



Delicious, well I'll command Dabzay to prepare —
 Emp.
 Suffer your Majesty to run ^{Jenny} your messages? I'll call him —
 but oh the 'our duck stands' all this while, will your highness
 just step in and give it a few turns while I order ^{some} a couple
 of bottles of Madeira, for you shall drink wine with
 me ^{were} you Mahomet himself.
 Emp.
 Wine!
 You shall you royal Monkey — there —
 Jenny
 He says I am a royal Monkey.
 Emp.
 Not a word, step in sit down on the little stool, you'll
 find by the fire side, and give my duck a few turns till I come
 [puts him in at the centre door.]
 [Enter Nathan bounding with great fear.]
 Nath.
 Reach your Majesty's wish. where's the Emperor? the Ambassador
 and all his train are waiting for the audience.
 Jenny
 He, he, he. [completes her face with solemnity.] The Emperor
 will receive his excellency in that Apartment, his
 Imperial Majesty sits there, now in state, for that
 purpose. [Exit severally.]

Spring 2021 Honors Seminar
 Banned: Transgression and Censorship in the Theatre
 Professor Alisa Zhulina
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THEA_UT 801.001--4 credits
 Tuesdays TBA

What is the relationship between theatre making and censorship? What forms does censorship take and what does it look like in the digital era? How do artists evade, outsmart, or openly defy restrictions on specific content and representations and their creative freedom in general? Students will explore the history of censorship in the theatre in a comparative context, paying close attention to artistic constraints in different times and places and across geographical

borders. Some of the central issues of the course include political and economic pressure, self-censorship, obscenity, and the relationship between art and law.

Each week we will focus on one specific case in theatre history, investigating why a given play, performance or production was banned. The different cultural and political moments that produced the censorship and how it lives on today will be examined. Works include Aristophanes' *Lysistrata* (411 BC), Beaumarchais' *The Barber of Seville* (1775), Henrik Ibsen's *Ghosts* (1881), August Strindberg's *Miss Julie* (1889), Oscar Wilde's *Salomé* (1891), Bernard Shaw's *Mrs. Warren's Profession* (1893), Lillian Hellman's *The Children's Hour* (1934), Samuel Beckett's *Waiting for Godot* (1953) as well as productions by companies in political exile such as the Belarus Free Theatre. In addition, we will examine stage adaptations of banned books and ask what draws theatre makers to transgressive content in works such as Marquis de Sade's *Philosophy in the Bedroom* (1795), Pierre Choderlos de Laclos' *Les liaisons dangereuses* (1782), and Vladimir Nabokov's *Lolita* (1955).