

## **Cahiers Shakespeare en devenir (Numéro Anniversaire 2017)**

### **Shakespeare and Africa**

This issue would like to explore the relationship between Elizabethan and Jacobean drama, that of Shakespeare but also his contemporaries, and the representation of Africa, or, from a contextual viewpoint, the perception of the African continent in early modern England. The issue will also discuss 19<sup>th</sup>-21<sup>st</sup> c. re-writings, appropriations and adaptations of Shakespeare by African and African-American writers, stage directors and film directors.

Proposals may discuss, among other issues:

- The perception of the African continent in early modern England (in history, cartography, or history of ideas); the appropriation, discussion or rejection of foreign texts on/from Africa, as that of Leo Africanus (translated in 1600 as *A Geographical Historie of Africa*).

- Africa and African culture represented in drama by Shakespeare and his contemporaries.

- Rewritings of Shakespeare and his contemporaries by black writers: appropriations and distortions of the canonical texts, changes of focus and viewpoints, prequels and sequels, as, for example, Aimé Césaire's *Une Tempête*, Djanet's *Sears' Harlem Duet*, Toni Morrison's *Desdemona*, etc. Or more sporadic or indirect appropriations of Shakespearean elements by, for example, South-African writers like John M. Coetzee, Geoffrey Haresnape or Nadine Gordimer.

- 19<sup>th</sup>-21<sup>st</sup> century performances of early modern plays or their later rewritings in Africa, in French-speaking, Arabic-speaking, English-speaking, Portuguese-speaking countries; screen adaptations such as Alexander Abela's *Makifebo* or Youssef Chahine's *Alexandria Trilogy*.

- Performances (outside of Africa) by African-American companies. For example, Orson Welles' 1936 voodoo *Macbeth* at the Federal Theatre; Brett Bailey's transposition of Verdi's *Macbeth* to the Congo and the Congolese regime; Toni Morrison's *Desdemona* with Malian singer Rokia Traoré; work by the African-American Shakespeare Company in San Francisco, etc.

Completed papers, in English or in French, should be sent **by late April 2017** along with an abstract, a contributor's bio and a list of keywords, to Yan Brailowsky and Pascale Drouet: [yan.brailowsky@u-paris10.fr](mailto:yan.brailowsky@u-paris10.fr), [pascale.drouet@univ-poitiers.fr](mailto:pascale.drouet@univ-poitiers.fr)

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