

The Al-Hamlet Summit

ART1a: 1: Al-Bassam, Sulayman. "Am I Mad? Creating" The Al-Hamlet Summit". TheatreForum 22 (2003)- 85.

ART2a: Al-Shetawi, Mahmoud F. "Arabic Adaptations of Shakespeare and Postcolonial Theory." Critical Survey 25.3 (2013)- 4-28.

ART3a: AlBassam Interview

ART4a: Holderness, G., and Bryan Loughrey. "Arabesque- Shakespeare and Globalisation." Globalization and its Discontents (2006).

ART5a: Holderness, Graham. "Arab Shakespeare- Sulayman Al-Bassam's" The Al-Hamlet Summit". Cultura, lenguaje y representación- revista de estudios culturales de la Universitat Jaume I 4 (2007)- 141-150.

ART6a: Huang, Alexa, and Elizabeth Rivlin. Shakespeare and the Ethics of Appropriation. Springer, 2014.

ART7a: Khalifa, Abdel Wahab. "Margaret Litvin, Hamlet's Arab journey- Shakespeare's prince and Nasser's ghost." (2016)- 94-98.

ART8a: Holderness, Graham. "From Summit to Tragedy- Sulayman Al-Bassam's Richard III and Political Theatre." (2007)- 124-143.

ART9a: Holderness, Graham. "'Silence bleeds'- Hamlet across borders- The Shakespearean adaptations of Sulayman Al-Bassam." European Journal of English Studies 12.1 (2008)- 59-77.

ART10a: Litvin, Margaret. "When the Villain Steals the Show- The Character of Claudius in Post-1975 Arab (ic) Hamlet Adaptations." Journal of Arabic Literature 38.2 (2007)- 196-219.

ART11a: Litvin, Margaret. "SIX PLAYS IN SEARCH OF A PROTAGONIST, 1976–2002: Hamlet's Arab Journey- Shakespeare's Prince and Nasser's Ghost, Princeton University Press, 2011, pp. 142–182.

1: Al-Bassam, Sulayman. "Am I Mad? Creating" The Al-Hamlet Summit". TheatreForum 22 (2003)- 85.

"In all the confusion of that night, I remember the words of one of the Palestinian actors: "The hell in New York today will bring hell to Ramallah tomorrow." The events of 9/11 and the political fallout since have drawn to light the inextricable intertwining of the fates of Arab peoples and those of the West." p1

"I had been away from Kuwait for eighteen years living in England and France and for the last six years had been working with my London-based theatre company, Zaoum.3. In returning "home" with a piece of theatre, there was a lot I wanted to say." p1

"I have long harbored the feeling that the Arab world with its love of performative poetry, its adoration of rhetoric, and the pre-industrial, feudal structure of its societies has a lot in common with Shakespeare's world. In looking for my way in, Shakespeare seemed a natural choice. In addition to being rich, malleable, and volatile material, Shakespeare guaranteed me my "green card" past the Cyclops of the state censor and the prejudices of a largely conservative society. You have to be a ballsy censor to say "no" to Hamlet." p1-2

"Shakespeare and other Elizabethan dramatists encoded their political critique in metaphor, historical setting, and layers of poetic conceit to get past the state censorship of their day. The work on Hamlet in Kuwait had to undergo a similar encoding process, a cultural encoding that would allow the work's meanings to override the various linguistic, cultural, and political barriers in Kuwait and permit its meanings to explode in performance. Elements of this encoding process had

Once over the shock, the actors responded to their house and the work took on entirely new cultural meanings.” p4

"The reactions after the show and in the international Arab press were hi-polar and vehement. For some The Al- Hamlet Summit was the work of a Westernized traitor who drew false links between Islam and an ideology of violence. For others, and I'm happy to say the majority and particularly the young, The Al-Hamlet Summit gave vital and much-needed expression to today's Arab concerns and presented them to the West in a sophisticated and human form.” p4

2: Al-Shetawi, Mahmoud F. "Arabic Adaptations of Shakespeare and Postcolonial Theory." Critical Survey 25.3 (2013)- 4-28.

"Most Arab countries fell under European colonisation after the demise of the Ottoman Empire and the dismemberment of its territories in the aftermath of the First World War. Egypt, the Sudan, Palestine, Trans Jordan and Iraq were directly colonised by Britain. Arab North African countries, namely Tunisia, Algeria, Mauritania and Morocco, and Syria and Lebanon were colonised by France. And Libya fell under Italy. However, unlike colonised countries such as India, Nigeria and the Caribbean islands, English was never imposed as a first or second language in British-occupied Arab provinces: in these countries Arabic remained the official language and also the language of literature, letters and the media. However, the case of French colonised Arab countries, especially Algeria, was different. France imposed its language, French, on the people of these countries, and hence the Arabic language was severely suppressed.” p4-5

"For example, it has been widely documented that modern Arabic drama and theatre in particular came into being as a result of the cultural contact between the Arab world and Europe after the Napoleonic campaign to Egypt in 1798.¹ When Muhammad Ali, the famous ruler of Egypt, tried to modernise his country, he sent Egyptian students and scholars to study in France. Napoleon Bonaparte's invasion of Egypt strengthened the cultural ties between Egypt and France, and introduced theatre into Egypt. When Britain occupied Egypt in 1882, the doors were wide open for British influence in the country, including of course drama and theatre. Hence it is through such cultural encounters with the West, first France and then Britain, that Western drama entered the Arab world. It” p5

"In North American and Canadian drama it may suffice to mention two cases as point of reference: American playwright Paula Vogel's *Desdemona: a Play about a Handkerchief*, and Canadian playwright Djanet Sears' *Hamlet Duet*, which treat issues of race and gender from postmodernist stances.” p7

“Abaza acculturated Shakespeare, for in the second stanza of the poem he compares the three-room house of the Bard to the cave *hira* where the Prophet Muhammad used to meditate just before he received the Revelations. In associating Shakespeare with the holy cave in Mecca, Abaza is suggesting that Shakespeare was a poet-prophet, and that his poetry was divinely inspired. Abaza was not the last to mimic Shakespeare nor to sing his praises.” p10

"Othello was the most appropriated play in Arabic literature. The play, as Ferial Ghazoul judiciously states in her article the 'Arabisation of Othello', 'touches chords of Arab sensibility and identity'.²⁰ This is undoubtedly because Othello has always been conceived in the Arab world as a North African Arab, probably from Morocco. In this sense he is akin to Shakespeare's Prince of Morocco who appears in *The Merchant of Venice*.²¹ In the context of postcolonial theory Othello was one of the earliest plays rendered into Arabic and introduced to the Arab audience. It was first adapted, or