

ENU 44017:Global Shakespeare , MT 2023-24 (SS)
Dr. Ema Vyroubalová (vyroubae@tcd.ie)

Module Content:

Shakespeare has become a global phenomenon -- his plays have been translated into over 80 languages and literally performed across the globe in virtually all known languages. In this course we will study how Shakespeare's plays have travelled around the world in stage productions, literary adaptations, and films during the 20th and 21st centuries. We will consider how many of these adaptations combine aesthetic and political concerns and agendas and how they incorporate elements of literary, dramatic, and cinematic traditions from around the world. We will also learn how the stage productions, film and animated versions, and literary adaptations on the syllabus might be illuminated by current theories of translation, globalization, nationalism, and appropriation. In addition to the films, productions, and rewrites of the plays on the syllabus, you will also be asked to read some scholarly articles and/or book chapters on each of the adaptations as well as relevant reviews, interviews, and artist biographies. I am also asking you to read or re-read each of the four Shakespeare plays (*Hamlet*, *Macbeth*, *Othello*, *Romeo and Juliet*) that most of the adaptations covered will be based on.

Learning Outcomes:

- Understand the interdisciplinary nature of the study of international Shakespeare theatre and film.
- Be able to write fluently and relevantly about the texts, productions, and topics covered in the course.
- Know how to identify and access the most essential sources of information (reference books, databases) relevant to international Shakespeare productions

Learning Aims:

- Become familiar with the Shakespeare plays covered and with the theatre performances, film version, and adaptations covered.
- Be able to differentiate between major theoretical and critical approaches to international productions of Shakespeare .
- Appreciate the historical and cultural factors informing the interpretations and reinterpretations of Shakespeare's plays outside of the UK and North America

Assessment Details:

- Number of Components: 1
- Name/Type of Component(s): Final essay
- Word Count of Component(s): 5,000
- Percentage Value of Component(s): 100%

PRELIMINARY READING LIST

- Week 1** **Introduction: How/why is Shakespeare global?**
No advance reading
- Week 2** **Background to Global Shakespeare Studies**
L. Bohannan: 'Shakespeare in the Bush' (1961) [pdf]
Ian McKellen: 'The Czech Significance' (1982) [pdf]
Alexa Joubin, 'Global Shakespeare as Methodology' (2013) [pdf]
Alexa Joubin: '5 Things to Know About Global Shakespeares' (2020) [HTML]
Hakim-Cooper, Farah, Michelle Terry, and Kobna Holdbrook-Smith: 'How do we decolonise Shakespeare?' SuchStuff S6 E5 [online audio recording] 9/2020.
- Week 3** **Bringing Hamlet into the 21st century**
Hamlet (any of the standard texts)
THE AL HAMLET-SUMMIT (Sulayman Al-Bassam, 2007, Kuwait) text [pdf]
and video of production [online]
HAIDER (dir. Vishal Bhardwaj, 2014, India) film [online]
- Week 4** **Looking for *Macbeth* in Yemen and Madagascar**
Macbeth (any of the standard texts)
SOMEONE'S SLEEPING IN MY PAIN (dir. M. Roes, Yemen, USA, 2001) film [online]
MAKIBEF0 (Alexander Abela, 2001, Madagascar and France) film [online]
- Week 5** **Genre-bending in *Romeo and Juliet***
Romeo and Juliet (any of the standard texts)
AMAR TE DUELE (dir. Fernando Sariñana, 2002, Mexico) film [online]
WEST SIDE STORY (dir. Wise and Robbins, 1961) musical film, screenplay [online via Netflix, or wherever you can find it]
CHICKEN RICE WAR (dir. Chee Kong Cheah, Singapore, 2000) [online]
- Week 6** **Catch-up and Midterm Reflection/Consolidation Block**
Linda Hutcheon: *Theorizing Adaptation* (Routledge, 2006) [pdf]
Douglas Lanier: 'Shakespearean Rhizomatics' (Palgrave, 2014) [pdf]
Mark Burnett: Intro to *Shakespeare and World Cinema* (CUP, 2013) [pdf]
- Week 8** **Othello at the crossroads of race and gender**
Othello (any standard text)
THE AMERICAN MOOR (Keith Hamilton Cobb, 2020, USA) [buy play]
MOORE - A PACIFIC ISLAND OTHELLO (dir. R. Kepano & J. Taft Mattos, USA, 2020) [online]
DESDEMONA (Toni Morrison, 2011) [buy play] [online clips]
- Week 9** **Global Shakespeare and Censorship**
RICHARD III WILL NOT TAKE PLACE OR SCENES FROM THE LIFE OF MEYERHOLD (Matei Visniec, Romania, 2007) [pdf]
OTHELLO IN WONDERLAND (Gholamhoseyn Sa'edi, Iran, 1985) [pdf]
SHAKESPEARE IN KABUL (Steven Ladriggan and Quais Akhbar Omar, 2012) selections from text and video clips from productions [pdf] [online clips]
- Week 10** **Metatheatre and Global Shakespeare**

SHAKESPEARE WALLAH (dir. Ismail Merchant, India/UK, 1963), film [online]
CHE COSA SONO LE NUVOLE/WHAT ARE THE CLOUDS (P. Pasolini,
Italy, 1968), short film [online]

Week 11 **Shakespeare in Ukraine: details TBD**

Week 12 **Individual Essay Consultations**