



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

Please note: Unless otherwise stated all sessions will take place in the Nancy Knowles Lecture Theatre.

9.30am – 9.45am: Arrival and Registration

9.45am – 10.40am: Keynote 1  
Dr Poonam Trivedi (Formerly University of Delhi)  
“*Hamlet* in India: showing ‘time his form and pressure’”

Introduction: Dr Malcolm Cocks (Shakespeare's Globe)

10.40am – 11.50am: Panel 1: Intercultural Shakespeare and Conflict  
Dr Kevin Quarmby (Emory University)  
“Anti-Shakespeare Rhetoric in the Colombian Theatre of Guerrilla War”

Dr Preti Taneja (Queen Mary and Warwick University)  
“How does the Syrian crisis speak via Shakespeare?”

Dr Margaret Litvin (Boston University)  
“Why Make Political Theatre In Dark Times? Arab/ic Shakespeare Reaches for Europe”

Chair: Dr Penelope Woods (Queen Mary University)

11.45am – 12.00pm: Tea and Coffee

12.00pm – 1.00pm: Keynote 2  
Professor Ayanna Thompson (George Washington University)  
“Productively Racialized: The Deutsches Theater Berlin's *Othello*”

Introduction: Dr Farah Karim-Cooper

1.00 pm – 1.50pm: Panel 2: Adapting Shakespeare for Local Performance Contexts  
Professor Julie Sanders (Newcastle University)  
“*Romeo and Juliet* with Chinese Characteristics: Questions of Usefulness and Engagement in 21<sup>st</sup> Century China”

Dr Giselle Rampaul (University of the West Indies)  
“Shakespeare in the Caribbean: Adapting *A Midsummer Night's Dream* for the Caribbean Stage”

Chair: Dr Will Tosh



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

- 1.50pm – 2.45pm: Lunch
- 2.45pm – 3.45pm: Panel 3: Globe-to-Globe *Hamlet*  
Dr Malcolm Cocks (Shakespeare's Globe) and Dr Penelope Woods (Queen Mary University)  
“‘Guilty Creatures’: Audiences for the Globe-to-Globe *World Hamlet Tour*”  
  
Dominic Dromgoole (Artistic Director, Shakespeare's Globe) and Tom Bird (Executive Producer, Shakespeare's Globe) hope to join the panel  
  
Chair: Dr Christie Carson
- 3.45pm – 5.00pm: Panel 4: Intercultural Shakespeare in Africa  
Professor Jane Plastow (University of Leeds)  
“The Politics of Shakespeare in Africa”  
  
Professor Graham Holderness (University of Hertfordshire)  
“Shakespeare and the Red Dragon”  
  
Amy Bonsall (University of Leeds)  
“*Romeo and Juliet* in Malawi”  
  
Chair: Dr Yousef Awad
- 5.00pm – 5.15pm: Tea and Coffee
- 5.15pm – 5.45pm: Roundup  
Dr Christie Carson (Royal Holloway University) and Professor Sonia Massai (King's College London)
- 5.45pm – 6.30pm: Drinks Reception



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

**Biographies:**

Professor Poonam Trivedi (University of Delhi)

Poonam Trivedi was Associate Professor in English at Indraprastha College, University of Delhi and has co-edited *Fields of Play: Sport, Literature and Culture* (2015), *Re-playing Shakespeare in Asia* (2010) and *India's Shakespeare: Translation, Interpretation and Performance* (2005). She has authored a CD-ROM 'King Lear in India' (2006) and has published articles in national and international journals on Shakespeare in India, performance and film versions of Shakespeare, on women in Shakespeare and on Indian theatre.

She has been invited as keynote speaker at several conferences in India and abroad, most recently at SAFES, Simon Fraser University, Vancouver.

She is currently the vice-chair of the Asian Shakespeare Association.

Dr Kevin Quarmby (Emory University)

Kevin A. Quarmby is assistant professor of English at Emory University, Oxford College. His PhD in Shakespeare and Early Modern Drama was awarded by King's College London following an MA taught jointly at King's and the Globe. Quarmby has published extensively on Shakespeare in international scholarly journals, with articles in *Shakespeare Survey*, *Shakespeare*, and *Shakespeare Bulletin*. He is editor of *1 Henry VI* for Internet Shakespeare Editions, and Editor of the performance review journal, *Scene: Reviews of Early Modern Drama*. His monograph, *The Disguised Ruler in Shakespeare and His Contemporaries* (Routledge, 2012), was shortlisted for the Globe Theatre Book Award 2014. Recent work includes 'Lady Macbeth, First Ladies and the Arab Spring: The Performance of Power on the Twenty-First Century Stage' in *Macbeth: Arden Critical Currents* (Bloomsbury, 2014). Quarmby's ongoing social justice research interests informs his chapter, 'Interrogating "Shakespeare in Prison": Mass Incarceration, Commodification, and a South African Post-Apartheid Social Justice Alternative', for a forthcoming collected edition, *Shakespeare and Social Justice*.

Dr Preti Taneja (Queen Mary, University of London)

Dr Preti Taneja is a Research Fellow in Global Shakespeare at the University of Warwick and Queen Mary, University of London. Her research focuses on Shakespeare plays produced by people living in and through current conflict and post conflict situations. She is a BBC/AHRC New Generation Thinker and holds an honorary Fellowship at Jesus College, Cambridge University. Her debut novel, *WE THAT ARE YOUNG* (a retelling of *King Lear* set in contemporary India,) is forthcoming from Galley Beggar Press in January 2017.

Dr Margaret Litvin (Boston University)

Margaret Litvin is associate professor of Arabic and Comparative Literature and founding director of Middle East and North Africa Studies at Boston University, USA. She is author of *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost* (Princeton 2011) and co-translator and co-editor of the new anthology *Four Arab Hamlet Plays* (Martin Segal Theater Center, 2016). Her work has also appeared in *Theatre Research International*, *Critical Survey*, *PMLA*, *Journal of*



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

*Arabic Literature*, *Marginalia Review of Books*, and several Shakespeare journals. Her current research, on the literary ramifications of Arab-Russian and Arab-Soviet educational and cultural ties, is supported by the American Council of Learned Societies' Frederick E. Burkhardt Fellowship and by the Alexander von Humboldt Foundation. For the 2015-6 year she is based at the Swedish Collegium of Advanced Study in Uppsala, Sweden.

Professor Ayanna Thompson (George Washington University)

Ayanna Thompson is Professor of English at George Washington University, and she specializes in Renaissance drama and issues of race in/as performance. She is the author of *Teaching Shakespeare with Purpose: A Student-Centred Approach* (2016), *Passing Strange: Shakespeare, Race, and Contemporary America* (2011), and *Performing Race and Torture on the Early Modern Stage* (2008). She wrote the new introduction for the revised Arden3 *Othello*, and is the editor of *Weyward Macbeth: Intersections of Race and Performance* (2010) and *Colorblind Shakespeare: New Perspectives on Race and Performance* (2006). Professor Thompson has served as a Trustee of the Shakespeare Association of America and a member of the Board of Directors for the Association of Marshall Scholars.

Professor Julie Sanders (Newcastle University)

Julie Sanders is Professor of English and Pro-Vice-Chancellor for Humanities and Social Sciences at Newcastle University. She has published widely on early modern drama in relation both to cultural geography and as a scholarly editor, not least of Ben Jonson. She edited *The New Inn* for *The Cambridge Works of Ben Jonson* and recently co-authored *Ben Jonson's Walk to Scotland* with James Loxley and Anna Groundwater (2014). She authored *The Cambridge Introduction to Early Modern Drama* (Cambridge University Press, 2014) and she is also the author of *Adaptation and Appropriation* which recently went into its second revised edition with Routledge (2015) and has an article forthcoming later this year with Li Jun on Shakespeare in Contemporary China in *The Shakespeare Yearbook*. She has recently given talks on adaptation in China, Korea, Taiwan, Hong Kong, and Beirut.

Dr Giselle Rampaul (University of the West Indies)

Giselle Rampaul is a Lecturer in Literatures in English at the University of the West Indies, Trinidad and Tobago. Her research interests include the intersections between British and Caribbean literatures, and she has edited a book of essays entitled "Postscripts: Caribbean Perspectives on the British Canon from Shakespeare to Dickens" (2014). She has also published articles and presented several papers on Shakespeare in the Caribbean, and is currently writing a book on that subject.

Dr Malcolm Cocks (Shakespeare's Globe)

Malcolm Cocks is a Postdoctoral Research Fellow in Shakespeare and Global Audiences at Shakespeare's Globe. His current research focuses on communities of spectatorship and performance and he is particularly interested in what intercultural Shakespeare performance



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

accomplishes for grassroots theatre companies and their local audiences in Africa and the Caribbean. Malcolm has held teaching and research fellowships at a number of universities in London including, Royal Holloway, King's College, Central Saint Martin's and Queen Mary. He has published on grassroots theatres in Africa in book collections for Cambridge University Press and he is co-authoring *Guilty Creatures: the Audiences of Globe to Globe Hamlet* Penelope Woods.

Dr Penelope Woods (Queen Mary, University of London)

Penelope Woods' interdisciplinary and international educational and professional background informs her research into cultures of spectatorship and performance through history and around the world. Her PhD research project on spectatorship was carried out in collaboration with Shakespeare's Globe. Following a three year Research Fellowship with Australia's Centre of Excellence for the History of Emotion, Penelope was appointed as a Lecturer in the Drama Department at Queen Mary, University of London. She has published work on audience emotions and facial expressions, diasporic audiences, rehearsal practices and ethnographic work with theatre companies in journals and book collections including *Shakespeare Studies*, *Shakespeare Bulletin* and *African Theatre*. She is currently working on a book: *Guilty Creatures: the Audiences of Globe to Globe Hamlet* co-authored with Malcolm Cocks.

Professor Jane Plastow (University of Leeds)

Jane Plastow is Professor of African Theatre at the University of Leeds. She has been working as a director, theatre trainer and academic, predominantly in countries in East and the Horn of Africa for over 30 years. She is currently researching a book on the history of theatre in East Africa, and working on a community theatre project in Jinja, Uganda. She is the editor of *African Theatre: Shakespeare in and out of Africa* (2013).

Professor Graham Holderness (University of Hertfordshire)

Writer and critic Graham Holderness has published over 40 books, mostly on Shakespeare, and hundreds of chapters and articles of criticism, theory and theology. He was one of the founders of British cultural materialism, and published the first full-length cultural materialist study of D.H. Lawrence, *D.H. Lawrence: History, Ideology and Fiction* (Macmillan, 1982). He is acknowledged as a formative contributor to a number of branches of Shakespeare criticism and theory: criticism of Shakespeare's history plays; cultural criticism; study of Shakespeare in film and television; textual theory and criticism; and the interplay between Shakespeare criticism and creative writing.

He has published pioneering studies in Arabic adaptations of Shakespeare, culminating in *The Arab Shakespeare Trilogy* by Sulayman Al Bassam (Methuen Drama, 2014), and research in Christian literature and theology, in journals such as *Harvard Theological Review*, *Journal for the Study of the New Testament*, *Literature and Theology*, and *Renaissance and Reformation*.

Graham Holderness is also a novelist, poet and dramatist. His novel *The Prince of Denmark* was published in 2001; his poetry collection *Craeft* received a Poetry Book Society award in 2002; and his play *Wholly Writ* was in 2011 performed at Shakespeare's Globe, and by Royal Shakespeare Company actors in Stratford-upon-Avon.





***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

Graham Holderness is Joint Editor of the peer-reviewed journal *Critical Survey*; an elected Fellow of the English Association, the Royal Society of Arts, and the Royal Society of Medicine; and Professor of English at the University of Hertfordshire.

Amy Bonsall (University of Leeds)

Amy Bonsall is a Phd candidate at the University of Leeds under the supervision of Professor Jane Plastow. She has delivered a paper at Amherst University and has been invited to deliver a lecture about her work at the University of Chester in May 2016. Amy is a freelance international theatre director and her work has toured the UK, Australia, Malawi and her productions have been performed in Italy, Thailand and Ireland. She was assistant director to Dame Janet Suzman on the major RSC/Baxter Theatre Global Shakespeare production of Hamlet. She has worked in the West End and regionally as well as developing a specialist interest in intercultural theatre productions.

Chairs:

Dr Farah Karim-Cooper

Dr Farah Karim-Cooper oversees the Higher Education programme in Globe Education and leads research and scholarship at Shakespeare's Globe. She is Visiting Research Fellow, King's College London and directs the Globe component of the King's/Globe joint MA in Shakespeare Studies. She was the 2013 Lloyd Davis Visiting Professor at the University of Queensland, Farah is Chair of the Architecture Research Group and led the research into the Sam Wanamaker Playhouse, the new indoor Jacobean theatre. She is frequently a keynote speaker and panellist at national and international conferences on Shakespeare, Renaissance drama, early modern culture and theatre practice. Farah's major publications include *Cosmetics in Shakespearean and Renaissance Drama* (Edinburgh University Press, 2006, paperback edn 2012) *Shakespeare's Globe: A Theatrical Experiment*, (Cambridge University Press, 2008) co-edited with Christie Carson; *Shakespeare's Theatres and the Effects of Performance*, co-edited with Tiffany Stern (Arden/Bloomsbury 2013); *Moving Shakespeare Indoors*, co-edited with Andrew J. Gurr (Cambridge University Press, 2014) and *The Hand on the Shakespearean Stage: Gesture, Touch and the Spectacle of Dismemberment* (Arden/Bloomsbury, 2016).

Dr Will Tosh (Shakespeare's Globe)

Will is Lecturer and Research Fellow at Globe Education, Shakespeare's Globe. He leads the ongoing Indoor Performance Practice Project, which examines playing in the candle-lit Sam Wanamaker Playhouse. Educated at Oxford University and Queen Mary University of London, Will's doctoral thesis examined the friendship networks of the Elizabethan spy Anthony Bacon. He is the author of *Male Friendship and Testimonies of Love in Shakespeare's England* (Palgrave Macmillan, 2016). Prior to his career as an academic, Will trained and worked as an actor.

Dr Yousef Awad (University of Jordan)

Dr. Yousef Awad is an associate professor at the University of Jordan. He published a monograph on Arab writers in diaspora titled *The Arab Atlantic* (2012). He also published a



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

number of articles that explore a range of themes like cultural translation, identity, football and multiculturalism in the works of Arab writers in diaspora. Currently, Dr. Awad is working on a project that examines the adaptation and appropriation of Shakespeare by Arab writers in diaspora.

Dr Christie Carson (Royal Holloway, University of London)

Christie Carson is Reader in Shakespeare and Performance in the Department of English at Royal Holloway University of London. She has written on international adaptations of the plays and the influence of digital technology on Performance and Research for the past two decades culminating in the volume *Shakespeare and the Digital World: Redefining Scholarship and Practice*, eds. Christie Carson and Peter Kirwan, Cambridge: Cambridge University Press, 2014.

Professor Sonia Massai (King's College London)

Sonia Massai is Professor of Shakespeare Studies in the English Department at King's College London. She has published widely on the history of the transmission of Shakespeare on the stage and on the page, focusing specifically on the evolution of Shakespeare's texts in print before 1709 and on the appropriation of Shakespeare across different languages, media and cultures in the late 20C and early 21C. Her publications include her book, *Shakespeare and the Rise of the Editor* (Cambridge University Press, 2007), collections of essays on *Shakespeare and Textual Studies* (Cambridge University Press, forthcoming in 2015) and *World-Wide Shakespeares: Local Appropriations in Film and Performance* (Routledge, 2005), and critical editions of *The Paratexts in English Printed Drama to 1642* (Cambridge University Press, 2014) and John Ford's *Tis Pity She's a Whore* for Arden Early Modern Drama (2011).



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

Abstracts:

Professor Poonam Trivedi: *'Hamlet in India': showing 'time his form and pressure'*

*Hamlet* is not the most popular of Shakespeare's tragedies on the Indian stage but it has appeared at critical moments of recent Indian history. It is a play which has resisted indigenisation and is usually seen as foreign with the Hamlet figure dressed in the customary black. And the largest number of productions have been in English. Yet, the play surfaces at particular junctures, and is read, translated, performed and now, filmed, to negotiate issues of state, authority, territory, freedom, conscience, protest, angst, vengeance and morality. *Hamlet* in India encapsulates critical moments of the inter-cultural dynamic with the West, moments which, in both the colonial and post-colonial contexts, are inflected with a political significance. This paper will seek to extend the concept of the intercultural, from beyond the terms of formal stage performances, to taking into account the whole gamut of the inter-cultural engagement between India and the West which effected a fundamental change in Indian society. English literature with Shakespeare at its centre had no small role to play in this.

Dr Kevin Quarmby: *Anti-Shakespeare Rhetoric in the Colombian Theatre of Guerrilla War*

Colombia hosted the Globe to Globe *Hamlet* tour in 2014, the play visiting the Teatro Colsubsidio in Bogota. A few hundred meters from the theatre, in the Avenida El Dorado, a far quieter theatre of war is celebrated in a state-sanctioned British cemetery founded by Simon Bolivar, which honors the dead of Britain's military campaign that supported the revolutionary founding of New Granada. All things British are celebrated in a country that equates its very existence with this historical collaboration. It seems surprising, therefore, not how much Shakespeare has influenced Colombian theatre culture, but how little. With reference to twenty-first-century performance culture, and the surprising 2015 film *Shakespeare* by the Oscar-nominated Colombian director Dario Armando "Dago" Garcia, this paper explores the perception in contemporary Colombian politics that the nation's bloody heritage of guerrilla warfare is Shakespearean in its tragic consequences. Shakespeare, or more precisely anti-Shakespeare, informs Colombian rhetoric about reconciliation and peace.

Dr Preti Taneja: *How does the Syrian crisis speak via Shakespeare?*

This paper considers the production, performance and reception of three Shakespeare appropriations produced each year from 2014 -2016 by the Syrian actor/director, Nawar Bulbul. From work on *King Lear* and *Hamlet* with Syrian refugees in Za'atari refugee camp, Jordan to a creating a production of *Romeo and Juliet* live streamed from Homs (a Syrian city under siege) and connecting in real time with players and audiences in Amman, Jordan to this year's *The Love Boat*, it presents a selection of first-hand research and footage gathered at every stage of Bulbul's process. I sketch some of the generative constraints of each production and investigate its responses in media, academia and by public bodies. Two clear themes emerge – the ways in which such productions challenge ideas of universal human rights norms and processes; and the changing way that the Western establishment has reacted to Bulbul's persistent use of Shakespeare over time. If the question 'who owns Shakespeare' seems obsolete to some, this paper argues it is alive and well in the minds of those who make and those who endorse such productions to the world.





***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

Dr Margaret Litvin: *Why Make Political Theatre In Dark Times? Arab /ic Shakespeare Reaches for Europe*

The best Arab political theatre is keenly aware of its own political inefficacy. Why, then, do Arab playwrights and directors continue to make theatre in dark times, and why do so many turn to adapting Shakespeare? This talk will compare Arab Shakespeare adaptation from two periods, the post-1967 period of postcolonial autocracy and the decade 2002-2012, focusing on adaptations by Mamduh Adwan (1976), Jawad al-Assadi (1994), Sulayman Al-Bassam (2002-2011), Lotfi Achour (2012), and Monadhil Daood (2012). In each period, Arab adapters of Shakespeare have had different audiences, goals, and artistic models. What has perhaps changed the most is the adapters' understanding of their connection to European culture and to an imagined intellectual community beyond the Middle East.

Professor Ayanna Thompson: *Productively Racialized: The Deutsches Theater Berlin's 'Othello'*

In November 2009 and again in early 2011, the Deutsches Theater Berlin mounted a German-language production of *Othello*, starring Susanne Wolff as Othello. Directed by the young director Jette Steckel, the production provided a radical and complex re-situation of *Othello*, one that both explicitly and implicitly challenged the late 20<sup>th</sup> century performance traditions for *Othello* in the U.S. and the U.K. While it is too-often a hackneyed claim that "global" Shakespeare productions make the texts seem new, I will argue that this production made *Othello* wholly unfamiliar by disrupting the normal performance modes for race (specifically mimetic ones).

Professor Julie Sanders: *'Romeo and Juliet' with Chinese Characteristics: Questions of Usefulness and Engagement in 21<sup>st</sup> Century China*

What might the mobilization of Shakespeare among new target audiences, as a site for performance and spectatorship, mean for the relationship with his texts in mainland China today? Drawing on collaborative research undertaken with Li Jun, this talk will bring three very different productions of *Romeo and Juliet* into dialogue in order to question the 'uses' to which Shakespeare and Shakespearean drama are put in contemporary Chinese contexts. One production, directed by Jiang Zejin in 2006, was designed specifically to engage with migrant worker audiences in Beijing; another is a more officially sanctioned touring performance aimed at young adult audiences directed by Tian Qinxin in 2014. The final focus performance is a physical theatre production by an experimental Lecoq-influenced company SanTuoQi (artistic director Zhao Miao). Each offers insight into the adoption of *Romeo and Juliet* –and by extension the concept of 'Shakespeare' - into specifically Chinese social and performative contexts.

Dr Giselle Rampaul: *Shakespeare in the Caribbean: Adapting a Midsummer Night's Dream for the Caribbean Stage*

Shakespeare has long been seen as ultimate symbol of British cultural, intellectual and literary superiority in the Caribbean. This is because during the period of colonisation, Shakespeare was used as a political tool used by the colonial authorities through which to inculcate British values and standards in their colonised subjects. Although Shakespeare is still regarded one of the greatest writers in the history of Anglophone literature, more recently Caribbean stage adaptations of his work have been engaging with the bard in more critical ways. This paper will



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

examine two recent Caribbean theatrical productions of Shakespeare's *A Midsummer Night's Dream* to show the ways in which two Trinidadian directors 'Caribbeanise' Shakespeare. Patti-Anne Ali drew on the rich cultural environment of Cat Island in the Bahamas for the 2010 signature production of the annual "Shakespeare in Paradise Festival", filling her stage with sets and characters from the Bahamian landscape and folklore. Timmia Hearn, more recently in 2013, directed the Trinidad Theatre Workshop version of the play which transposed the play into a recognisable Caribbean Carnival context in which Shakespeare's fairies are replaced by traditional Carnival characters.

These attempts at making Shakespeare more relatable and relevant to the Caribbean context are significant moments in which our contemporaries are reacting to and engaging with the rich literary history bequeathed to the Caribbean. This paper argues that these Caribbean adaptations of Shakespeare are seminal moments in redefining the literary canon, and takes as its study two theatre productions of Shakespeare from a part of the world that has not received much critical attention by Shakespeare scholars despite recent trends in Shakespeare Studies of examining adaptations of the plays from Other places and from different cultural perspectives.

Dr Malcolm Cocks and Dr Penelope Woods: *'Guilty Creatures': Audiences for the Globe - to- Globe World Hamlet Tour*

No theatre tour has attempted to visit every single country in the world. In setting out to do just this, the Globe to Globe *Hamlet* world tour represents a certain feat of logistics, human labour and cost to take a small-scale production of *Hamlet* to audiences in every country in the world during the Shakespeare anniversaries of 2014-2016. Working in affiliated and unaffiliated capacities on this Shakespeare's Globe Audience Research Project, Drs Malcolm Cocks and Penelope Woods have travelled with the company to over fifty countries throughout Africa, Oceania, Europe, East Asia and the Middle East. The focus of this research has been the reception of the tour by its varied audiences world-wide. That the tour has taken place is significant, but, we suggest, what is of most critical concern for intercultural Shakespeare studies is its reception: the consequences and ripple effects in each country. Drs Woods and Cocks present here the interviews, surveys, observational and contextual data amassed from interactions with over a thousand spectators over two years, examining the site-specific co-creation of meanings around *G2G Hamlet*. The panel necessarily considers the important questions of method in carrying out such unprecedented comparative intercultural audience research, and the pleasures and benefits of doing this collaboratively.

Professor Jane Plastow: *The Politics of Shakespeare in Africa*

This paper will look at how Shakespeare has always been used in deeply politicised ways in Africa. Following a historiographic trajectory I will first discuss how British colonialists used Shakespeare to inculcate ideas of British cultural superiority in colonial schools. I then go on to explore the various ways African nationalists appropriated Shakespeare both to 'write back' to colonialism and to critique national governments. The paper will conclude by examining instances of British neo-colonial attitudes in the present day in relation to staging Shakespeare in Africa.



***Intercultural Shakespeare Performance***  
**Symposium, Shakespeare's Globe**  
**22 April 2016**

Professor Graham Holderness: *Shakespeare and the Red Dragon*

'In 1607, in what might have been the first Shakespeare performance outside of Europe, Hamlet was staged on board the Red Dragon, a merchant ship anchored off the coast of Sierra Leone for an audience of Temne leaders'

Scholars have taken three approaches to the story of Shakespeare and the *Red Dragon*. Those who regard the text of the Captain's log as genuine use it to locate Shakespeare within divergent narratives of empire. Those who deny its historical authenticity turn the event into a story about nineteenth century forgery. Others adopt a more sceptical position, and use the story as a case-study in ideological appropriations of historical evidence.

But there is another way, a path between scepticism and imagination. The authenticity or otherwise of this supposed event remains, in my view, impossible to prove or disprove. A cautious and judicious scholar might well prefer to steer clear of so dubious and contested a historical example, and draw no conclusions either way. But the indisputable fact remains, that forgery or not, the enacting of Shakespeare on the deck of the *Red Dragon* has become part of scholarly controversy, historical narrative and critical debate. We can pay court to the contemporary gnostic fashion for debunking myths, uncovering conspiracies and exposing hoaxes. But if in doing so, we forget that our primary material here is not the East India Company, but Shakespeare; not history, but fiction; then we are in danger of being left holding nothing but a handful of dust.

Amy Bonsall: *Romeo and Juliet in Malawi*

Malawian scholar Kings M. Phiri wrote a report entitled *The Concept of Culture in Malawi* (1983). Through interviews with practitioners Misheck Mzumara and Hussein Gopole and academics Misheck Banda and Dr Mufananji Magalassi as well as Mzuzu University, this short paper will examine where Shakespeare's *Romeo and Juliet* can be placed within Malawian culture.