

RUBY COHN

Modern Shakespeare Offshoots



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Modern Shakespeare Offshoots

**Nicholas Taylor-Collins, Stanley van
der Ziel**



Modern Shakespeare Offshoots:

Modern Shakespeare Offshoots Ruby Cohn, 2015-03-08 Shakespeare's plays have never had a larger audience than they do in our time. This wide viewing is complemented by modern scholarship which has verified and elucidated the plays' texts. Nevertheless, Shakespeare's plays continue to be revised. In order to find out how and why he has been rewritten, Ruby Cohn examines modern dramatic offshoots in English, French, and German. Surveying drama intended for the serious theater, the author discusses modern versions of Shakespeare's plays, especially *Macbeth*, *Hamlet*, *King Lear*, and *The Tempest*. Although the focus is always on drama, contrast is supplied by fiction stemming from *Hamlet* and essays inspired by *King Lear*. The book concludes with an assessment of the influence of Shakespeare on the creative work of Shaw, Brecht, and Beckett. Originally published in 1976, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Adaptations of Shakespeare Daniel Fischlin, Mark Fortier, 2014-05-01 Shakespeare's plays have been adapted or rewritten in various, often surprising ways since the seventeenth century. This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeare's work from around the world and across the centuries. The plays include *The Woman's Prize, or the Tamer Tamed* (John Fletcher), *The History of King Lear* (Nahum Tate), *King Stephen: A Fragment of a Tragedy* (John Keats), *The Public El P blico* (Federico Garcia Lorca), *The Resistible Rise of Arturo Ui* (Bertolt Brecht), *uMabatha* (Wesley Moten), *Welcome Msomi* (Charles Marowitz), *Hamletmachine* (Heiner Müller), *Lear's Daughters* (The Women's Theatre Group), *Elaine* (Feinstein), *Desdemona: A Play About a Handkerchief* (Paula Vogel), *This Island's Mine* (Philip Osment), *Harlem Duet* (Janet Sears). Each play is introduced by a concise, informative introduction with suggestions for further reading. The collection is prefaced by a detailed General Introduction which offers an invaluable examination of issues related to

Rewriting Shakespeare's Plays For and By the Contemporary Stage Michael Dobson, Estelle Rivier-Arnaud, 2017-06-23 Why have contemporary playwrights been obsessed by Shakespeare's plays to such an extent that most of the canon has been rewritten by one rising dramatist or another over the last half century? Among other key figures, Edward Bond, Heiner Müller, Carmelo Bene, Arnold Wesker, Tom Stoppard, Howard Barker, Botho Strauss, Tim Crouch, Bernard-Marie Koltès, and Normand Chaurette have all put their radical originality into the service of adapting four-century-old classics. The resulting works provide food for thought on issues such as Shakespearean role-playing, narrative and structural re-shuffling. Across the world, new writers have questioned the political implications and cultural stakes of repeating Shakespeare with and without a difference, finding inspiration in their own national experiences and in the different ordeals they have undergone. How have our contemporaries carried out their

rewritings and with what aims Can we still play Hamlet for instance as Dieter Lesage asks in his book bearing this title or do we have to kill Shakespeare as Normand Chaurette implies in a work where his own creative process is detailed What do these rewritings really share with their sources Are they meaningful only because of Shakespeare's shadow haunting them Where do we draw the lines between interpretation adaptation and rewriting The contributors to this collection of essays examine modern rewritings of Shakespeare from both theoretical and pragmatic standpoints Key questions include can a rewriting be meaningful without the reader's or spectator's already knowing Shakespeare Do modern rewritings supplant Shakespeare's texts or curate them Does the survival of Shakespeare in the theatrical repertory actually depend on the continued dramatization of our difficult encounters with these potentially obsolete scripts represented by rewriting

Shakespeare and the Modern Dramatist Michael Scott, 2016-07-27 Theatre has never been afraid to adapt rewrite and contemporize Shakespeare's drama since theatre by definition is a living medium involving a corporate creativity Shakespeare himself rewrote or adapted old plays and stories and since writing his dramas have experienced many transformations Recent dramatists following this age old tradition have rewritten some of Shakespeare's plays for the contemporary stage or modelled their drama on formulations used by him Michael Scott examines a selection of such plays written in the last forty years Some such as Samuel Beckett's *Waiting for Godot* or Tom Stoppard's *Rosencrantz and Guildenstern are Dead* have become famed Others such as Ionesco's *Macbett* are less well known but are no less significant Edward Bond's *Lear* Arnold Wesker's *The Merchant* and Charles Marowitz's *Collages* represent an attempt by some modern dramatists to challenge a particular ideology which appears to have appropriated Shakespeare to itself The book concludes with an examination of some recent trends in Shakespearean production particularly by the Royal Shakespeare Company

Elizabethan and Jacobean Reappropriation in Contemporary British Drama Graham Saunders, 2017-10-14 This book examines British playwrights' responses to the work of Shakespeare and his contemporaries since 1945 from Tom Stoppard's *Rosencrantz and Guildenstern are Dead* to Sarah Kane's *Blasted* and Jez Butterworth's *Jerusalem* Using the work of Julie Sanders and others working in the fields of Adaptation Studies and intertextual criticism it argues that this relatively neglected area of drama widely considered to be adaptation should instead be considered as appropriation as work that often mounts challenges to the ideologies and orthodoxies within Elizabethan and Jacobean drama and questions the legitimacy and cultural authority of Shakespeare's legacy The book discusses the work of Howard Barker Peter Barnes Edward Bond Howard Brenton David Edgar Elaine Feinstein and the Women's Theatre Group David Greig Sarah Kane Dennis Kelly Bernard Kopps Charles Marowitz Julia Pascal and Arnold Wesker

Shakespeare Imitations, Parodies and Forgeries, 1710-1820 Jeffrey Kahan, 2004 In their own day the works in this collection of now all but forgotten plays composed between 1710 and 1820 enjoyed much critical and commercial success For example Nicholas Rowe's *The Tragedy of Jane Shore* 1714 was the most popular new play of the eighteenth century and the sixth most performed tragedy following *Hamlet* *Macbeth*

Romeo and Juliet Othello and King Lear Even William Shirley's forgotten play Edward the Black Prince 1750 was well received with great applause and had a stage history spanning three decades This collection includes the performance text to the 1796 Ireland play Vortigern The plays are all reset and where possible modernized from original manuscripts with listed variants and parallel passages traced to Shakespearean canonical texts The set includes a new introduction by the editor and raises important questions about the nature of artistic property and authenticity a key area of Shakespearean research today

Shakespeare and Contemporary Irish Literature Nicholas Taylor-Collins, Stanley van der Ziel, 2018-09-18 This book shows that Shakespeare continues to influence contemporary Irish literature through postcolonial dramaturgical epistemological and narratological means International critics examine a range of contemporary writers including Eavan Boland Marina Carr Brian Friel Seamus Heaney John McGahern Frank McGuinness Derek Mahon and Paul Muldoon and explore Shakespeare's tragedies histories and comedies as well as his sonnets Together the chapters demonstrate that Shakespeare continues to exert a pressure on Irish writing into the twenty first century sometimes because of and sometimes in spite of the fact that his writing is inextricably tied to the Elizabethan and Jacobean colonization of Ireland Contemporary Irish writers appropriate adopt adapt and strategize through their engagements with Shakespeare and indeed through his own engagement with the world around him four hundred years ago

Othello (Second Edition) (Norton Critical Editions) William Shakespeare, 2017 I wanted an edition of Othello that had the necessary footnotes background material and a good selection of recent critical articles that would be accessible to students and would spark class discussions This was it Deborah Montuori Shippensburg University This Norton Critical Edition includes The First Folio text 1623 An introduction explanatory footnotes note on the text and textual notes by Edward Pechter Fifteen illustrations Giraldis Cinthio's sixteenth century story in its entirety which Shakespeare used for both the plot and many details of Othello A generous selection of interpretive responses to Othello from its origins to the present day including new to the Second Edition those by Stanley Cavell and Lois Potter Edward Pechter's popular theatrical and critical overview of Othello has been significantly expanded An updated Selected Bibliography

Othello (Second International Student Edition) (Norton Critical Editions) William Shakespeare, 2017 I wanted an edition of Othello that had the necessary footnotes background material and a good selection of recent critical articles that would be accessible to students and would spark class discussions This was it Deborah Montuori Shippensburg University This Norton Critical Edition includes The First Folio text 1623 An introduction explanatory footnotes note on the text and textual notes by Edward Pechter Fifteen illustrations Giraldis Cinthio's sixteenth century story in its entirety which Shakespeare used for both the plot and many details of Othello A generous selection of interpretive responses to Othello from its origins to the present day including new to the Second Edition those by Stanley Cavell and Lois Potter Edward Pechter's popular theatrical and critical overview of Othello has been significantly expanded An updated Selected Bibliography

Great Shakespearians Set III 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 Talking Back to Shakespeare Martha Tuck Rozett,1994 This book is about the way in which Shakespeare s plays have inspired readers to talk back and about some of the forms such talking back can assume It is also about the way different interpretive communities including students read their cultural political and moral assumptions into Shakespeare s plays appropriating and transforming elements of plot character and verbal text while challenging what they see as the ideological premises of the plays Texts that talk back to Shakespeare pose questions offer alternatives take liberties and fill in gaps Some of the transformations discussed in Talking Back to Shakespeare challenge deeply held assumptions such as for instance that Hamlet is a tragic hero and Shylock a stereotypical grasping usurer Others invent prior or subsequent lives for Shakespeare s characters women characters in particular so as to account for their actions and imagine their lives more fully than Shakespeare chooses to do Very few of these works have received much critical attention and some are virtually unknown or forgotten Rather than a comprehensive study of Shakespeare transformations Talking Back to Shakespeare is an innovative exploration of the kinship between the kind of talking back that occurs in the classroom and the kind to be found in texts produced by writers who rewrite some of Shakespeare s most frequently taught and performed plays Such re visions unsettle the cultural authority of the plays and expose the accumulated lore that surrounds them to probing often irreverent scrutiny Much of the talking back comes from marginalized readers women like Lillie Wyman author of Gertrude of Denmark An Interpretive Romance and other nineteenth century women critics or Jewish writers like Arnold Wesker whose play The Merchant transforms the relationship between Antonio and Shylock Some talking back comes from an international collection of oppositional voices of the 1960s including Charles Marowitz Aime Cesaire Eugene Ionesco and Joseph Papp Talking Back to Shakespeare ranges from popular books like the recent Pulitzer Prize winning novel A Thousand Acres by Jane Smiley to obscure seldom read ones like Percy MacKaye s ambitious four play prequel The Mystery of Hamlet King of Denmark What these published texts share with student journal entries and transformations is the assumption familiar to postmodern readers that Shakespeare s plays are essentially unstable culturally determined constructs capable of acquiring new meanings and new forms By bringing together these two kinds of talking back Rozett challenges the traditional separation between critical and pedagogical inquiry that has until recently dominated English studies

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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

The Shakespearean International Yearbook Graham Bradshaw, Tom Bishop, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

Lear's Other Shadow Thomas G. Olsen, 2025 Lear's Other Shadow proposes a cultural history of King Lear Lear's queen beginning with pre-Shakespearean versions of the archetypal tale through Shakespeare's dramatic retelling and in dozens of lively post-Shakespearean adaptations on stage page and screen that in one way or another restore the wife and queen that Shakespeare all but excised from his version of the ancient story

Adapting King Lear for the Stage Lynne Bradley, 2016-03-16 Questioning whether the impulse to adapt Shakespeare has changed over time Lynne Bradley argues for restoring a sense of historicity to the study of adaptation Bradley compares Nahum Tate's History of King Lear 1681 adaptations by David Garrick in the mid-eighteenth century and nineteenth-century Shakespeare burlesques to twentieth-century theatrical rewritings of King Lear and suggests latter-day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley's King Lear's Wife 1913 Edward Bond's Lear 1971 Howard Barker's Seven Leirs 1989 and the Women's Theatre Group's Lear's Daughters 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote Lear's Daughters a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they

see reflected in his plays *Renaissance Drama in Action* Martin White,2013-05-13 Renaissance Drama in Action is a fascinating exploration of Renaissance theatre practice and staging Covering questions of contemporary playhouse design verse and language staging and rehearsal practices and acting styles Martin White relates the characteristics of Renaissance theatre to the issues involved in staging the plays today This refreshingly accessible volume examines the history of the plays on the English stage from the seventeenth century to the present day explores questions arising from reconstructions with particular reference to the new Globe Theatre includes interviews with and draws on the work and experience of modern theatre practitioners including Harriet Walter Matthew Warchus Trevor Nunn Stephen Jeffreys Adrian Noble and Helen Mirren includes discussions of familiar plays such as The Duchess of Malfi and Tis Pity She s A Whore as well as many lesser known play texts Renaissance Drama in Action offers undergraduates and A level students an invaluable guide to the characteristics of Elizabethan and Jacobean drama and its relationship to contemporary theatre and staging *Avant-Garde Hamlet* R. S. White,2015-09-10 Hamlet stands as a high water mark of canonical art yet it has equally attracted rebels and experimenters those avant garde writers dramatists performers and filmmakers who in their adaptations and appropriations seek new ways of expressing innovative and challenging thoughts in the hope that they can change perceptions of their own world One reason for this as the book argues is that the source text that is their inspiration was written in the same spirit Hamlet as a work of art exhibits many aspects of the vanguard movements in every society and artistic milieu an avant garde vision of struggle against conformity which retains an edge of provocative novelty Accordingly it has always inspired unorthodox adaptations and can be known by a neglected portion of the company it keeps the avant garde in every age After placing Hamlet alongside cutting edge works in Shakespeare s time such as Marlowe s Doctor Faustus and Kyd s The Spanish Tragedy chapters deal with the ways in which experimental writers theatre practitioners and film makers have used the play down to the present day to develop their own avant garde visions This is a part of the uncanny ability of Shakespeare s Hamlet to be ever now ever new *Coriolanus* Lee Bliss,2010-01-21 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations This second edition of Coriolanus edited by Lee Bliss provides a thorough reconsideration of what was probably Shakespeare s last tragedy In the introduction Bliss situates the play within its contemporary social and political contexts and pays particular attention to Shakespeare s manipulation of his primary source in Plutarch s Lives The edition is alert to the play s theatrical potential while the stage history also attends to the politics of performance from the 1680s onwards including European productions following the Second World War A new introductory section by Bridget Escolme accounts for recent theatrical productions as well as scholarly criticism of the last decade with particular emphasis on gender and politics **Replay: Classic Modern Drama Reimagined** Toby Zinman,2014-11-20 Replay Classic Modern Drama

Reimagined spans over a century of great theatre to explore how iconic plays have been adapted and versioned by later writers to reflect or dissect the contemporary zeitgeist Starting with A Doll s House Ibsen s much reprised masterpiece of marital relations from 1879 Toby Zinman explores what made the play so controversial and shocking in its day before tracing how later reimaginings have reworked Ibsen s original The spine of plays then includes such landmark works as Strindberg s Miss Julie Oscar Wilde s comic The Importance of Being Earnest Chekhov s Three Sisters and Uncle Vanya Hansberry s A Raisin in the Sun the Rattigan centenary revivals Thornton Wilder s Our Town ultimately arriving at Beckett s Waiting for Godot Taking each modern play as the starting point Zinman explores the diverse renderings and reworkings by subsequent playwrights and artists including prominent directors and their controversial productions as well as acknowledging reworkings in film opera and ballet Through the course of this groundbreaking study we discover not only how theatrical styles have changed but how society s attitude towards politics religion money gender sexuality and race have radically altered over the course of the century In turn Replay reveals how theatre can serve as both a reflection of our times and a provocation to them

Play It Again, Sam Andrew Horton, Stuart Y. McDougal, 2024-03-29 This title was originally published in 1998 Play It Again Sam is a timely investigation of a topic that until now has received almost no critical attention in film and cultural studies the cinematic remake As cinema enters its second century more remakes are appearing than ever before and these writers consider the full range Hollywood films that have been recycled by Hollywood such as The Jazz Singer Cape Fear and Robin Hood foreign films including Breathless and Three Men and a Baby which Hollywood has reworked for American audiences and foreign films based on American works among them Yugoslav director Emir Kusturica s Time of the Gypsies which is a makeover of Coppola s Godfather films As these essays demonstrate films are remade by other films Alfred Hitchcock went so far as to remake his own The Man Who Knew Too Much and by other media as well The editors and contributors draw upon narrative film and cultural theories and consider gender genre and psychological issues presenting the remake as a special artistic form of repetition with a difference and as a commercial product aimed at profits in the marketplace The remake flourishes at the crossroads of the old and the new the known and the unknown Play It Again Sam takes the reader on an eye opening tour of this hitherto unexplored territory This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1998

Enjoying the Melody of Phrase: An Mental Symphony within **Modern Shakespeare Offshoots**

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put the loaf tray on the middle shelf and bake for 25 minutes then lower the oven to 200 c 392 f gas mark 6 and bake for 10 15 minutes more until the crust has a good colour hold the loaf in a tea towel and tap the bottom if it sounds hollow it s

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meanwhile heat the oven to 230 c 210 c fan 450 f gas 8 and put a roasting tray in the bottom of the oven to heat up step 9 remove the risen loaf from the bag and dust with flour fill the roasting tray with cold water to create steam and put the bread in the oven bake for 15 minutes then lower the oven to 190 c 170 c fan 375 f gas 5

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