



Shifting the Scene

Shakespeare in European Culture

Edited by
Ladina Bezzola Lambert
and
Balz Engler



Shifting The Scene Shakespeare In European Culture

**Victoria Bladen, Sarah
Hatchuel, Nathalie Vienne-Guerrin**

Shifting The Scene Shakespeare In European Culture:

Shifting the Scene Ladina Bezzola Lambert, Balz Engler, 2004 The title of this collection *Shifting the Scene* adapts words from one of the Choruses in *Henry V* Its essays try without denying authority to the text and the theatre to widen the scene of inquiry to include other institutions like education politics language and the arts and to juxtapose the constructions of Shakespeare and his works that have been produced by them However as in *Henry V* there is also a geographical dimension The collection goes beyond England and the English speaking world and focuses on Europe including Britain It brings together 17 essays by leading authorities and promising young scholars in the field Special Section, European Shakespeares Graham Bradshaw, Tom Bishop, 2008 This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares which highlights how the inclusion of Shakespeare in European culture has been not only a European but also a world affair Contributors to this issue come from Europe North America South Africa and India In addition to the section on European Shakespeares essays in this volume consider issues of character and the genre of romance and other topics *Shakespeare and European Politics* Dirk Delabastita, Jozef de Vos, Paul Franssen, 2008 This volume's main focus is on the ways in which over the past 400 years Shakespeare has played a role of significance within a European framework particularly where a series of political events and ideologically based developments were concerned such as the early modern wars of religion the emergence of the nation during the late eighteenth and nineteenth centuries the First and Second World Wars the process of European unification during the 1990s the attack on the World Trade Center in New York and Britain's participation in the war in Iraq The whole of the collection and particularly the opening section clearly invites a European and even a global perspective This book convincingly demonstrates that Shakespeare both at the level of his meaning in his own time and at that of his reception in later ages should no longer be studied only in relation to particular nations but as Dirk Delabastita argues also at various supranational levels Book Jacket

Intermedial Shakespeares on European Stages A. Mancewicz, 2014-08-06 *Intermedial Shakespeares* argues that intermediality has refashioned performances of Shakespeare's plays over the last two decades in Europe It describes ways in which text and author time and space actor and audience have been redefined in Shakespearean productions that incorporate digital media and it traces transformations in practice *PERSPECTIVES ON SHAKESPEARE IN EUROPE'S BORDERLANDS* MĂDĂLINA NICOLAESCU, OANA-ALIS ZAHARIA, ANDREI NAE, 2020-01-01 The format of the book as a collection of case studies is designed to highlight the variety and plurality specific for the translation and circulation of Shakespeare in borderlands As the essays do not only cover a spate of locations but also a large swathe of time they have been organized in a chronological order *Contested Identities* Roger Nicholson, Gertrud Szamosi, Claudia Marquis, 2015-09-04 This volume brings together essays that individually and collectively address the force of the literary text with regard to problematic identities They work out of shared concerns with literary representations of this issue in different

regions nations and communities that often prove divided they pursue questions related to textual identity where the literary text itself is contested internally or in its generic and historical relations In sum these studies actively test identity as social or literary concept discovering in difference the very condition of a useful if paradoxical sense of personal or textual coherence What happens to us when we move between different cultures or different societies defined in geographical or historical terms What happens to texts and textual practices in these same circumstances What happens to us when we are obliged to adapt to a new social order Homi Bhabha speaks of cultural difference as calling into play what he calls cultural translation What happens to identity the narrative that fashions a continued sense of self in this case Difference raised to alterity demands that we accord functional and philosophical value not just to other aspects but also to the aspect of the other At the level of personal or textual agency however difference contests and threatens to subvert stable selfhood composing a scene of conflict Even so it often proves to be instrumental in re charging a sense of the cultural valence of the literary text not least by virtue of its political implications In this regard the border where difference materialises has considerable presence in contributions to this volume prompting appreciation of texts that work on or travel across such borders however haphazardly and dangerously but also those that compose border textualities *Early Modern Drama and the Eastern European Elsewhere* Monica Matei-Chesnoiu, 2009 This study explores how Eastern European spaces and meanings are constituted in specific cultural contexts in early modern English drama Focusing on the ways in which these texts integrate the articulation of Eastern European space and geography into a variety of interpretative conventions the book develops ways of thinking critically and reflexively about the production of knowledge and identity in Shakespeare and his contemporaries through representations of space in drama *Shakespeare's Tercentenary* Monika Smialkowska, 2023-12-21 Uncovers how global Shakespeare Tercentenary commemorations addressed crises of imperial and national identities during the First World War **Shakespeare and Commemoration** Clara Calvo, Ton Hoenselaars, 2019-07-16 Memory and commemoration play a vital role not only in the work of Shakespeare but also in the process that has made him a world author As the contributors of this collection demonstrate the phenomenon of commemoration has no single approach as it occurs on many levels has a long history and is highly unpredictable in its manifestations With an international focus and a comparative scope that explores the afterlives also of other artists this volume shows the diverse modes of commemorative practices involving Shakespeare Delving into these cultures of commemoration it presents keen insights into the dynamics of authorship literary fame and afterlives in its broader socio historical contexts *Shakespeare and His Biographical Afterlives* Paul Franssen, Paul Edmondson, 2020-04-09 New Shakespeare biographies are published every year though very little new documentary evidence has come to light Inevitably speculative these biographies straddle the line between fact and fiction *Shakespeare and His Biographical Afterlives* explores the relationship between fiction and non fiction within Shakespeare's biography across a range of subjects including

feminism class politics wartime propaganda children s fiction and religion expanding beyond the Anglophone world to include countries such as Germany and Spain from the seventeenth century to present day

Shakespeare on Screen: King Lear Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin, 2019-09-26 An up to date survey of Shakespeare s King Lear on screen and the aesthetic social and political issues raised by screen versions

Choreographing Shakespeare Elizabeth Klett, 2019-10-16 Choreographing Shakespeare presents a hitherto unexplored history of the choreographers and performers who have created dance adaptations of Shakespeare This book investigates forty dance works in genres such as ballet modern dance and hip hop produced between 1940 and 2016 by choreographers in Britain America and Europe all of which use Shakespeare s plays and Sonnets as their source material By combining scholarly analysis of these productions with practice based conversations from six contemporary choreographers Klett offers both breadth of coverage and in depth analysis of how Shakespeare s poetic language is translated into the usually wordless medium of dance and shows exactly how these dance adaptations move beyond the Shakespearean texts to engage with musical and choreographic influences Ideal for students of Shakespeare and Dance Studies Choreographing Shakespeare explores how dance adaptations strive to design legible and intelligible stories while ultimately celebrating the beauty of pure movement

Dancing Shakespeare Iris Julia Bührle, 2024-11-29 Dancing Shakespeare is the first history of ballets based on William Shakespeare s works from the birth of the dramatic story ballet in the eighteenth century to the present It focuses on two main questions How can Shakespeare be danced and How can dance shed new light on Shakespeare The book explores how librettists and choreographers have transposed Shakespeare s complex storylines multifaceted protagonists rhetoric and humour into non verbal means of expression often going beyond the texts in order to comment on them or use them as raw material for their own creative purposes One aim of the monograph is to demonstrate that the study of wordless performances allows us to gain a deeper understanding of Shakespeare s texts It argues that ballets based on Shakespeare s works direct the audience s attention to the bare bones of the plays their situations their characters and the evolution of both Moreover they reveal and develop the choreographies that are written into the texts and highlight the importance of movements and gestures as signifiers in Shakespeare s plays This book will be of interest to students and scholars of literature dance and music as well as to an international readership of lovers of Shakespeare ballet and the arts

The Oxford Handbook of Shakespeare and Dance Lynsey McCulloch, Brandon Shaw, 2019-01-28 Shakespeare s texts have a long and close relationship with many different types of dance from dance forms referenced in the plays to adaptations across many genres today With contributions from experienced and emerging scholars this handbook provides a concise reference on dance as both an integral feature of sixteenth and seventeenth century culture and as a means of translating Shakespearean text into movement a process that raises questions of authorship and authority cross cultural communication semantics embodiment and the relationship between word and image Motivated by growing interest in movement materiality and the body The

Oxford Handbook of Shakespeare and Dance is the first collection to examine the relationship between William Shakespeare his life works and afterlife and dance In the handbook s first section Shakespeare and Dance authors consider dance within the context of early modern life and culture and investigate Shakespeare s use of dance forms within his writing The latter half of the handbook Shakespeare as Dance explores the ways that choreographers have adapted Shakespeare s work Chapters address everything from narrative ballet adaptations to dance in musicals physical theater adaptations and interpretations using non Western dance forms such as Cambodian traditional dance or igan an indigenous dance form from the southern Philippines With a truly interdisciplinary approach The Oxford Handbook of Shakespeare and Dance provides an indispensable resource for considerations of dance and corporeality on Shakespeare s stage and the early modern era

Shakespeare and Conflict C. Dente, S. Soncini, 2013-03-18 What has been the role played by principles patterns and situations of conflict in the construction of Shakespeare s myth and in its European and then global spread The fascinatingly complex picture that emerges from this collection provides new insight into Shakespeare s unique position in world literature and culture

Transnational Mobilities in Early Modern Theater Robert Henke, Eric Nicholson, 2016-02-24 The essays in this volume investigate English Italian Spanish German Czech and Bengali early modern theater placing Shakespeare and his contemporaries in the theatrical contexts of western and central Europe as well as the Indian sub continent Contributors explore the mobility of theatrical units genres performance practices visual images and dramatic texts across geo linguistic borders in early modern Europe Combining distant and close reading a systemic and structural approach identifies common theatrical units or theatergrams as departure points for specifying the particular translations of theatrical cultures across national boundaries The essays engage both dramatic approaches e g genre plot action and the dramatic text and theatrical perspectives e g costume the body and gender of the actor Following recent work in mobility studies mobility is examined from both material and symbolic angles revealing both ample transnational movement and periodic resistance to border crossing Four final essays attend to the practical and theoretical dimensions of theatrical translation and adaptation and contribute to the book s overall inquiry into the ways in which values properties and identities are lost transformed or gained in movement across geo linguistic borders

King Lear Andrew Hiscock, Lisa Hopkins, 2011-06-23 *King Lear* is one of Shakespeare s most performed and studied plays seen as one of the most significant and universal tragedies of all time This guide introduces the play s critical and performance history including notable stage productions alongside TV film and radio versions It includes a keynote chapter outlining major areas of current research on the play and four new critical essays Finally a guide to critical web based and production related resources and an annotated bibliography provide a basis for further individual research

Romeo and Juliet, Adaptation and the Arts Julia Reinhard Lupton, Ariane Helou, 2022-08-25 *Romeo and Juliet* is the most produced translated and re mixed of all of Shakespeare s plays This volume takes up the iconographic linguistic and performance layers already at work within it and tracks the play s dispersal into

neighbouring art forms including ballet opera television and architecture and geographical locations including Italy Ireland France India and Korea Chapters trace Shakespeare s own acts of adaptation and appropriation of sources and the play s subsequent migrations into other media Part One considers reworkings of Romeo and Juliet in Hector Berlioz s 1839 choral symphony and ballets choreographed by Sir Kenneth MacMillan and John Neumeier Part Two explores the afterlives of Shakespeare s lovers in the narrative forms of fiction film and serial television including works by James Joyce Samuel Beckett and HBO s series Westworld Part Three examines dramatic adaptations of the play into other languages dialects and cultural contexts Authors consider Hindi translations and the complex and changing status of Shakespeare s work in India as well as productions of the play in Korea set against its evolving history The volume ends with a first person account of staging Romeo and Juliet at an HBCU historically Black college university documenting the tensions between the notion of Shakespeare as a universal author and the lived experiences of marginalized communities as they engage with his plays

Remakes and Remaking Rüdiger Heinze, Lucia Krämer, 2015-02-15 From Avatar to danced versions of Romeo and Juliet from Bollywood films to Star Wars Uncut This book investigates film remakes as well as forms of remaking in other media such as ballet and internet fan art The case studies introduce readers to a variety of texts and remaking practices from different cultural spheres The essays also discuss forms of remaking in relation to neighbouring phenomena like the sequel prequel and re adaptation Remakes and Remaking thus provides a necessary and topical addition to the recent conceptual scholarship on intermediality transmediality and adaptation

Theatre Translation in Performance Silvia Bigliazzi, Peter Kofler, Paola Ambrosi, 2013 This volume focuses on the highly debated topic of theatrical translation one brought on by a renewed interest in the idea of performance and translation as a cooperative effort on the part of the translator the director and the actors Exploring the role and function of the translator as co subject of the performance it addresses current issues concerning the role of the translator for the stage as opposed to the one for the editorial market within a multifarious cultural context The current debate has shown a growing tendency to downplay and challenge the notion of translational accuracy in favor of a recreational and post dramatic attitude underlying the role of the director and playwright instead This book discusses the delicate balance between translating and directing from an intercultural semiotic aesthetic and interlingual perspective taking a critical stance on approaches that belittle translation for the theatre or equate it to an editorial practice focused on literalism Chapters emphasize the idea of dramatic translation as a particular and extremely challenging type of performance while consistently exploring its various textual intertextual intertranslational contextual cultural and intercultural facets The notion of performance is applied to textual interpretation as performance interlingual versus intersemiotic performance and inter cultural performance in the adaptation of translated texts for the stage providing a wide ranging discussion from an international group of contributors directors and translators

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