide whether I like it or not? —No answer, but here is one thing: I am dubious about me taking the chance to confront those lines of brush another time.

So, I made my way to Gustav. The eyes pick up with the picture. Same height as the watcher. And as swift as a glimpse is, you entrain yourself at the bottom of the painting reaching, gingerly, the top. It actually seems that it will never come to an end, and it is indeed bigger than you first thought. S/he is bogged down in the environment on

which s/he was put. The flowers—if they're so—embrace her/him. They call it, "The woman's portrait". The shape is quite unclear which leads one to outlandish thoughts. Yes, s/he is coated; the **body** is not provided.

S/he has some pungent red cheeks. The hair...greatly short. —Pictorial Deconstruction.

I remember him saying that the relationship between the brush-work and the mold, represented here, was unnatural. The brush had an aim, but the result did not demonstrate it. Look behind this phony smile. Likewise, the gaze attests a slippery nonchalance. Yes. I was still trying to figure out to whom this idiosyncrasy was belonging. The final interrogation remained: —Who is s/he?

I did not know if it was that, actually, the Klimt had what some would like to call a "feminine hand". Was it that indeed, it was the case? Was it that his

masculine potence could not hold its peace in front of such enormity and had to pour out itself in any kind of way? Therefore, losing this peculiar feminine hand?

Maybe, the Klimt was also troubled about the attributes of this shape. That might explain the curious back-cloth. The colors are enchanting, but there were some figures—made of white circles with a black dab in the middle—that made one seriously freak out, after a while. Clearly, do not detach your eyes from the painting for a minute. The figure seems so trapped in the scenery. Like if the Klimt realized, while constructing, what he thought to be an authentic representation of a specific kind, that it was not. Thus, he tried to hide it.

At the end, the attempt, here, is to make the boundaries implode. I am not sure about what remains if everything stands as being, possibly, deconstructed. Do I need to define....

Well, I call it Morgan.

Imprisonment

By Beatrice Montedoro



Imprisonment

Confinement of roses
Striped with black
Bars against the bricks
Of imprisoned thoughts.

To leap beyond these bars
Means to be stung by the thorns
And tickled by the petals.

How envious I am
Of the cat,
When soft he jumps and disappears

365

By Bryn Skibo

The following three photos are part of a year-long photography project, aptly titled "365," which entailed taking, editing and publishing one photo every day for a year. This project was especially important to me considering the personal and professional events that it tracked: old friends lost and new friends gained, a renewed relationship, a fresh start in a life-long passion. Beyond faces and places, seemingly innocuous items -- an acorn, a fire hydrant, a silhouette -- have the power to transport the mind back to the time, place and events around which the photo was taken, a photo-diary which speaks leagues beyond a simple textual entry.

Among the 365 photos of the project, these three photos included in NOTED are of particular importance. I was a new student at the university when I took them, freshly released from "the real world" of governmental organizations to return to academia and more importantly, *books*. More than just attempted visual artistry, these photos serve as aural and aromatic reminders of the happiness and sense of renewal I felt walking through UniMail, enjoying the rainbow windows and listening to myriad burbling conversations, appreciatively sniffing the mustiness of the basement library at UniBastions or leaving the building after a long day of work.



No. 356



No. 329



No. 337

Green and Blue Cloth

By Arnaud Barras

Bound to the mass
Of liquid
Around
Life
On my skin
The pressure
Around

Sounds deafened
Voices of the deep
Flowing inside
Rubbing outside
No time
Air
Life

Blue threads
Connecting
Surfaces green
Clear waters
Flowing scenes
Cycling around
The green grounds

Shocks on the mass
Of dust below
Limbs shaken
Feet dirtied
Treading traces
Towards the line
Cutting the whole

Green and blue cloth
A blend
Of surface
And volume
Steps that lead
Nowhere
But here
Now
Always

Impressum

Editor-in-Chief

Tom Simkin

Editors

Arnaud Barras

Sarah Brazil

Susie Gebhardt

Contributors

Arnaud Barras

Sarah Brazil

Anna Iatsenko

Paloma Lukumbi

Deborah Madsen

Beatrice Montedoro

Michael Rösli

Tom Simkin

Bryn Skibo

Layout

Arnaud Barras

Cover picture

Bryn Skibo

NOTED is a biannual newsletter produced by the staff and students of the English Department of the University of Geneva. Find your free copy of NOTED at the Department (Comédie), the English library, or online:

http://www.unige.ch/lettres/angle/vie/newsletter_en.html



**UNIVERSITÉ
DE GENÈVE**

FACULTÉ DES LETTRES
Département de langue
et littérature anglaises

Publication of the Next Issue:

Deadline for Contributions:

For Contributions and Feedback:

Beginning of Autumn term 2012

15 August 2012

noted-lettres@unige.ch