



*Routledge Advances in Theatre & Performance Studies*

# **SHAKESPEARE AND CULTURAL APPROPRIATION**

Vanessa I. Corredera, L. Monique Pittman, and  
Geoffrey Way



# Shakespeare And Appropriation

**Ailsa Grant Ferguson**



## **Shakespeare And Appropriation:**

**Shakespeare and Appropriation** Christy Desmet, Robert Sawyer, 2013-01-11 The vitality of our culture is still often measured by the status Shakespeare has within it Contemporary readers and writers continue to exploit Shakespeare's cultural afterlife in a vivid and creative way This fascinating collection of original essays shows how writers' efforts to imitate contradict compete with and reproduce Shakespeare keep him in the cultural conversation The essays analyze the methods and motives of Shakespearean appropriation investigate theoretically the return of the repressed author in discussions of Shakespeare's cultural function put into dialogue theoretical and literary responses to Shakespeare's cultural authority analyze works ranging from nineteenth century to the present and genres ranging from poetry and the novel to Disney movies

*Shakespeare and Appropriation* Christy Desmet, Robert Sawyer, 1999 The vitality of our culture is still often measured by the status Shakespeare has within it Contemporary readers and writers continue to exploit Shakespeare's cultural afterlife in a vivid and creative way This fascinating collection of original essays shows how writers' efforts to imitate contradict compete with and reproduce Shakespeare keep him in the cultural conversation The essays analyze the methods and motives of Shakespearean appropriation investigate theoretically the return of the repressed author in discussions of Shakespeare's cultural function put into dialogue theoretical and literary responses to Shakespeare's cultural authority analyze works ranging from nineteenth century to the present and genres ranging from poetry and the novel to Disney movies

**Shakespeare and the Ethics of Appropriation** Alexa Huang, Elizabeth Rivlin, 2014-10-23 Making an important new contribution to rapidly expanding fields of study surrounding the adaptation and appropriation of Shakespeare Shakespeare and the Ethics of Appropriation is the first book to address the intersection of ethics aesthetics authority and authenticity

**Ethical Implications of Shakespeare in Performance and Appropriation** Geoffrey Way, Kathryn Vomero Santos, Louise Geddes, 2024-04-30 Bringing together the discrete fields of appropriation and performance studies this collection explores pivotal intersections between the two approaches to consider the ethical implications of decisions made when artists and scholars appropriate Shakespeare The essays in this book written by established and emerging scholars in subfields such as premodern critical race studies gender and sexuality studies queer theory performance studies adaptation appropriation studies and fan studies demonstrate how remaking the plays across time cultures or media changes the nature both of what Shakespeare promises and the expectations of those promised Shakespeare Using examples such as rap music popular television theatre history and twentieth century poetry this collection argues that understanding Shakespeare at different intersections between performance and appropriation requires continuously negotiating what is signified through Shakespeare to the communities that use and consume him

*Shakespeare and Cultural Appropriation* Vanessa I. Corredera, L. Monique Pittman, Geoffrey Way, 2023-03-24 Shakespeare and Cultural Appropriation pushes back against two intertwined binaries the idea that appropriation can only be either theft or gift and the idea that cultural appropriation

should be narrowly defined as an appropriative contest between a hegemonic and marginalized power. In doing so the contributions to the collection provide tools for thinking about appropriation and cultural appropriation as spectrums constantly evolving and renegotiating between the poles of exploitation and appreciation. This collection argues that the concept of cultural appropriation is one of the most undertheorized yet evocative frameworks for Shakespeare appropriation studies to address the relationships between power users and uses of Shakespeare. By robustly theorizing cultural appropriation this collection offers a foundation for interrogating not just the line between exploitation and appreciation but also how distinct values, biases and inequities determine where that line lies. Ultimately this collection broadly employs cultural appropriation to rethink how Shakespeare studies can redirect attention back to power structures, cultural ownership and identity and Shakespeare's imbrication within those networks of power and influence. Throughout the contributions in this collection which explore twentieth and twenty-first century global appropriations of Shakespeare across modes and genres the collection uncovers how a deeper exploration of cultural appropriation can reorient the inquiries of Shakespeare adaptation and appropriation studies. This collection will be of great interest to students and scholars in theatre and performance studies, Shakespeare studies and adaptation studies.

[Appropriating Shakespeare](#) Louise Geddes, 2017-04-05

[Appropriating Shakespeare: A Cultural History of Pyramus and Thisbe](#) argues that the vibrant transformative history of Shakespeare's play within a play from *A Midsummer Night's Dream* across four centuries allows us to see the way in which Shakespeare is used to both create and critique emergent cultural trends. Because of its careful distinction between good and bad art, *Pyramus and Thisbe's* playful meditation on the foolishness of overreaching theatrical ambition is repeatedly appropriated by artists seeking to parody contemporary aesthetics, resulting in an ongoing assessment of Shakespeare's value to the time. Beginning with the play's own creation as an appropriation of Ovid designed to keep the rowdy clown in check, *Appropriating Shakespeare* is a wide-ranging study that charts *Pyramus and Thisbe's* own metamorphosis through opera, novel, television and of course theatre. This unique history illustrates *Pyramus and Thisbe's* ability to attract like-minded experimental genre-bending artists who use the text as a means of exploring the value of their own individual craft. Ultimately what this history reveals is that in excerpt *Pyramus and Thisbe* affirms the place of artist as both consumer and producer of Shakespeare.

**Variable Objects** Valerie M. Fazel, Louise Geddes, 2021 Examines Shakespeare fragments as agents of appropriation. Drawing on new materialism and object-oriented ontology, *Variable Objects* proposes that Shakespeare is a vibrant object replete with a variable energy that accounts for its infinite meaning-making capacity. Using critical race theory, object-oriented feminism, performance studies, global Shakespeares, media studies and game theory, the collection's essays explore the dialogic relationship between the Shakespeare object and its appropriation. Each chapter demonstrates that instead of moving away from the source of appropriation, an object-oriented approach can centralise Shakespeare without the constraints of outdated notions of fidelity. Highlighting the variable materiality inherent in Shakespeare, the collection

foregrounds the political ecologies of literary objects as a new methodology for adaptation studies

**Performing Shakespearean Appropriations** Darlena Ciraulo, Matthew Kozusko, Robert Sawyer, 2022-06-29 Performing Shakespearean Appropriations explores the production and consumption of Shakespeare in acts of adaptation and appropriation across time periods and through a range of performance topics The ten essays moving from the seventeenth to the twenty first century address uses of Shakespeare in the novel television cinema and digital media Drawing on Christy Desmet's work several contributors figure appropriation as a posthumanist enterprise that engages with electronic Shakespeare by dismantling reassembling and recreating Shakespearean texts in and for digital platforms The collection thus looks at media and performance technologies diachronically in its focus on Shakespeare's afterlives Contributors also construe the notion of performance broadly to include performances of selves of communities of agencies and of authenticity either Shakespeare's or the user's or both The essays examine both specific performances and larger trends across media and they consider a full range of modes from formal and professional to casual and amateur from the fixed and traditional to the ephemeral the itinerant and the irreverent

**The Routledge Handbook of Shakespeare and Global Appropriation** Christy Desmet, Sujata Iyengar, Miriam Jacobson, 2019-08-28 The Routledge Handbook of Shakespeare and Global Appropriation brings together a variety of different voices to examine the ways that Shakespeare has been adapted and appropriated onto stage screen page and a variety of digital formats The thirty nine chapters address topics such as trans and intermedia performances Shakespearean utopias and dystopias the ethics of appropriation and Shakespeare and global justice as guidance on how to approach the teaching of these topics This collection brings into dialogue three very contemporary and relevant areas the work of women and minority scholars scholarship from developing countries and innovative media renderings of Shakespeare Each essay is clearly and accessibly written but also draws on cutting edge research and theory It includes two alternative table of contents offering different pathways through the book one regional the other by medium which open the book up to both teaching and research Offering an overview and history of Shakespearean appropriations as well as discussing contemporary issues and debates in the field this book is the ultimate guide to this vibrant topic It will be of use to anyone researching or studying Shakespeare adaptation and global appropriation

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**The Ethical Implications of Shakespeare in Performance and Appropriation** Louise Geddes, Kathryn Vomero Santos, Geoffrey Way, 2024. This headline redefines the ways in which performance studies and appropriation theory can be used to approach Shakespeare. Bringing together the discrete fields of appropriation and performance studies, this collection explores pivotal intersections between the two approaches to consider the ethical implications of decisions made when artists and scholars appropriate Shakespeare. The essays in this book, written by established and emerging scholars in subfields such as premodern critical race studies, gender and sexuality studies, queer theory, performance studies, adaptation, appropriation studies, and fan studies, demonstrate how remaking the plays across time, cultures, or media changes the nature both of what Shakespeare promises and the expectations of those promised Shakespeare. Using examples such as rap music, popular television, theatre history, and twentieth-century poetry, this collection argues that understanding Shakespeare at different intersections between performance and appropriation requires continuously negotiating what is signified through Shakespeare to the communities that use and consume him.

Louise Geddes is Professor of English at Adelphi University, USA. Kathryn Vomero Santos is Assistant Professor of English and co-director of the Humanities Collective at Trinity University, USA. Geoffrey Way is the Manager of Publishing Futures for the Arizona Center for Medieval and Renaissance Studies and ACMRS Press, where he serves as the Managing Editor for *The Sundial* and *Borrowers and Lenders*.

*World-Wide Shakespeares* Sonia Massai, 2007-05-07. *World Wide Shakespeares* brings together an international team of leading scholars in order to explore the appropriation of Shakespeare's plays in film and performance around the world.

**Adaptation and Appropriation** Julie Sanders, 2015-11-19. From the apparently simple adaptation of a text into film, theatre, or a new literary work to the more complex appropriation of style or meaning, it is arguable that all texts are somehow connected to a network of existing texts and art forms. In this new edition, *Adaptation and Appropriation* explores multiple definitions and practices of adaptation and appropriation, the cultural and aesthetic politics behind the impulse to adapt, the global and local dimensions of adaptation, the impact of new digital technologies on ideas of making originality and customization, diverse ways in which contemporary literature, theatre, television, and film adapt, revise, and reimagine other works of art, the impact on adaptation and appropriation of theoretical movements including structuralism, post-structuralism, postcolonialism, postmodernism, feminism, and gender studies, the appropriation across time and across cultures of specific canonical texts by Shakespeare, Dickens, and others, but also of literary archetypes such as myth or fairy tale. Ranging across genres and harnessing concepts from fields as diverse as musicology and the natural sciences, this volume brings clarity to the complex debates around adaptation and appropriation, offering a much-needed resource for those studying literature, film,

media or culture     *The Appropriation of Shakespeare* Jean I. Marsden,1991     Shakespeare & Appropriation ,1999

**Shakespeare, Cinema, Counter-Culture** Ailsa Grant Ferguson,2016-06-23 Addressing for the first time Shakespeare's place in counter cultural cinema this book examines and theorizes counter hegemonic postmodern and post punk Shakespeare in late 20th and early 21st century film Drawing on a diverse range of case studies Grant Ferguson presents an interdisciplinary approach that offers new theories on the nature and application of Shakespearean appropriations in the light of postmodern modes of representation The book considers the nature of the Shakespearean inter text in subcultural political contexts concerning the politicized aesthetics of a Shakespearean body in pieces the carnivalesque and notions of Shakespeare as counter hegemonic weapon or source of empowerment Representative films use Shakespeare and his accompanying cultural capital to challenge notions of capitalist globalization dominant socio cultural ideologies and hegemonic modes of expression In response to a post modern culture saturated with logos and semiotic abbreviations many such films play with the emblematic imagery and references of Shakespeare's texts These curious appropriations have much to reveal about the elusive nature of intertextuality in late postmodern culture and the battle for cultural ownership of Shakespeare As there has yet to be a study that isolates and theorizes modes of Shakespearean production that specifically demonstrate resistance to the social political ideological aesthetic and cinematic norms of the Western world this book expands the dialogue around such texts and interprets their patterns of appropriation adaptation and representation of Shakespeare

**With Shakespeare's Eyes** Catherine O'Neil,2003 With Shakespeare's Eyes is the first monograph to focus exclusively on the relationship between the Russian poet Alexander Pushkin and Shakespeare Taking into account contemporary perceptions of Shakespeare in print and on the Russian stage O Neil examines all levels of poetic influence of Shakespeare on Pushkin In addition to untangling the central presence of Shakespeare on Pushkin's historical tragedy Boris Godunov O Neil examines Shakespeare's influence in many other works by Pushkin an influence that ranges from the textual to the conceptual The Shakespeare plays addressed most closely in this book are Othello Measure for Measure and Julius Ceasar all of which interact in a dynamic way with Pushkin's creative development This book will help English readers understand better what it means to say Pushkin is the Shakespeare of Russia Catherine O Neil is Assistant Professor of Russian at the University of Denver

**Shakespeare, Cinema, Counter-culture** Ailsa Ferguson,2020-03-31 Addressing for the first time Shakespeare's place in counter cultural cinema this book examines and theorizes counter hegemonic postmodern and post punk Shakespeare in late 20th and early 21st century film Drawing on a diverse range of case studies Grant Ferguson presents an interdisciplinary approach that offers new theories on the nature and application of Shakespearean appropriations in the light of postmodern modes of representation The book considers the nature of the Shakespearean inter text in subcultural political contexts concerning the politicized aesthetics of a Shakespearean body in pieces the carnivalesque and notions of Shakespeare as counter hegemonic weapon or source of empowerment

Representative films use Shakespeare and his accompanying cultural capital to challenge notions of capitalist globalization dominant socio cultural ideologies and hegemonic modes of expression In response to a post modern culture saturated with logos and semiotic abbreviations many such films play with the emblematic imagery and references of Shakespeare s texts These curious appropriations have much to reveal about the elusive nature of intertextuality in late postmodern culture and the battle for cultural ownership of Shakespeare As there has yet to be a study that isolates and theorizes modes of Shakespearean production that specifically demonstrate resistance to the social political ideological aesthetic and cinematic norms of the Western world this book expands the dialogue around such texts and interprets their patterns of appropriation adaptation and representation of Shakespeare Novel Shakespeares Julie Sanders,2001 Much recent contemporary fiction by women has appropriated and adapted themes and plot structures found in Shakespearean drama This is an innovative study of these texts It considers novels by authors set in locations covering the globe **Chaucer, Shakespeare and Appropriation** Yaohua Shi,1988



## Decoding **Shakespeare And Appropriation**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Shakespeare And Appropriation**," a mesmerizing literary creation penned with a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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