

Performing Shakespeare in Japan

Edited by
Mitsumi Kyuma
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Shakespeare In Japan

**Tetsuhito Motoyama, Rosalind
Fielding, Fumiaki Konno**



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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

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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

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

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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 About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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 Fukuda 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

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

A Century of Shakespeare in Japan Akihiro Yamada, 1999

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

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 **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

The Shakespeare Association Bulletin Shakespeare Association of America, 1924 Includes list of members v 1 3

SHAKESPEARES HAMLET IN AN ERA OF TEXTUAL EXHAUSTION Sonya Freeman Loftis, Allison Kellar, Lisa Ulevich, 2017-11-27 Post Hamlet Shakespeare in an Era of Textual Exhaustion examines how postmodern audiences continue to reengage with Hamlet in spite of our culture's oversaturation with this most canonical of texts Combining adaptation theory and performance theory with examinations of avant garde performances and other unconventional appropriations of Shakespeare's play Post Hamlet examines Shakespeare's Hamlet as a central symbol of our era's textual exhaustion an era in which the reader viewer is bombarded by text printed digital and otherwise The essays in this edited collection divided into four sections focus on the radical employment of Hamlet as a cultural artifact that adaptors and readers use to depart from textual authority in for instance radical English language performance international film and stage performance pop culture and multi media appropriation and pedagogy

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 Great Shakespeareans Set IV Adrian Poole, Peter Holland, 2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies

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Table of Contents Shakespeare In Japan

1. Understanding the eBook Shakespeare In Japan
 - The Rise of Digital Reading Shakespeare In Japan
 - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeare In Japan
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Shakespeare In Japan
 - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeare In Japan
 - Personalized Recommendations
 - Shakespeare In Japan User Reviews and Ratings
 - Shakespeare In Japan and Bestseller Lists
5. Accessing Shakespeare In Japan Free and Paid eBooks
 - Shakespeare In Japan Public Domain eBooks
 - Shakespeare In Japan eBook Subscription Services
 - Shakespeare In Japan Budget-Friendly Options
6. Navigating Shakespeare In Japan eBook Formats

- ePub, PDF, MOBI, and More
- Shakespeare In Japan Compatibility with Devices
- Shakespeare In Japan Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Shakespeare In Japan
 - Highlighting and Note-Taking Shakespeare In Japan
 - Interactive Elements Shakespeare In Japan
- 8. Staying Engaged with Shakespeare In Japan
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Shakespeare In Japan
- 9. Balancing eBooks and Physical Books Shakespeare In Japan
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Shakespeare In Japan
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Shakespeare In Japan
 - Setting Reading Goals Shakespeare In Japan
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Shakespeare In Japan
 - Fact-Checking eBook Content of Shakespeare In Japan
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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