

University of Guelph
College of Arts
School of English and Theatre Studies

THST 6250/ENGL 6421

Bodies and Spaces in Performance/18th Century and Romantic Literature

Fantasy, Islamophobia, Empire

Course Description

Instructor: Daniel O'Quinn
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Course Description:

This multi-genre course will offer an introduction to a series of British theatrical and ethnographic representations of Ottoman culture in the long eighteenth century. The course is divided into two six-week sections. The first section of the course looks at a period when English observers looked to the Ottoman Porte as force to be reckoned with on the world stage. This political preoccupation was strongly felt in the theatre of the Restoration and we will be looking at how operatic and theatrical performances translated proto-ethnographic accounts of Turkish life into allegories for governance. The spaces of the divan and the harem will become crucial to our discussions here, as will the theoretical consideration of how to study performance historically. The final six weeks of the course focus on a period when the Ottoman Empire was in a state of terminal decline, yet still a crucial factor in the balance of global power. Significant changes in the form and function of orientalism, and in the theatrical institutions of London generated quite different representations both of the iconic spaces of Turkish life and the very bodies of the performers in question. Again we will be looking at ethnographic materials, but with the added complication of considering Muslim accounts of theatrical and social performance in London. One of the key challenges set by this course is developing a set of critical tools capable of dealing with the complexity of intercultural performance, imperial representation, and historical research.

Required texts:

William Beckford	<u>Vathek</u>	
Abu Talib	<u>Travels of Mirza Abu Taleb Khan</u>	Broadview
Antoine Galland, trans.	<u>The Arabian Nights</u>	
Georg Friedrich Handel	<u>Tamerlano</u>	
Lady Mary Wortley Montagu	<u>The Turkish Embassy Letters</u>	Broadview

Evaluation:

Article analysis	10%
Bodies in Performance assignment	15%
Spaces of Performance assignment	15%
Podcast assignment	15%
Response assignment	5%
Final Paper	40%

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Tentative Syllabus:

I Imperial Mirrors

1. Introduction

- 1/7 Orientalism and the first British Empire
selections from Sandys, Knolles, Rycout and Hill
Gerald Maclean and Nabil Matar, "Introduction," *Britain and the Islamic World*
Ros Ballaster, from *Eastern Tales*

2. Orinary Moments and Glorious Revolutions

- 1/14 William Davenant, *The Siege of Rhodes* (1656)
Earl of Orrery, *The Tragedy of Mustapha* (1665)
Elkanah Settle, *The Empress of Morocco* (1675)
Bridget Orr, from *Empire on the English Stage, 1660-1714*
Joseph Roach, "The Performance"

3. Sexuality, Disorder and the State

- 1/21 Nicholas Rowe, *Tamerlane* (1702)
John Dryden, *Aureng-Zebe* (1675)

4. Transformational Dynamics and Enlightenment Orientalism

- 1/28 Antoine Galland (trans), selections from *Les milles et une nuits*
Antoine Galland (trans), selections from *Les milles et une nuits*
Johns, Maxwell and Trumpener, "The *Arabian Nights*, Arab-European Literary Influence,
and the Lineages of the Novel"

5. Permeation

- 2/4 Galland, from *The Arabian Nights*
Delarivier Manley, *Almyna or the Arabian Vow* (1707)
Joseph Addison, "The Vision of Mirzah"
Srinivas Aravamudan, from *Enlightenment Orientalism*

6. Frontiers

- 2/11 Lady Mary Wortley Montagu, *The Turkish Embassy Letters* (17-6-18/1763)
Srinivas Aravamudan, "Lady Mary Wortley Montagu in the Hammam"
Mary Jo Kietzman, "Montagu's Turkish Embassy Letters and Cultural Dislocation"

[Feb 17-21 Reading Week]

II Imperial Smoke

7. Philhellenism

- 2/25 Lady Mary Wortley Montagu, *The Turkish Embassy Letters* (17-6-18/1763)
 Maria Koundoura, "Between Orientalism and Philhellenism"
 Society of the Dilettanti, selections from *Ionian Antiquities*
 Richard Chandler, selections from *Voyages in Asia Minor*
 Comte de Choiseul-Gouffier, selections from *Voyage pittoresque de la Grèce*
 Lady Elizabeth Craven, selections from *Travels through the Crimea to Constantinople* (1789)
 Jason Kelly, from *The Society of the Dilettanti*
 Daniel O'Quinn, "Introduction" to Lady Craven...

8. Beside War

- 3/4 Isaac Bickerstaff, *The Sultan* (1775)
 Charles Dibdin, *The Seraglio* (1776)
 Hannah Cowley, *A Day in Turkey, or the Russian Slaves* (1791)

9. Night Moves

- 3/11 Galland, the orphan tales...
 Henry Woodward, *The Genii, an Arabian Nights Entertainment* (1752)
 anonymous, *Harlequin Oresmanes, or, Harlequin Slave and Sultan; a Pantomime drawn from the Arabian Legends* (1785)
 John O'Keefe, *Aladdin, or, the Wonderful Lamp* (1788)
 Bridget Orr, "Galland, Georgian Theatre and the Creation of Popular Orientalism"

10. Fantastic Pain

- 3/18 William Beckford, *Vathek* (1786)
 Donna Landry, "Vathek and the Uses of Oriental Enactment"
 James Watt, "The Peculiar Character of the Arabian Tale': William Beckford and the Arabian Nights"

11. The World at War

- 3/25 Anonymous, *Harlequin in Egypt* (1799)
 Thomas Dibdin, *The Mouth of the Nile, or, The Glorious First of August* (1799)
 Richard Sicklemore, *Aboukir Bay, or, The Glorious First of August* (1799)
 Mirza Abu Talib, selections from *Travels of Mirza Abu Taleb Khan* (1810)
 Matthew Lewis, *Timour the Tartar* (1811)

12. Exotic Entertainments

- 4/1 Lord Byron, *The Giaour* (1813)
 Edward William Lane, *One Thousand and One Nights* (1838-40)