

GLOBAL SHAKESPEARE

ENGL 7923A

No prior knowledge
of foreign languages
required



Shakespeare in transnational contexts

“in states unborn and accents yet unknown”?

Voodoo Macbeth? Heir apparent of the Denmark Corporation in Manhattan? A pair of star-crossed lovers from feuding families selling chicken rice in Singapore? Shakespeare is the most frequently performed playwright in the world. In the past century, stage, film, and television adaptations of Shakespeare have emerged in the U.K., U.S., Canada, and the performance cultures of Europe, the Middle East, Asia and Asia/Pacific, Africa, Latin America, Russia, Australia, New Zealand, and far-flung corners of the globe. In fact, the history of global performance dates back to Shakespeare's lifetime.

What is the secret of Shakespeare's wide appeal? Has Shakespeare always been a cultural hero? How do directors around the world interpret such timeless comedies and tragedies as *The Merchant of Venice*, *The Tempest*, *Macbeth*, *Hamlet*, *Othello*, and *Romeo and Juliet*?

This intensive 6-week seminar examines the aesthetics and techniques of interpreting Shakespeare, with an emphasis on the tensions between claims for originality and poetic license, and globalization and nationalism. We shall --

- discuss the high-impact World Shakespeare Festival during the 2012 London Olympics
- discover new forms of performance on screen and on stage
- learn in a hands-on multimedia environment
- design lesson plans
- assemble and critique video clips
- attend live performances in Stratford-upon-Avon

Online Resources

Videos Are on Reserve in the Library or Online

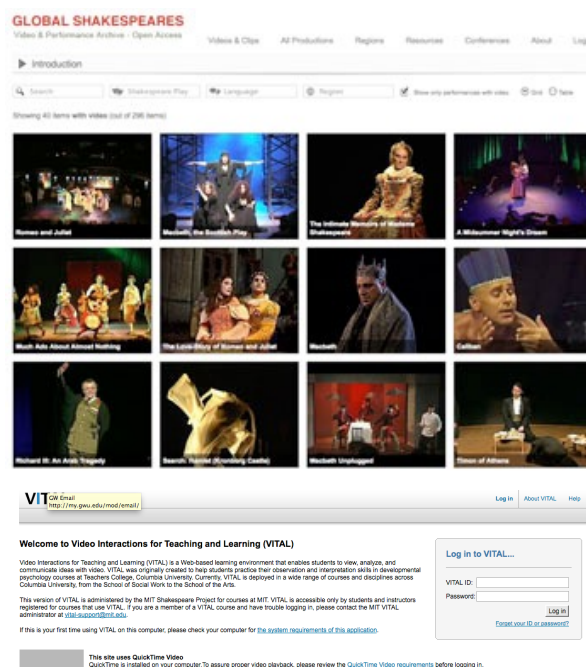
Open Access: *Global Shakespeares*: an open-access video archive co-founded by Alexa Huang and Peter Donaldson, with portals to Shakespeare in the Arab world, Brazil, India, East and Southeast Asia, the U.S./U.K., and elsewhere. Full-length videos of performances and video highlights, with English subtitles, are available.
<http://globalshakespeares.org/>

Communal Note Pad on Google Docs (*ungraded*)

Theatre and cinema are communal experiences, and so is learning. Collective note-taking is crucial to your success in this fast-paced intensive seminar. A collective “note pad” file will be available to all on Google Docs (you will receive an invitation to join via email). You are encouraged to add your reading notes, comments, or questions to the note pad file. Everyone will be able to see everyone else’s edits in real time.

VITAL: Video Interaction for Teaching and Learning

(to make clips, edit videos, and write multimedia essays): <http://vital.mit.edu>
(Login name: announced in class; password: bread)



Since Middlebury College subscribes to ***World Shakespeare Bibliography***, Bread Loaf students will also have access. Please go to the following activation link:

<https://bat.middlebury.edu/activate/>

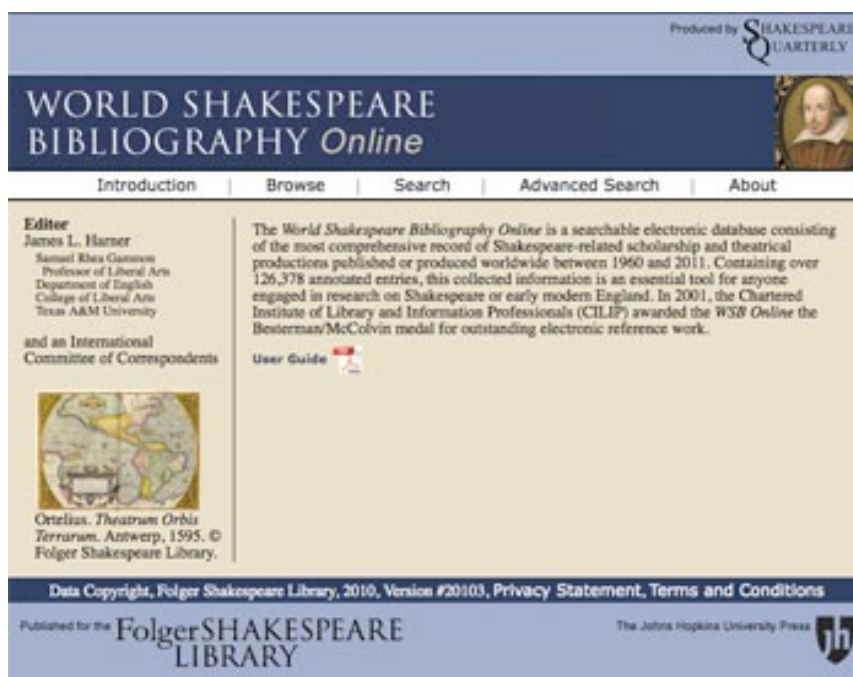
Log in with your 8-digit ID number and 6-digit BannerWeb PIN (your birthday: MMDDYY).

World Shakespeare Bibliography

www.worldshakesbib.org/

Produced by *Shakespeare Quarterly* and published for the Folger Shakespeare Library in Washington, D.C.

An electronic database consisting of Shakespeare-related scholarship and theatrical productions published or produced worldwide between 1960 and 2011.



Local Resources



Founded in 1683, the **University of Oxford Ashmolean Museum** is free and open to the public.

<http://www.ashmolean.org>

It has a section that is of special interest to us. Level 2 is focused on "West Meets East," and it chronicles cross-cultural encounters that will inform our understanding of plays such as *The Merchant of Venice*, *Othello*, *Antony and Cleopatra*, *The Tempest*, *Hamlet*, and so on, stretching from the Mediterranean to the Americas, Africa, and the Far East (Asia). Follow Sir Francis Drake's and Christopher Columbus' trails. See first hand the European fascination with Japanese and Chinese arts and narrative forms. You can begin in room 35 with a big orientation map.

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If you are interested in researching English performance history of Shakespeare, take advantage of the Royal Shakespeare Company collection of photographs, programmes, designs and production records in the **Shakespeare Centre Library and Archive in Stratford-upon-Avon**. We will have two theatre study trips to Stratford this summer. You can access the library's catalogue online ahead of time. Visit their website for details: <http://www.shakespeare.org.uk/explore-shakespeare/collections.html>

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The British Library and **British Museum**, along with the **London Globe** and many other institutions are important resources for Shakespeare studies. I am happy to introduce them to you during our trips to London.

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**The Bodleian Library** is a real treasure trove for Shakespearean scholars. Among other resources, the Bodleian holds the *First Folio* (1623):

<http://treasures.bodleian.ox.ac.uk/First-Folio-shakespeare>



# Introduction to Global Shakespeare

## Theory and Practice

### Week 1: How to Do Things with Shakespeare

**Note:** Our first class is on Tuesday June 25, 10:30 am - 12:30 pm in the Turl Yard Seminar Room 1 in Lincoln College. The remaining classes will be on Wednesday.

Clips to be shown and discussed in class from Michael Radford's 2004 film version (starring Al Pacino) and Don Selwyn's 2002 film *The Maori Merchant of Venice*

### Read

William Shakespeare, *The Merchant of Venice*

Carole Levin and John Watkins, Introduction, *Shakespeare's Foreign Worlds: National and Transnational Identities in the Elizabethan Age*, read only pp. 1-2 and 8-19

Alexa Huang, Prologue and Chapter 1, *Chinese Shakespeares*

Huang, "'What Country, Friends, Is This?' Touring Shakespeares, Agency, and Efficacy in Theatre Historiography," *Theatre Survey* (read *only* the section on the 2012 World Shakespeare Festival in the UK and London Olympics)

Linda Hutcheon, *A Theory of Adaptation*, chapter 1

**Read Together in Class:** *The worke of Pomponius Mela. The Cosmographer, concerning the Situation of the world* (London, 1585)

For reference throughout the semester

Alexa Huang, "Global Shakespeares as Methodology," *Shakespeare: Journal of the British Shakespeare Association*

Sarah Hatchuel, *Shakespeare, from Stage to Screen* (Cambridge: Cambridge UP, 2004): ch. 1 "Shakespeare, from stage to screen: a historical and aesthetic approach" (pp. 1-32)

Anston Bosman, "Shakespeare and Globalization," *The New Cambridge Companion to Shakespeare*, ed. Margreta de Grazia and Stanley Wells (Cambridge UP, 2010), pp. 285-302.

W. B. Worthen, "Performing Shakespeare in Digital Culture," *The Cambridge Companion to Shakespeare and Popular Culture*, ed. Robert Shaughnessy (Cambridge UP, 2007), pp. 227-247

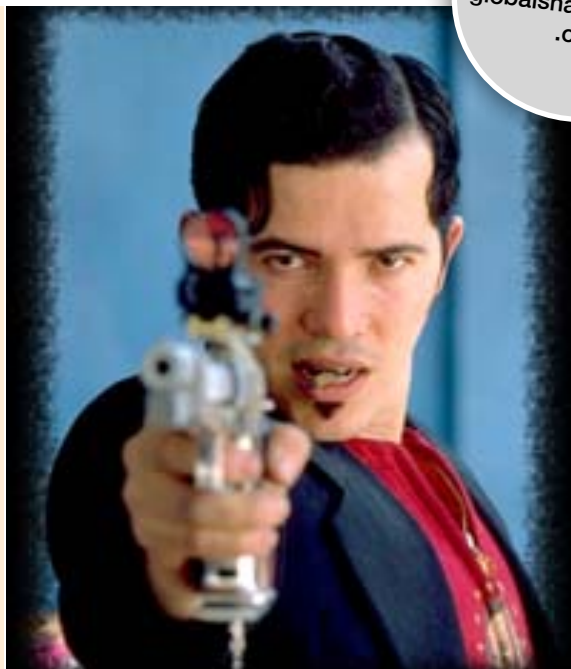
Katherine Rowe, "Medium-Specificity and Other Critical Scripts for Screen Shakespeare," *Alternative Shakespeare 3*, ed. Diana Henderson (New York: Routledge, 2008), pp. 34-53

Mark Thornton Burnett, "Appropriation," *Reconceiving the Renaissance: A Critical Reader*, ed. Ewan Fernie Ramona Wray, Mark Thornton Burnett, Clare McManus (Oxford: Oxford UP, 2005), pp. 145-210

Huang, "Shakespeare and Translation," *The Edinburgh Companion to Shakespeare and the Arts*, ed. Mark Thornton Burnett, Adrian Streete, and Ramona Wray (2011)

Video Archive  
globalshakespeares  
.org

Shakespeare figured prominently in other national cultures, particularly that of Germany, where the notion of *unser Shakespeare* (our Shakespeare) needs no more illustration than the wedding march Mendelssohn composed for Ludwig Tieck's celebrated production of *A Midsummer Night's Dream* (1843).



## Schedule (continued)

### Week 2: *Romeo and Juliet*: Gender and Culture

#### Watch

*William Shakespeare's Romeo + Juliet*, dir. Baz Luhrmann (DVD in the library; highlights on VITAL)

*Chicken Rice War*, dir. Chee Kong Cheah (2000; DVD in the library; highlights on VITAL)

#### Reading

Shakespeare, *Romeo and Juliet*

Courtney Lehmann, "Strictly Shakespeare? Dead Letters, Ghostly Fathers, and the Cultural Pathology of Authorship in Baz Luhrmann's *William Shakespeare's Romeo + Juliet*," *Shakespeare Quarterly* 52.2 (2001), pp. 189-221

Hutcheon, *A Theory of Adaptation*, chapter 2 (forms)

#### For reference

*Romeo and Juliet*, dir. Franco Zeffirelli (1968)

*The University of Laughs*, dir. Mamoru Hoshi (2004)

Eng-Beng Lim, "Glocalqueering in New Asia: The Politics of Performing Gay in Singapore," *Theatre Journal* 57.3 (2005): 383-405 --> useful if you are presenting on *Chicken Rice War*

Introduction to *Shakespeare in Hollywood, Asia and Cyberspace*, ed. Alexa Huang and Charles Ross (Purdue UP, 2009).

**Student Presentations:** Flor Mota

**Scene analysis due before class** (choose one of the two *Romeo and Juliet* questions on vital.mit.edu to answer; the goal of this exercise is to introduce you to the online system.)

### Week 3: *Othello* and the "Ocular Proof"

#### Watch

*Othello*, dir. Oliver Parker

"Che cosa sono le nuvole?" (What are the clouds?), an adaptation of *Othello* directed by Pier Paolo Pasolini (1967), available on YouTube:

Part 1 <http://www.youtube.com/watch?v=VLgw66mhZSI&feature=related>

Part 2 [http://www.youtube.com/watch?v=H67u4ZEA\\_WE&feature=related](http://www.youtube.com/watch?v=H67u4ZEA_WE&feature=related)

Part 3 <http://www.youtube.com/watch?v=YuWjshXeUac&feature=related>

#### Read

Shakespeare, *Othello*

Leo Africanus, "Description of Africa" (1550)

Ania Loomba, "*Othello* and the Racial Question," *Shakespeare, Race and Colonialism*

Huang, *Chinese Shakespeares*, Chapter 6

#### For reference

Sonia Massai, "Subjection and redemption in Pasolini's *Othello*." In *World-wide Shakespeares: Local appropriations in film and performance*, ed. Sonia Massai (London: Routledge, 2005), pp. 95-103.

*Stage Beauty*, dir. Richard Eyre

*Othello*, dir. Geoffrey Sax online: <http://www.youtube.com/watch?v=IJKyvryCrc> (excerpts in class)

*O*, dir. Tim Blake Nelson (excerpts in class)

*Huapango*, dir. Ivan Lipkies (excerpts in class)

**Student Presentations:** Desi Gincheva / Nicole Derse

**Scene analysis due before class** on vital.mit.edu

### Week 4: *The Tempest* and Colonial Discourse

#### Watch

Select from the videos on <http://globalshakespeares.org>, incl. Kenneth Branagh at the 2012 London Olympics; Giorgio Strehler's, Oh Tae-suk's, Wu Hsing-kuo's, and Eduardo Bonito's productions; *Shakespeare Behind Bars*, dir. Hank Rogerson (2005)

#### Reading

Shakespeare, *The Tempest* (if you have an iPad, download the app for *The Tempest*, <https://itunes.apple.com/us/app/shakespeares-the-tempest/id516373702?mt=8>, and read the commentaries)

Thomas Cartelli, "Prospero in Africa: *The Tempest* as Colonialist Text and Pretext," in *Shakespeare Reproduced: The Text in History and Ideology*, ed. Jean Howard and Marion O'Connor (London: Methuen, 1987).

Huang, "What Country, Friends, Is This?" Touring Shakespeares, Agency, and Efficacy in Theatre Historiography," *Theatre Survey* (read *only* the section on the Korean *Tempest* and South African *Tempest*)

**Student Presentations:** Preya Porri / Sarah Kate Neall

## Schedule (continued)

### Week 5: *Macbeth* and Desire

#### Watch

*Scotland PA*, dir. Billy Morrisette

#### Reading

Shakespeare, *Macbeth*

Hutcheon, *A Theory of Adaptation*, chapter 4 (audiences)

#### For reference (videos and texts)

*Maqbool*, dir. Vishal Bhardwaj (Bollywood film)

*Macbeth*, dir. Rupert Goold (starring Patrick Stewart)

--> available on PBS, <http://www.pbs.org/wnet/gperf/episodes/macbeth/watch-the-full-program/1030/>

*The Throne of Blood*, dir. KUROSAWA Akira (VITAL)

More about *Maqbool*: Asian Shakespeares on Screen: Two Films in Perspective, special issue, edited by Alexa Huang, *Borrowers and Lenders* 4.2 (Spring/Summer 2009) --> <http://www.borrowers.uga.edu/7158/toc>

Robert Hapgood, "Kurosawa's Shakespeare Films: *Throne of Blood*, *The Bad Sleep Well*, and *Ran*," *Shakespeare and the Moving Image: The Plays on Film and Television*, ed. Anthony Davies and Stanley Wells (Cambridge UP, 1994), pp. 234-249

Kate McLuskie, "Macbeth / Umabatha: Global Shakespeare in a Post-Colonial Market," *Shakespeare Survey* 52 (1999): 154-165

**Student Presentations:** Melissa Lewis

### Week 6: *Hamlet* in Modern Times

#### Watch

*Hamlet*, dir. Michael Almereyda (VITAL)

*The Banquet*, dir. FENG Xiaogang

#### Reading

Shakespeare, *Hamlet*

Laura Bohannon, "Shakespeare in the Bush," *Conformity and Conflict: Readings in Cultural Anthropology*, eds., James Spradley and David McCurdy (Boston: Little Brown and Co., 1971).

Hutcheon, *A Theory of Adaptation*, chapter 5 (contexts)

Huang, *Chinese Shakespeares*, Epilogue

#### For reference

Kenneth Branagh's *Hamlet*, full film available for free on: <http://viooz.co/movies/3969-hamlet-1996.html>

Huang, *Chinese Shakespeares*, Chapter 3

Hutcheon, *A Theory of Adaptation*, "The Appeal of Adaptations?" pp. 172-177

More about *The Banquet*: Asian Shakespeares on Screen: Two Films in Perspective, special issue, edited by Alexa Huang, *Borrowers and Lenders* 4.2 (Spring/Summer 2009) --> <http://www.borrowers.uga.edu/7158/toc>

**Student Presentations:** Betsy Sullivan

**Lesson plan due before class** on vital.mit.edu; follow the models here: <http://www.folger.edu/eduLesPlanArch.cfm>

#### Final Paper

Submit your final paper on vital.mit.edu or by email by 6 pm Thursday August 1.

**Topic** for the final paper: How do adaptations alter the meaning of a play? What roles do local, aesthetic contexts play in the directors' negotiation with "global" values represented by Shakespeare?

Select one of the plays we discussed and analyze a crux of the play (such as the scene of Hamlet on the ramparts) through two adaptations from different cultures or in different media. For instance, you may compare *Scotland PA* and *Throne of Blood* and discuss how postwar American and Japanese cultures have shaped the two film adaptations of *Macbeth*.

"Why do you dress me in borrowed robes?"

--Macbeth

## Books on Reserve

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### Available electronically through the Bodleian

Manfred Steger, *Globalization: A Very Short Introduction* (Oxford University Press) – 2003 ed. (Also in BSF - **M03.H00183**. RSL holds 3 copies of 2009 edition - **JZ1318 STE 2009**)

*The Cambridge Companion to Shakespeare on Stage*, **PR3091 .C36 2002** – (Also available in BSF; no shelfmark, barcode - **751146856**)

*The Cambridge Companion to Shakespeare on Film* **PR3093 .C36 2000** – (1993 ed. also available in GL: **M02.F03835** / BSF: **M07.E11416**) (2007 2<sup>nd</sup> ed. Available **online** and in UCAM: **SE.12S 180.35**)

### Reserved on open shelves at the Bodleian

**GL** (Gladstone Link)

*Shakespeare and the Second World War*, ed. Irena Makaryk and Marissa McHugh, **M13.E02408**

Philip Auslander, *Liveness: Performance in a Mediatized Culture* (2nd EDITION) - **M00.F01290**

Margaret Litvin, *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost* - **M12.E02326**

Linda Hutcheon, *A Theory of Adaptation* (Routledge, 2006) - **M07.E13705**

*Shakespeare in Hollywood, Asia, and Cyberspace*, ed. Alexa Huang and Charles Ross - **M10.E05788**

*The Afterlife of Ophelia*, ed. Kaara Peterson and Deanne Williams. - **M12.F02369**

*Shakespeare and Genre*, ed. Anthony Guneratne. - **M12.F02086**

*The Edinburgh Companion to Shakespeare and the Arts*, ed. Mark Thornton Burnett, Adrian Streete and Ramona Wray. - **M12.E04795**

*Looking at Shakespeare: A Visual History of Twentieth-Century* **PR3100 .K46 1993** - **M94.D00420** (2001 2<sup>nd</sup> ed. available in UCAM – **SE.12S 80.39**)

**URR** - Upper Reading Room in the Main Bodleian Library  
William Shakespeare, *The Riverside Shakespeare*, 2nd edition - **A.5.3600**

Jonathan Culler, *Literary Theory: A Very Short Introduction* (Oxford University Press, 2000) - **M00.H00079**

Nabil Matar, *Europe Through Arab Eyes, 1578-1727* (Columbia UP) – **M09.E02023**

Alexa Huang, *Chinese Shakespeares: Two Centuries of Cultural Exchange* - **M09.E08716**

*Weyward Macbeth: Intersections of Race and Performance*, ed. Scott Newstok and Ayanna Thompson - **M11.E08568**

*The Shakespearean International Yearbook* Volume 12 (with special section on Shakespeare in India); - **PE02657**

Dennis Kennedy, *The Spectator and the Spectacle* - **M09.E08566**

**UCAM (Upper Camera)** - The Radcliffe Camera is a separate building located next to the Bodleian and connected to it by a 2 level underground area known as the Gladstone Link

*The Norton Anthology of Theory and Criticism* (Second Edition) - **SE. 1 7.45**

*The New Cambridge Companion to Shakespeare* (2010 edition) - **SE.12S 160. 91\*** (Also available as e-resource)

*Alternative Shakespeares 3*, ed. Diana Henderson (New York: Routledge, 2008) - **SE.12S 160.112(3)** (Also available as e-resource)

Ania Loomba, *Shakespeare, Race and Colonialism* (Oxford UP, 2002) - (**UBHU**) **SE.12S 175.24** (Also available in BSF - **M02.F07928**)

*Post-Colonial Shakespeares*, ed. Ania Loomba and Martin Orkin (Routledge, 1998) - **SE.12S 160.31** (1998 ed. also available as e-resource. / 2003 (New ed.) available in GL – **M02.G03611**)

**At Sackler** (A Bodleian Library specializing in Classics, Ancient History, Archaeology and Western Art. It is located in the centre of Oxford, a short walk from Lincoln and the Bodleian)

Walter Benjamin, *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media* (Belknap Press of Harvard UP) – (**UBHU**) **N72.S6 B413 BEN 2008**

### Not available in Oxford

Stephen Landrigan and Qais Akbar Omar, *Shakespeare in Kabul*

*Shakespeare in the Worlds of Communism and Socialism*, ed. Irena Makaryk and Joseph Price.

*Shakespeare and the Second World War*, ed. Irena Makaryk and Marissa McHugh. (**On Order – Acquisitions Services, Barcode:** A18000952136)

Sulayman Al-Bassam's *The Al-Hamlet Summit* (University of Hertfordshire Press, 2007); Arabic-English facing-page bilingual edition, ISBN: 978-1902806624



## DVDs on Reserve (some films are also available on VITAL and/or *Global Shakespeares* digital archive)

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Titles omitted if same as Shakespeare's (listed in the order of our reading schedule):

### *The Merchant of Venice*

- dir. Michael Radford (2004)
- dir. Don Selwyn (2002) - *The Maori Merchant of Venice*

### *Romeo and Juliet*

- *William Shakespeare's Romeo + Juliet*, dir. Baz Luhrmann
- *Chicken Rice War*, dir. Chee Kong Cheah (2000)
- dir. Franco Zeffirelli (1968)
- *The University of Laughs*, dir. Mamoru Hoshi (2004)

### *Othello*

- *Huapango*, dir. Ivan Lipkies (2004)
- dir. Oliver Parker (1995), starring Kenneth Branagh, Laurence Fishburne, Irène Jacob

### *The Tempest*

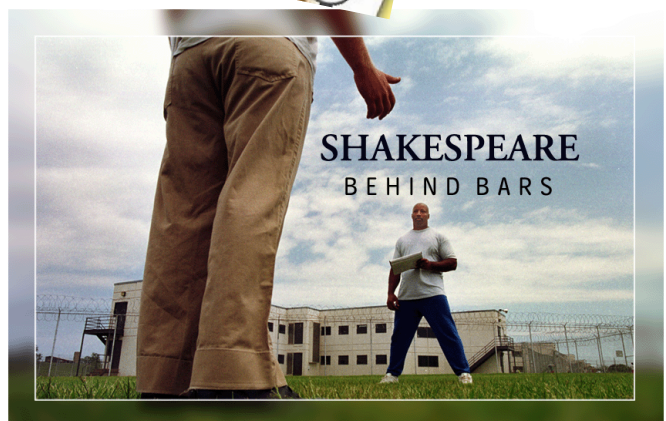
- Oh Tae-suk's production in Edinburgh (2011)
- *Shakespeare Behind Bars*, dir. Hank Rogerson (2005)

### *Macbeth*

- *Scotland PA*, dir. Billy Morrisette
- *Maqbool*, dir. Vishal Bhardwaj (2003)
- *The Throne of Blood*, dir. KUROSAWA Akira

### *Hamlet*

- *Hamlet*, dir. Michael Almereyda
- *The Banquet*, dir. FENG Xiaogang (2006)





## Attendance Policy

Attendance is mandatory, and credit is granted to all those who come to class and participate actively in activities. Your attendance grade is based on your timely completion of the assigned reading *and* film, attendance and active participation in activities in class.

If you have to miss a class for a legitimate reason, submit--by the next class--a 1000-word analysis of the play covered in class.

## Grades

A grade of *zero* for any plagiarised work.

|                           |      |
|---------------------------|------|
| participation             | 10 % |
| 3 short writing exercises | 30 % |
| Presentation              | 30 % |
| Final Paper               | 30 % |

## Short Writing Exercises

You will write two 1000-word scene analysis short essays and one lesson plan (follow the models here: <http://www.folger.edu/eduLesPlanArch.cfm>). Please respond to the prompts and follow the instructions for the short essays on VITAL. For the lesson plan on *Hamlet*, explain how you will teach the

play through adaptations and make it relevant to twenty-first century students.

Post your short essays to [vital.mit.edu](http://vital.mit.edu). You will be making virtual clips and cite them in your analysis. The exercises will form the foundation for your final paper.

First, click on "Course Library" and select a video. The video will open in a new window. This is where you can make and save your virtual clips. When you are done making clips, return to "Course Home" and click on a "Topic." You will find the essay question (along with its associated videos). As you write, you can "add [your] clips to the essay."

## Final Research Paper

8 to 10 double-spaced pages (12-point Times New Roman font) with proper footnotes and bibliography. Be sure to use the MLA documentation style to document sources you are citing. Cite scholarly sources to support your argument.

**tip: honest and hard work always rewarded**

## GRADING POLICY



### Grading Scale

|    |                   |
|----|-------------------|
| A  | 95 and above      |
| A- | 90–94.9999        |
| B+ | 87–89.9999        |
| B  | 83–86.9999        |
| B- | 80–82.9999        |
| C+ | 76–79.9999        |
| C  | 70–75.9999        |
| D  | 60–69.9999        |
| F  | 59.9999 and below |

Zero-tolerance policy for cheating, plagiarism, and dishonesty, including fabricating information, facilitating acts of academic dishonesty by others, or submitting work of another person or work previously used without informing the instructor. See the "University Policies" section for more information.



## Requirements (cont'd)

### Presentation

Choose a topic:

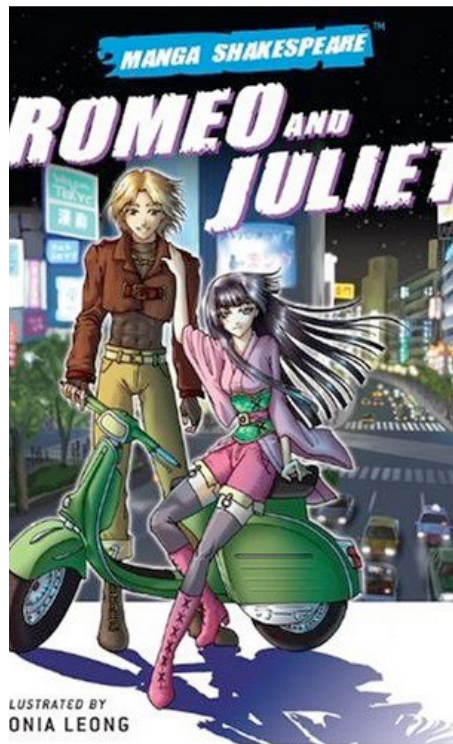
1. Critical survey of Shakespeare (or a particular play) in a region or country during a time period, such as "Shakespeare in America" or "*The Tempest* in postcolonial Africa." Your task is to conduct research and offer an overview of the reception of Shakespeare in your chosen cultural location.

or

2. Research presentation based on the assigned readings and screen or stage adaptations. Your task is to summarize the main arguments of the critical studies, offer your own view on the topic, and apply the theory to analyze the adaptations.

**Format:** You will do a 15-20 minute presentation in class that includes discussion questions. Toward the end of your presentation, you are expected to lead a discussion.

Please prepare a handout that includes bullet points of your main arguments and an annotated bibliography of at least 5 books and/or articles. Read them carefully and write an one-paragraph summary of each book or article, and comment on why the work is useful to your research.



"How many ages hence  
Shall this our lofty scene  
be acted over In states  
unborn and accents yet  
unknown!"

--Julius Caesar

Examples of annotated bibliography:

<http://writing.wisc.edu/Handbook/AnnotatedBibliography.html>

#### Grading criteria

Annotated bibliography as  
evidence of background  
research, 15 %

Creativity and coherence, 25 %

Persuasiveness of interpretation,  
20 %

Effectiveness of delivery, 40 %



"It is a great honor and a challenge [to direct *Hamlet* in England], but to tell you the truth, it is strange to hear the text in English because I am used to the *original* version in Hungarian by Janos Arany."

Arthur Bardos, 1949

European  
Shakespeare  
Research Association  
[www.um.es/  
shakespeare/  
esra/](http://www.um.es/shakespeare/esra/)



In Shakespeare's times, shortly after appearing on London stages, his plays migrated to foreign shores. The English Comedians toured Europe in the late sixteenth century,

staging semi-improvised performances frequently attended by both the locals and British travelers who became outsiders to the once familiar plays.

## Shakespeare in Europe & Latin America

### Politics of Translation and Adaptation

#### For Reference: Shakespeare in Europe: *Hamlet*

Heiner Müller, *Hamletmaschine*. from *Adaptations of Shakespeare: A Critical Anthology*, ed. Daniel Fischlin and Mark Fortier  
Bertolt Brecht, *Brecht on Theatre: The Development of an Aesthetic*, ed. and trans. John Willett (London: Methuen, 1964)

*The Shakespearean International Yearbook* special issue on "European Shakespeares," Vol. 8 (2008)

Catherine Belsey, "Hamlet and the Reluctant Hero," *Why Shakespeare?* (New York, Palgrave Macmillan, 2007), pp. 108-128

#### For Reference: Shakespeare in Latin America: *Othello*

*Huapango*, dir. Ivan Lipkies

Alfredo Modenessi, "Of Shadows and Stones: Revering and Translating 'the Word' Shakespeare in Mexico," *Shakespeare Survey* 54 (2001): 152-164



# SHAKESPEARE

## in ASIA

open-access  
digital video  
archive: *Shakespeare  
Performance in Asia*  
[web.mit.edu/  
shakespeare/asia/](http://web.mit.edu/shakespeare/asia/)

### For Reference

Alexa Huang, "Site-Specific Hamlets and Reconfigured Localities: Jiang'an, Singapore, Elsinore." *The Shakespearean International Yearbook 7* (2007): 22-48.

In 1607, Shakespeare's plays were sailing east. *Hamlet* and *Richard II* were performed on a makeshift stage on board an English East India Company ship, the *Red Dragon*, anchored near Sierra Leone; *Hamlet* was performed again in 1608 on the island of Socotra at the entry to the Gulf of Aden (now part of the Republic of Yemen). The *Red Dragon* arrived in colonial Indonesia in 1609.

Shakespeare's name and works spread rapidly to other parts of Asia. While Shakespeare and Asia have been connected on stage and screen for centuries,



Asia-related performances in Asia, the U.S., and Europe are currently experiencing an exciting new wave of creativity.

The center of creativity in Shakespeare performance is shifting from Europe and the U.S. to Asia, where directors such as Ninagawa Yukio, Suzuki Tadashi, Ong Keng Sen, Wu Hsing-kuo, and many others experiment with combinations of traditional and contemporary theatre, and new ways of reaching diverse audiences.



# The Middle East

## For Reference

*The Al-Hamlet Summit* by Sulayman Al-Bassam( Original play script in English and Arabic with an Introduction by Graham Holderness), Hatfield: University of Hertfordshire Press, 2006

Margaret Litvin, "Vanishing Intertexts in the Arab *Hamlet* Tradition," *Critical Survey* 19.3 (2007): 74-94.

Gary Jay Williams. "Interculturalism, Hybridity, Tourism: The Performing World on New Terms." *Theatre Histories*, 2nd Ed. Routledge, 2010, pp. 551-564

*Interview of Sulayman Al-Bassam*, <http://www.culturewars.org.uk/2003-01/albassam.htm>

*Europe Through Arab Eyes, 1578-1727* by Nabil Matar

Having gained control of a modern Arab state, a ruthless dictator attempts a westernized experiment in thrall to arms dealers and propped up by U.S. dollars.

Yet a catastrophic war is brewing. He is besieged by enemy neighbors from without and a growing Islamic extremism from within, whilst his predecessor's son, Hamlet, is plotting revenge.



Although Shakespeare's plays arrived in the Arab world as early as 1608 (*Hamlet* was performed on board the East India Company's ship *Red Dragon* at the entry to the Gulf of Aden), Arab culture did not actively engage with Shakespeare until the nineteenth century.

Check out <http://globalshakespeares.org/arab-world>

# Shakespeare, Africa and Postcolonial Cultures



Shakespeare's work reached Africa no later than it reached the most distant parts of his own country. In 1607 there are reports of performances of *Hamlet* and *Richard II* by British sailors off the

coast of Sierra Leone. In 1800 the African Theatre - an amateur theatre set up in Cape Town, South Africa, by the soldiers of the British garrison - opened with a performance of *I Henry IV*.

## For Reference: Africa

Welcome Msomi, *uMabatha*, from *Adaptations of Shakespeare: A Critical Anthology*, ed. Daniel Fischlin and Mark Fortier

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