



palgrave▶pivot

Digital Shakespeares from the Global South

Edited by
Amrita Sen

palgrave
macmillan

Global Shakespeares

Series Editor

Alexa Alice Joubin, Department of English, George Washington
University, Washington, DC, USA

Editorial Board

Mark Thornton Burnett, School of English, Queen's University Belfast,
Belfast, UK

Peter Donaldson, Literature Section, Massachusetts Institute of
Technology, Cambridge, MA, USA

Mark Houlahan, Division of ALPSS, University of Waikato, Hamilton,
Waikato, New Zealand

Douglas Lanier, English Department, University of New Hampshire,
Durham, NH, USA

Dennis Kennedy, Trinity College Dublin, Department of Drama,
Dublin 2, Ireland

Sandra Young, Department of English Literary Studies, University of
Cape Town, Rondebosch, South Africa

Margaret Litvin, World Languages & Literatures, Boston University,
Boston, MA, USA

Ryuta Minami, Tokyo Keizai University, Kitanagoya, Aichi, Japan

Alfredo Michel Modenessi, Circuito Interior, Universidad Autónoma del
Estado de México, Ciudad de México, Mexico

Ayanna Thompson, Department of English, Arizona State University,
PHOENIX, AZ, USA

Poonam Trivedi, University of Delhi, New Delhi, Delhi, India

The Global Shakespeares series, edited by Alexa Alice Joubin, explores the global afterlife of Shakespearean drama, poetry and motifs in their literary, performative and digital forms of expression in the twentieth and twenty-first centuries. Disseminating big ideas and cutting-edge research in e-book and print formats, this series captures global Shakespeares as they evolve.

Editorial Board:

Mark Thornton Burnett, Queen's University Belfast

Peter Donaldson, MIT

Mark Houlahan, University of Waikato

Douglas Lanier, University of New Hampshire

Dennis Kennedy, Trinity College Dublin

Margaret Litvin, Boston University

Ryuta Minami, Shirayuri College, Tokyo

Alfredo Michel Modenessi, Universidad Nacional Autónoma de México

David Schalkwyk, Queen Mary University of London

Ayanna Thompson, George Washington University

Poonam Trivedi, Indraprastha College, University of Delhi

Amrita Sen
Editor

Digital Shakespeares from the Global South

palgrave
macmillan

Editor

Amrita Sen

University of Calcutta

Kolkata, India

ISSN 2947-8901

ISSN 2947-891X (electronic)

Global Shakespeares

ISBN 978-3-031-04786-2

ISBN 978-3-031-04787-9 (eBook)

<https://doi.org/10.1007/978-3-031-04787-9>

© The Editor(s) (if applicable) and The Author(s), under exclusive license to Springer Nature Switzerland AG 2022

Chapter 2 is licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>). For further details see license information in the chapter.

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Cover illustration: © John Rawsterne/patternhead.com

This Palgrave Macmillan imprint is published by the registered company Springer Nature Switzerland AG

The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

*In Memory of my father, Gautam Sen, who enjoyed Shakespeare and
introduced me to the digital.*

ACKNOWLEDGEMENTS

This book has incurred many debts along its way. I am especially grateful to Alexa Alice Joubin for all her support and generosity. This volume would not be possible without her. Thanks also to Eileen Srebernik and the editorial team at Palgrave Macmillan. This book came into being during the pandemic, at a time of personal loss. The friendships of Jyotsna G. Singh, Chinhita Bose, Amrita Dhar, and Jennifer Wood have meant a lot to me.

Souvik Mukherjee is still the person who comes to the rescue for all things, big and small. I especially appreciate our conversations on the digital that helped shape the journey of this book. A special thanks to Mira Bella Mukherjee who has taught me to look at Shakespeare performances with new eyes.

CONTENTS

1	Introduction: Experiencing Digital Shakespeares in the Global South	1
	Amrita Sen	
2	Finding and Accessing Shakespeare Scholarship in the Global South: Digital Research and Bibliography	17
	Heidi Craig and Laura Estill	
3	From ‘English Never Loved Us’ to JAM at the Windybrow: Covid-Era Digital Shakespeares in/from South Africa	37
	Chris Thurman	
4	Practicing Digital Shakespeare in Latin America: Case Studies from Argentina and Brazil	57
	Amrita Sen	
5	Teaching Shakespeare in the Indian (Google) Classroom: The Digital Promise and the Digital Divide	73
	Souvik Mukherjee	
6	Shakespeare as a Digital Nomad: An Afterword	93
	Alexa Alice Joubin	
	Index	105

NOTES ON CONTRIBUTORS

Craig Heidi is Assistant Professor of English at Texas A&M University, editor of the *World Shakespeare Bibliography*, and co-editor of *Early Modern Dramatic Paratexts*. She researches dramatic production during the theatrical prohibition of 1642 to 1660, the significance of rags and rag collectors in early European textual culture, and dramatic paratexts. She has published articles and book chapters in *English Literary Renaissance*, *Huntington Library Quarterly*, and various edited collections. Her first monograph, *Theatre Closure and the Paradoxical Rise of English Renaissance Drama*, is under contract with Cambridge University Press.

Estill Laura is a Canada Research Chair in Digital Humanities and Associate Professor of English at St. Francis Xavier University (Nova Scotia, Canada). She is a former editor of the *World Shakespeare Bibliography*, author of *Dramatic Extracts in Seventeenth-Century English Manuscripts*, and co-editor of *Early Modern Studies after the Digital Turn* and *Early British Drama in Manuscript*. Her most recent articles and chapters have appeared in *The Seventeenth Century*, *Humanities*, *Doing More Digital Humanities*, *Shakespeare's Theatrical Documents*, and *The Arden Research Handbook of Shakespeare and Textual Studies*.

Joubin Alexa Alice is Professor of English, Women's, Gender and Sexuality Studies, Theatre, International Affairs, and East Asian Languages and Literatures at George Washington University in Washington, D.C., where she serves as founding Co-director of the Digital Humanities Institute.

Her latest book is *Shakespeare and East Asia* (Oxford University Press, 2021), which brings film and theatre studies together to bear on deep structural connections among Asian and Anglophone performances.

Mukherjee Souvik is Assistant Professor in Cultural Studies at the Centre for Studies in Social Sciences, Calcutta. He is the author of two monographs, *Videogames and Storytelling: Reading Games and Playing Books* (Palgrave Macmillan 2015) and *Videogames and Postcolonialism: Empire Plays Back* (Springer UK 2017), as well as many articles and book chapters in national and international publications. His databases on the Dutch Cemetery at Chinsurah, the Scottish Cemetery in Kolkata and the nineteenth-century Bengali industrialist, Mutty Lall Seal are all available open-access. He has been a board-member of the Digital Games Research Association (DiGRA) and a founder-member of DHARTI, the Digital Humanities group in India. He has been named a “DiGRA Distinguished Scholar” in 2019.

Sen Amrita is Associate Professor and Deputy Director, UGC-HRDC, University of Calcutta, and affiliated member of the Department of English. She is co-editor of *Civic Performance: Pageantry and Entertainments in Early Modern London* (Routledge 2020), and a special issue of the *Journal for Early Modern Cultural Studies* on “Alternative Histories of the East India Company” (2017). She has published essays and book chapters on East India Company women, Bollywood Shakespeares, and early modern ethnography.

Thurman Chris is Professor of English and Director of the Tsikinya-Chaka Centre at the University of the Witwatersrand (Johannesburg, South Africa). He is the editor of *South African Essays on ‘Universal’ Shakespeare* (2014), *Sport versus Art: A South African Contest* (2010) and thirteen volumes of *Shakespeare in Southern Africa*. His other books are the monograph *Guy Butler: Reassessing a South African Literary Life* (2010); *Text Bites*, an anthology for high schools (2009); and two collections of arts journalism, *At Large: Reviewing the Arts in South Africa* (2012) and *Still at Large: Dispatches from South Africa’s Frontiers of Politics and Art* (2017). He is president of the Shakespeare Society of Southern Africa and founder of Shakespeare ZA (shakespeare.org.za).

LIST OF FIGURES

Fig. 3.1	Welcome back home cadres (<i>Source</i> Twitter)	42
Fig. 3.2	Filming Lwazi Mayeki as Richard III (JAM at the Windybrow) (<i>Source</i> Chris Thurman)	49
Fig. 3.3	Filming T. Kalombo Louis as Mark Antony (JAM at the Windybrow) (<i>Source</i> Chris Thurman)	50
Fig. 4.1	<i>Bruxas da Escócia</i> (<i>The Witches from Scotland</i>) by Cia Vagalum Tum Tum (Courtesy: <i>MIT Global Shakespeares</i>)	68



Introduction: Experiencing Digital Shakespeares in the Global South

Amrita Sen

Abstract This introductory chapter interrogates what the Global South signifies as a geo-political and economic space, and how that effects the way we understand Shakespeare adaptations in the digital age. Teaching, learning, and adaptations of Shakespeare have a long history in the Global South, usually mediated through colonial experiences. In recent years with the expansion of the digital marketplace in the Global South, Shakespeare has also made the digital leap. At the same time, not everyone has equal access to digital tools, disparities that have become even more urgent during the Covid-19 pandemic. To speak of digital Shakespeares in the Global South is to address questions of digital divide. Insufficient bandwidth and access to digital equipment, all factor into how digital Shakespeares are experienced in classrooms and homes.

Keywords Digital Shakespeares · Global South · Digital Divide

A. Sen (✉)
University of Calcutta, Kolkata, West Bengal, India
e-mail: dr.amritasen.earlymodern@gmail.com