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7. Visual elements often play a major role in object theatre performances, and there may be no text at all at times. Considering the importance of the text in *La Tempête de Caliban*, in which the main character's monologue is central, Pupella-Noguès' creation partly contrasts this pattern.

Go To Footnote

8. The author of this article served as dramaturg for *La Tempête de Caliban.*

Go To Footnote

9. *La Tempête de Caliban* results from a series of adaptations originating in the hypotext *The Tempest*: Crouch's rewriting, then the French translation of this rewriting, and finally its stage adaptation. See Linda Hutcheon, *A Theory of Adaptation* (New York and London: Routledge, 2006).

Go To Footnote

10. Crouch's rewriting leaves aside the episodes unrelated to Prospero's relationships with Antonio, the King of Naples and his party. Thus, it mentions neither the imaginary banquet organised by Ariel for the castaways before cursing them under the guise of a harpy, nor the 'masque' put on by Prospero to protect Ferdinand and Miranda from giving into carnal temptations before marriage, nor the sorcerer's doubts about the vanity of his powers. Generally speaking, Prospero's point of view is removed from the story.

Go To Footnote

11. '*Débris*' refers to 'the remains of a broken object, something partially destroyed', *Le Petit Robert. Dictionnaire de la langue française* (Paris: Dictionnaire Le Robert, 2004), p. 632.

Go To Footnote

12. This political dimension is not at the heart of Crouch's text, or of *La Tempête de Caliban*. However, the performance was set up with the awareness that part of the critical work on *The Tempest* falls within postcolonial readings. Further into the article, I specify which documents I sent to the team about this question, as part of my work as dramaturg. About general theories of colonial questions in *The Tempest*, see Nadia Lie and Theo D'Haen (eds), *Constellation Caliban: Figurations of a Character* (Amsterdam and Atlanta: Rodopi, 1997); Judith Anne Pocock, The Tempest *and the Emergence of Postcoloniality*, unpublished PhD dissertation, University of Toronto, 2010.

Go To Footnote

13. William Shakespeare, *The Tempest,* Folger Shakespeare Library, ed. Barbara Mowat, Paul Werstine, Michael Poston, and Rebecca Niles (Washington, DC: Folger Shakespeare Library, *n.d.*), www.folger.edu/explore/shakespeares-works/the-tempest/ (accessed 12 March 2025).

Go To Footnote

14. See the 'Introduction' by John Retallack, Artistic Director Company of Angels, in Crouch, *I, Caliban*. Plays written for young audiences are exceptional in the author's work.

Go To Footnote

15. Personal interview with Joëlle Noguès and Giorgio Pupella, 5 September 2024. The other quotes or reported statements from the artists are also taken from this interview.

Go To Footnote

16. See Bruno Vitti, www.brunovitti.com (accessed 12 March 2025).

Go To Footnote

17. William Shakespeare, *Henry V*, ed. Barbara Mowat, Paul Werstine, Michael Poston, and Rebecca Niles (Washington, DC: Folger Shakespeare Library, *n.d.*), www.folger.edu/explore/shakespeares-works/henry-v/ (accessed 12 March 2025).

Go To Footnote

18. Post-show comments by Pupella and Noguès, related during my interview with them.

Go To Footnote

19. Noguès, interview.

Go To Footnote

20. See 'Des Cannibales': '*C'est une nation, dirais-je à Platon, dans laquelle il n'y a aucune espèce de trafic, nulle connaissance de lettres, nulle science de nombres, nul nom de magistrat, ni de supériorité politique, nul usage de service, de richesse, ou de pauvreté, nuls contrats, nulles successions, nuls partages, nulles occupations qu'oisives, nul respect de parenté que commun, nuls vêtements, nulle agriculture, nul métal, nul usage de vin ou de blé*'. Michel de Montaigne, 'Des Cannibales', *Essais,* livre 1, ch. XXXI, (Paris: Gallimard, 2009), p. 398. The first edition of *Essais* dates from 1580: 'I would tell Plato that those people have no trade of any kind, no acquaintance with writing, no knowledge of numbers, no terms for governor or political superior, no practice of subordination or of riches or poverty, no contracts, no inheritances, no divided estates, no occupation but leisure, no concern for kinship – except such as is common to them all – no clothing, no agriculture, no metals, no use of wine or corn'. Michel de Montaigne, *The Complete Essays*, vol. 1, ch. 31, trans. M. A. Screech (London: Penguin, 1987 [1991]), p. 233.

Go To Footnote

21. Roberto Fernández Retamar, 'Caliban', in *Casa de las Américas*, 68, 1971, which was quickly translated into French under the title *Caliban Cannibale* (Paris: Maspéro, 1973). In 1989, an expanded version was published in English, *Caliban and Other Essays* (Minneapolis: University of Minnesota Press, 1989). It was complemented in 2004 by Roberto Fernández Retamar, *Todo Caliban* (Buenos Aires: Consejo Latinoamericano de Ciencias Sociales, 2004).

Go To Footnote

22. Elisabeth Angel-Perez, 'Écrire après la mort du théâtre: le théâtre post-post dramatique de Tim Crouch et la scène anglaise contemporaine', *Drame contemporain: Renaissance ou extinction* (2016), https://hal.sorbonne-universite.fr/hal-03377802 (accessed 12 March 2025).

Go To Footnote

23. See Hélène Beauchamp, *La marionnette, laboratoire du théâtre* (Charleville-Mézières, Montpellier: Deuxième Époque, 2018), pp. 265–91, which deals with dramatic texts '*pour marionnettes*' [for puppets] from the early twentieth century.

Go To Footnote

24. Pupella, interview.

Go To Footnote

25. In this respect, Crouch's text could possibly be performed in a classroom, for instance, but *La Tempête de Caliban* is meant to be played in a fully equipped theatre.

Go To Footnote

26. Pupella, interview.

Go To Footnote

## Biographies

**Hélène Beauchamp** is Senior Lecturer in Comparative Literature at the Université de Toulouse Jean-Jaurès (LLA-CREATIS research centre). Her research focuses on theatre, especially puppet theatre dramaturgy. In 2018, her book *La Marionnette, laboratoire du* théâtre, was published by *Deuxième Époque / Institut International de la Marionnette*. She has contributed to several collective works, including the summer 2021 issue of *Europe*, 'La Marionnette aujourd'hui'. She also works on wartime and agitprop theatre. As a dramaturg, she contributed to the creation of *La Tempête de Caliban* by the Pupella-Noguès theatre company in 2023.


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