

Other Shakespeares

WAGS 35

Spring 2011

Tuesday/Thursday 10:00-11:20am

Fayerweather 217a

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30E Johnson Chapel

Office hours: Tuesday/Thursday 11:30am-12:30pm

Course Description

Why do we still read Shakespeare? What relevance does Shakespeare have for us today?

In this course we will examine modern-day adaptations of Shakespearean texts in conjunction with their Shakespearean counterparts to consider the continued need to engage with Shakespeare in the present-day. We will draw on a wide variety of both filmic and literary texts from across the world. Texts will range from South Asian filmmaker Vishal Bhardwaj's *Maqbool* to Sudanese novelist Tayeb Salih's *Season of Migration to the North* and Caribbean poet-playwright Aime Cesaire's *A Tempest*.

Required Texts: (available at Amherst Books, 8 Main St., Amherst, under **(B)**)

Alejo Carpentier, *The Lost Steps* **(B)**

Aime Cesaire, *A Tempest* **(B)**

Aime Cesaire, *Discourse on colonialism* **(B)**

Nadine Gordimer, *My Son's Story* **(B)**

Franz Fanon, *Black Skin White Masks* **(B)**

Welcome Msomi, *uMabatha* **(E)**

Suniti Namjoshi, *Snapshots of Caliban* **(E)**

Suniti Namjoshi, *Sycorax* **(B)**

Salman Rushdie, *The Moor's Last Sigh* **(B)**

Tayeb Salih, *Season of Migration to the North* **(B)**

Films: (available via streaming under **E-reserves**)

Akira Kurosawa, *Ran*

Akira Kurosawa, *Throne of Blood*

Julie Taymor, *The Tempest*

Vishal Bhardwaj, *Maqbool*

Vishal Bhardwaj, *Omkara*

James Ivory, *Shakespeare Wallah*

Rituparno Ghosh, *The Last Lear** (link via E-reserve)

Ong Ken Seng, *Lear** (link via E-reserve)

Course Protocol

1. You are required to attend every class.
2. Read the readings *before* class, *not* during or after class or right before the papers are due. (readings with an **(E)** are on the course web page under **E-reserves**)
3. There will be three papers. The *approximate* weighting is as follows:

Paper 1:	(5-7 pages) 20% of base grade
Paper 2:	(5-7 pages) 25% of base grade
Paper 3:	(8-10 pages) 35% of base grade
Class Attendance:	20%

4. On top of the base grade, your participation in class discussion will result in one of three adjustments, a null grade, a quarter grade increase, or a half a grade increase. You will not be graded down for anything you say (or don't say) in class. However, if you say nothing or almost nothing you will not receive any grade benefit.

5. Due dates for Papers: Paper 1: Friday February 25
 Paper 2: Friday April 1
 Paper 3: Wednesday May 11

Week 1: UNIT 1: READING SHAKESPEARE IN FEMINIST AND POSTCOLONIAL CONTEXTS

Tues. Jan 25th: Introduction

Thurs. Jan 27th: SHAKESPEARE AND GENDER

Virginia **Woolf**, "Shakespeare's Sister" in *A Room of One's Own* (**E**)

Paula S. **Bergerren**, "The Woman's Part: Female Sexuality as Power in Shakespeare's Plays" in (1980) *The Woman's Part: Feminist Criticism of Shakespeare*, eds. Lenz et al., University of Illinois Press, pp. 17-34. (**E**)

Week 2

Tues. Feb 1st:

Juliet **Dusinberre**, "Women and Boys Playing Shakespeare" in (2000) *A Feminist Companion to Shakespeare*, ed. Callaghan, Blackwell Publishers, pp. 251-262. (**E**)

Elaine **Showalter**, "Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism" in *Shakespeare and the Question of Theory*. eds. Parker & Hartman. New York: Routledge, 1993, pp. 77-94. (**E, e-book**)

Richard **Levin**, "Feminist Thematics and Shakespearean Tragedy" *PMLA*, Vol. 103, No. 2, March 1988: 125-138. (**E**)

Thurs. Feb 3rd: SHAKESPEARE IN THE POSTCOLONY

Michael **Neill**, "Post-colonial Shakespeare? Writing away from the Center" in (1988) *Postcolonial Shakespeares*, eds. Loomba & Orkin, Routledge, pp. 164-185. (**E, e-book**)

Film: James Ivory, *Shakespeare Wallah* (1965)

Week 3: UNIT 2: THE TEMPEST: RACE AND MASCULINITY

Tues. Feb 8th: Franz **Fanon**, *Black Skin, White Masks* Chapters 1, 3 and 4 (**B**)

Thurs. Feb. 10th: Aimé **Césaire**, *Discourse on Colonialism* (**B**)

Week 4

Tues. Feb 15th:

Aime **Cesaire**, *A Tempest* (B)

Octave **Mannoni**, "Crusoe and Prospero" in (1964) *Prospero and Caliban: The Psychology of Colonization*, Praeger, pp. 97-109. (E)

Thurs. Feb. 17th:

Peter **Hulme**, "Stormy Weather: Misreading the Postcolonial Tempest" *Early Modern Culture*, 2003. (E)

Ania **Lomba**, "The Postcolonial Tempest: Response to Peter Hulme's 'Stormy Weather'" *Early Modern Culture*, 2003. (E)

Week 5: RACE AND SAME SEX DESIRE

Tues. Feb. 22nd:

Suniti **Namjoshi**, *Snapshots of Caliban* (E)

Suniti **Namjoshi**, *Sycorax* (B)

Thurs. Feb 24th:

Film: Julie Taymor, *The Tempest* (2010)

Harveen S. **Mann**, "Suniti Namjoshi: Diasporic, Lesbian Feminism and the Textual Politics of Transnationality" *The Journal of the Midwest Modern Language Association* Vol. 30, No. 1/2, Borders (spring, 1997), pp. 97-113. (E)

Friday Feb 25th: PAPER 1 DUE

Week 6: RACE AND EMPIRE

Tues. March 1st:

Alejo **Carpentier**, *The Lost Steps* Part I (B)

Thurs. March 3rd:

Alejo **Carpentier**, *The Lost Steps* Part II (B)

Lorena **Terando**, "Traces of Shakespeare's *Tempest* in Cuba's Carpentier" in (2005) *Latin American Shakespeares*, eds. Kliman & Santos, Farleigh Dickinson University Press, pp. 183-195. (E)

Week 7: **UNIT 3: OTHELLO: GENDER AND RACE**

Tues. March 8th:

Tayeb **Salih**, *Season of Migration to the North* (B)

Saree **Makdisi**, "The Empire Renarrated: *Season of Migration to the North* and the Reinvention of the Present," *Critical Inquiry*, Vol. 18, No. 4, summer 1992: 804-820. (E)

Thurs. March 10th:

Thomas **Cartelli**, "Like Othello: Tayeb Salih's *Season of Migration to the North* and postcolonial self-fashioning" in (1999) *Repositioning Shakespeare*, pp. 147-168. (e-book)

Emily C. **Bartels**, "Othello and Africa: postcolonialism reconsidered," *The William and Mary Quarterly* 54 no.1 (1997): 54-64. (E)

Week 8: SPRING BREAK

Week 9: GENDER AND NATIONAL HISTORY

Tues. March 22nd:

Salman **Rushdie**, *The Moor's Last Sigh* Part One, Part Two, Part Three (**B**)

Thurs. March 24th:

Salman **Rushdie**, *The Moor's Last Sigh* Part Four (**B**)

Week 10:

Tues. March 29th:

Jonathan **Greenberg**, "The Base Indian" or "The Base Judean"?: "Othello" and the Metaphor of the Palimpsest in Salman Rushdie's "The Moor's Last Sigh" *Modern Language Studies* Vol. 29, No. 2 (Autumn, 1999), pp. 93-107. (**E**)

Alexandra W. **Schultheis**, "Postcolonial Lack and Aesthetic Promise in "The Moor's Last Sigh" *Twentieth Century Literature*, Vol. 47, No. 4, Salman Rushdie (winter, 2001), pp. 569-595. (**E**)

Thurs. March 31st: CASTE AND GENDER

Film: Vishal Bhardwaj, *Omkara* (2006)

Deepa S. **Reddy**, "The Ethnicity of Caste," *Anthropological Quarterly* 78, no. 3 (2005): 543-584. (**E**)

Ania **Loomba**, "Local-Manufacture Made in India Othello Fellows" in (1988) *Post-colonial Shakespeares*, eds. Loomba & Orkin, Routledge, pp. 143-163. (**E or e-book**)

Friday April 1st: PAPER 2 DUE

Week 11: **UNIT FOUR: MACBETH: RACE AS TRIBE**

Tues. April 5th:

Welcome **Msomi**, *uMabatha* (**E**)

Kate **McLuskie**, "Macbeth / uMabatha: Global Shakespeare in a Post-Colonial Market." *Shakespeare Survey: Shakespeare and The Globe*, Volume 52. (**E**)

Thurs. April 7th: GENDER BENDERS

Film: Vishal Bhardwaj, *Maqbool* (2003)

Joan Larsen **Klein**, "Lady Macbeth 'Infirm of Purpose'" *The Woman's Part: Feminist Criticism of Shakespeare*. (**E**)

Week 12

Tues. April 12th:

Film: Akira Kurosawa, *Throne of Blood*

Glen **Man**, "Gender Transformation in Kurosawa's Shakespeare"

Translations/Transformations: gender and culture in film and literature (ed.) Valerie Wayne, Cornelia Niekus Moore, pp. 53-60. (**E**)

Matthew **Bernstein**, "Kurosawa's Narration and the Noh Theater" *Post Script: Essays in Film and the Humanities* 20:1 (Fall 2000). (E)

Thurs. April 14th:

Joanna **Levin**, "Lady MacBeth and the Daemonologie of Hysteria" *ELH* Volume 69, Number 1, spring 2002, pp. 21-55. (E)

Week 13: **UNIT FIVE: KING LEAR: MASCULINITY**

Tues. April 19th:

Film: Rituparno Ghosh, *The Last Lear* (2007)

Utpal **Dutt**, *Towards a Revolutionary Theatre* (2009), pp. 1-33. (E)

Thurs. April 21st: GENDER REVERSALS IN JAPANESE CINEMA

Film: Akira Kurosawa, *Ran* (1985)

Samuel **Crowl**, "The Bow Is Bent and Drawn: Kurosawa's *Ran* and the Shakespearean Arrow of Desire," *Literature/ Film Quarterly* vol. 22 no. 2. 1994. pp: 109-16. (E)

Kathy **Howlett**, "Are You Trying to Make Me Commit Suicide? Gender, Identity, and Spatial Arrangement In Kurosawa's *Ran*," *Literature/ Film Quarterly* vol. 24 no. 4. 1996. pp: 360-66. (E)

Week 14:

Tues. April 26th:

Catania **Saviour**, "Wailing woodwind wild: the Noh transcription of Shakespeare's silent sounds in Kurosawa's *Ran*." *Literature-Film Quarterly* vol. 34 no. 2 (April 2006): 85-88. (E)

John **Collick**, "Dreams of a Ghost" *Shakespeare Worldwide* 12 (1989): 14-25. (E)

Film: Ong Ken Seng, *Lear* (E)

Thurs. April 28th: LEAR IN SOUTH AFRICA: RACE AND MASCULINITY

Nadine **Gordimer**, *My Son's Story*, Chapters 1-12 (B)

Tues. May 3rd:

Nadine **Gordimer**, *My Son's Story*, Chapters 13-20 (B)

J. U. **Jacobs**, "Nadine Gordimer's Intertextuality: Authority and Authorship in "My Son's Story"" *English in Africa*, Vol. 20, No. 2 (Oct., 1993), pp. 25-45. (E)

Week 15:

Thurs. May 5th:

Iris **Berger**, "Categories and Contexts: Reflections on the Politics of Identity in South Africa" *Feminist Studies*, Vol. 18, No. 2 (summer, 1992), pp. 284-294. (E)

Nicholas **Visser**, "Shakespeare and Hanekom, *King Lear* and Land: A South African Perspective" in (1988) *Post-colonial Shakespeares*, eds. Loomba & Orkin, Routledge, pp. 205-218. (E)

Week 16:

Wed. May 11th: PAPER 3 DUE