

Performing Shakespeare in Japan

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Shakespeare In Japan

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Shakespeare In Japan:

Performing Shakespeare in Japan Minami Ryuta, Ian Carruthers, John Gillies, 2001-01-25 A collection of essays and interviews on Shakespeare performance in Japan Shakespeare in Japan Tetsuo Kishi, 2005-03-10 Since the late Meiji period Shakespeare has held a central place in Japanese literary culture This account explores the conditions of Shakespeare's reception and assimilation It considers the problems of translation both cultural and linguistic and includes an extensive illustrated survey of the most significant Shakespearean productions and adaptations and the contrasting responses of Japanese and Western critics **Shakespeare in Japan** Minoru Toyoda, 1940 *Shakespeare in Japan* Tetsuo Kishi, 2005 Since the late Meiji period Shakespeare has held a central place in Japanese literary culture This account explores the conditions of Shakespeare's reception and assimilation and considers the problems of translation and contrasting responses *SHAKESPEARE IN JAPAN* TOYODA. MINORU, 2018 *Shakespeare and the Japanese Stage* Takashi Sasayama, J. R. Mulryne, Margaret Shewring, 1998 Leading Japanese and Western Shakespeare scholars study the interaction of Japanese and Western conceptions of Shakespeare *Re-imagining Shakespeare in Contemporary Japan* Tetsuhito Motoyama, Rosalind Fielding, Fumiaki Konno, 2021-01-28 An anthology of three exciting Japanese adaptations of Shakespeare that engage with issues such as changing family values racial diversity the 2011 Great East Japan Earthquake and terrorism together with a contextualizing introduction The anthology makes contemporary Japanese adaptations of Shakespeare by three independent theatre companies available to a wider English language audience The three texts are concerned with the social issues Japan faces today and Japan's perception of its cultural history This unique collection is thus both a valuable resource for the fields of Shakespeare and adaptation studies as well as for a better understanding of contemporary Japanese theatre *Shakespeare in Japan* Tetsuo Anzai, 1998-12-31 This work covers topics such as early Shakespeare scholarship in Japan the Shakespeare Society of Japan and memories of 40 years teaching Shakespeare in Japan **Hamlet and Japan** Yoshiko Uéno, 1995 Hamlet has always been the most popular of Shakespeare's plays in Japan This is a collection of critical essays by Japanese authors looking at a variety of aspects of the play The Japanese Shakespeare Daniel Gallimore, 2024-07-24 Offering the first book length study in English on Tsubouchi and Shakespeare Gallimore offers an overview of the theory and practice of Tsubouchi's Shakespeare translation and argues for Tsubouchi's place as the Japanese Shakespeare Shakespeare translation is one of the achievements of modern Japanese culture and no one is more associated with that achievement than the writer and scholar Tsubouchi Sh y 1859 1935 This book looks at how Tsubouchi received Shakespeare in the context of his native literature and his strategies for bridging the gaps between Shakespeare's rhetoric and his developing language Offering a significant contribution to the field of global Shakespeare and literary translation Gallimore explores dominant stylistic features of the early twentieth century Shakespeare translations of Tsubouchi and analyses the translations within larger linguistic historical and cultural traditions in local Japanese universal Chinese and

spiritual Western elements This book will appeal to any student researcher or scholar of literary translation particularly those interested in the complexities of Shakespeare in translation and Japanese language culture and society Chapters 2 and 3 of this book are freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license Samurai Shakespeare Graham Holderness, 2021-11-30 This highly original new book by a leading Shakespeare expert and cultural critic argues controversially that the samurai Shakespeare of the Japanese cinematic and theatrical masterpiece makers Akira Kurosawa and Yukio Ninagawa represents the greatest achievement of Japanese Shakespeare reproduction Holderness argues that samurai Shakespeare is both consistent with our own western engagement with Japan and true to the spirit of Japanese culture Shakespeare was an exact contemporary of Tokugawa Ieyasu Yet when he was first imported into Japan in the late 19th century and early 20th centuries the plays were performed in contemporary dress not in the conventional British historical styles and received as the modern counterpart of Ibsen and Shaw Gorky and Chekhov Today in Japan the Edo past is lovingly preserved reproduced and displayed Almost 30 million international tourists enter Japan each year to visit the old capitals of Kyoto and Nara drawn by the magic of Edo castles ancient temples swords and samurai geishas and sumo maple leaves and cherry blossom At the same time Japan represents itself as a society of ultra modernity free from the burdens of the past This book examines why and how early Japanese Shakespeare was assimilated to the modernising and westernising tendencies of the Meiji regime and kept well away from that very recent but dangerous feudal past of Edo Japan to which at least some of the plays should surely have been seen to belong When Shakespeare was finally integrated with the Edo past it was to a contradictory mixture of acclaim and condemnation In 1957 Akira Kurosawa released his great film *Kumonosujo* known in the west as *Throne of Blood* where the plot of *Macbeth* without Shakespeare's language is brilliantly relocated to feudal Japan and which has been described variously as the most complete translation of Shakespeare into film and as not really Shakespeare at all Kurosawa followed *Kumonosujo* much later in 1985 with his samurai version of *King Lear* *Ran* In the theatre Yukio Ninagawa staged in 1980 what is perhaps the greatest ever Japanese production of Shakespeare his *Macbeth* set in mediaeval Japan Ninagawa produced *The Tempest* in an equally traditional style as *A Rehearsal of a Noh Play* on the Island of Sado the island to which Zeami the great playwright of Noh was exiled Across a period of 30 years 1957-1987 these great theatre and cinema artists finally resolved the conflicts between Shakespeare and Japan by setting the plays back into their own beloved but disputed past These Samurai Shakespeare productions were initially received in the west and in Japan with enthusiasm though not without some critical reflection on the dangers of exoticism and orientalism However after this great florescence of samurai Shakespeare 1957-1987 the theatre in Japan returned to its *Shingeki* roots preferring modernity to tradition The phenomenon of Edo Shakespeare became a definitive cultural moment and many subsequent productions allude or pay homage to the work of Kurosawa and Ninagawa However ultra modern a Japanese Shakespeare

production may be it has had the facility to acknowledge the country's own past as one of Shakespeare's multiple global histories. At the same time, Samurai Shakespeare can be found alive and well in other Japanese media, especially Manga. This is an important study of the complexity and contradictions of crucial cultural and historical moments in Japanese history and in the relations between Japan and the West.

Contents: Introduction: Shakespeare and Japan 1. Show me a samurai: western admiration of Edo culture 1890-1900 2. Modernity and tradition in Japanese theatre 1900-1957 3. Tsuneari Fukuda 4. Akira Kurosawa 5. Yukio Ninagawa 6. Samurai Shakespeare in Japanese theatre 1980-2000 7. Conclusion: Manga Shakespeare

Bibliography Index

Shakespeare in Japan Toyoda Minoru, 2017-11-27

Excerpt from *Shakespeare in Japan*: An Historical Survey

Not that I attach a similar significance to the present work but I hope it will not be without some meaning at once national and international. Many Western countries have their written histories of Shakespearian studies in their own part of this globe which the Poet's genius has made a pleasanter place to inhabit. The present addition to this kind of Shakespeariana will I hope by the story it tells reflect credit on Japan as well as on the Poet's native country.

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Asian Interventions in Global Shakespeare Poonam Trivedi, Paromita Chakravarti, Ted Motohashi, 2020-11-16

This volume critically analyses and theorises Asian interventions in the expanding phenomenon of Global Shakespeare. It interrogates Shakespeare's universality from Asian perspectives: how this has been modified or even replaced by the global bard as a recognisable brand, and how Asian Shakespeares have contributed to or subverted this process by both facilitating the worldwide dissemination of the bard's plays and challenging and resisting the very templates through which they become globally legible. Critically acclaimed Asian productions have prominently figured at premier Western festivals, and popular Asian appropriations like Bollywood, manga, and anime have created new kinds of globally accessible Shakespeare. Essays in this collection engage with the emergent critical issues: the efficacy of definitions of the local, global, transnational, and cosmopolitan; and of the liminalities and mobilities in between. They further examine the politics of West and East, the evolving markers of the Asian, and the equation of the global with the Asian; they attend to performance and archiving protocols, and bring the current debates on translation, appropriation, and world literature to speak to the concerns of global and transnational Shakespeare. These investigations analyse recent innovative Asian theatre productions, popular cinematic and manga appropriations, and the increasing presence of Shakespeare in the Asian digital sphere. They provide an Asian standpoint and lens in rereading the processes of cultural globalisation and the mobilisation of Shakespeare.

A Century

of Shakespeare in Japan Akihiro Yamada,1999 **The Cambridge Companion to Shakespeare on Stage** Stanley Wells,Stanley W. Wells,Sarah Stanton,2002-05-30 This 2002 Companion is designed for readers interested in past and present productions of Shakespeare s plays both in and beyond Britain The first six chapters describe aspects of the British performing tradition in chronological sequence from the early staging of Shakespeare s own time through to the present day Each relates Shakespearean developments to broader cultural concerns and adopts an individual approach and focus on textual adaptation acting stages scenery or theatre management These are followed by three explorations of acting tragic and comic actors and women performers of Shakespeare roles A section on international performance includes chapters on interculturalism on touring companies and on political theatre with separate accounts of the performing traditions of North America Asia and Africa Over forty pictures illustrate performers and productions of Shakespeare from around the world An amalgamated list of items for further reading completes the book *Shakespeare Without English* Sukanta Chaudhuri,Chee Seng Lim,2006 Transcript of papers read out in the Seventh World Shakespeare Congress held at Valencia in 2001 The Oxford Companion to Shakespeare Michael Dobson,Stanley Wells,Will Sharpe,Erin Sullivan (Cultural historian),2015 This is a reference text on Shakespeare s works times life and afterlives It offers stimulating and authoritative coverage of every aspect of Shakespeare and his writings including their reinterpretation in the theatre in criticism and in film

Shakespeares Asian Journeys Bi-qi Beatrice Lei,Judy Celine Ick,Poonam Trivedi,2016-12-08 This volume gives Asia s Shakespeares the critical theoretical and political space they demand offering rich alternative ways of thinking about Asia Shakespeare and Asian Shakespeare based on Asian experiences and histories Challenging and supplementing the dominant critical and theoretical structures that determine Shakespeare studies today close analysis of Shakespeare s Asian journeys critical encounters cultural geographies and the political complexions of these negotiations reveal perspectives different to the European Exploring what Shakespeare has done to Asia along with what Asia has done with Shakespeare this book demonstrates how Shakespeare helps articulate Asianess unfolding Asia s past reflecting Asia s present and projecting Asia s future This is achieved by forgoing the myth of the Bard s universality bypassing the authenticity test avoiding merely descriptive or even ethnographic accounts and using caution when applying Western theoretical frameworks Many of the productions studied in this volume are brought to critical attention for the first time offering new methodologies and approaches across disciplines including history philosophy sociology geopolitics religion postcolonial studies psychology translation theory film studies and others The volume explores a range of examples from exquisite productions infused with ancient aesthetic traditions to popular teen manga and television drama from state dictated appropriations to radical political commentaries in areas including Japan India Taiwan Korea Indonesia China and the Philippines This book goes beyond a showcasing of Asian adaptations in various languages styles and theatre traditions and beyond introductory essays intended to help an unknowing audience appreciate Asian performances developing a more inflected interpretative dialogue with other

areas of Shakespeare studies **Shakespeare's History Plays** A. J. Hoenselaars, 2004-09-23 This volume with a foreword by Dennis Kennedy addresses a range of attitudes to Shakespeare's English history plays in Britain and abroad from the early seventeenth century to the present day. It concentrates on the play texts as well as productions, translations and adaptations of them. The essays explore the multiple points of intersection between the English history they recount and the experience of British and other national cultures, establishing the plays as genres not only relevant to the political and cultural history of Britain but also to the history of nearly every nation worldwide. The plays have had a rich international reception tradition but critics and theatre historians abroad, those practising foreign Shakespeare, have tended to ignore these plays in favour of the comedies and tragedies. By presenting the British and foreign Shakespeare traditions side by side, this volume seeks to promote a more finely integrated world Shakespeare.

Shakespeare in Japan 山口淑一, 1966

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