

Repositioning Shakespeare

National formations, postcolonial
appropriations

Thomas Cartelli



Repositioning Shakespeare National Formations Postcolonial Appropriations

Emma French



Repositioning Shakespeare National Formations Postcolonial Appropriations:

Repositioning Shakespeare Thomas Cartelli, 2013-01-11 *Repositioning Shakespeare* offers an original assessment of a broad range of texts and cultural events that appropriate Shakespeare Examining these materials within the context of the nation in a postcolonial era Thomas Cartelli considers essays by Walt Whitman the nineteenth century play *Jack Cade* novels by Aphra Behn Ngugi Wa Thiong'o Michelle Cliff Tayeb Salih Nadine Gordimer and Robert Stone the 1849 Astor Place Riot Cartelli places particular emphasis on redefining the postcolonial in order to find a place for America In doing so *Repositioning Shakespeare* makes a considerable contribution to the continuing debate about the uses we make of Shakespeare

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 adaption studies

Shakespeare in the PostColonies Amrita Dhar, Amrita Sen, 2025-06-26 *Shakespeare in the Post Colonies* provides a wide ranging examination of engagements with and adaptations of Shakespeare in regions that were once under European colonial rule Arguing for the Post Colonies as a distinct category within Global Shakespeares this volume explores the reality of 21st century Shakespeares in geographies of post colonial and postcolonial inheritance such as continental Africa Australasia the Arab world the Indian subcontinent East Asia and the Americas As former colonies in Asia and Africa cross fifty and even seventy years of political independence contributors re-examine the presence of Shakespeare in marginalised or politically disenfranchised communities interrogating how Shakespeare intersects with the internal and global power dynamics of post independence nations The essays cover a rich array of genres ranging from theatrical

performances translations and cinematic adaptations to classroom strategies They turn to texts that have often gone ignored and give voice to Shakespeare appropriations by subaltern groups Essays address questions of race gender nationality indigeneity caste and class shedding new light on the diverse range of contemporary Shakespeare engagements across the global Post Colonies

Native Shakespeares Parmita Kapadia,2016-04-22 Explored in this essay collection is how Shakespeare is rewritten reinscribed and translated to fit within the local tradition values and languages of the world s various communities and cultures Contributors show that Shakespeare regardless of the medium theater pedagogy or literary studies is commonly rooted in the local customs of a people in ways that challenge the notion that his drama promotes a Western idealism Native Shakespeares examines how the persistent indigenization of Shakespeare complicates the traditional vision of his work as a voice of Western culture and colonial hegemony The international range of the collection and the focus on indigenous practices distinguishes Native Shakespeares from other available texts

The Shakespearean World Jill L Levenson,Robert Ormsby,2017-03-27 The Shakespearean World takes a global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare s world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced specialists

The Arden Research Handbook of Shakespeare and Adaptation Diana E. Henderson,Stephen O'Neill,2022-03-24 The Arden Research Handbook of Shakespeare and Adaptation explores the dynamics of adapted Shakespeare across a range of literary genres and new media forms This comprehensive reference and research resource maps the field of Shakespeare adaptation studies identifying theories of adaptation their application in practice and the methodologies that underpin them It investigates current research and points towards future lines of enquiry for students researchers and creative practitioners of Shakespeare adaptation The opening section on research methods and problems considers definitions and theories of Shakespeare adaptation and emphasises how Shakespeare is both adaptor and adapted A central section develops these

theoretical concerns through a series of case studies that move across a range of genres media forms and cultures to ask not only how Shakespeare is variously transfigured hybridised and valorised through adaptational play but also how adaptations produce interpretive communities and within these potentially new literacies modes of engagement and sensory pleasures The volume s third section provides the reader with uniquely detailed insights into creative adaptation with writers and practice based researchers reflecting on their close collaborations with Shakespeare s works as an aesthetic ethical and political encounter The Handbook further establishes the conceptual parameters of the field through detailed practical resources that will aid the specialist and non specialist reader alike including a guide to research resources and an annotated bibliography

Local Shakespeares Martin Orkin, 2007-05-07 This book shows how local non metropolitan knowledges and experiences might extend our understanding of various aspects of Shakespeare s plays using as a particular example the presentation of masculinity in the late plays

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 M ller Carmelo Bene Arnold Wesker Tom Stoppard Howard Barker Botho Strauss Tim Crouch Bernard Marie Kolt s 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

Beginning Shakespeare Lisa Hopkins, 2005-05-06 Beginning Shakespeare introduces students to the study of Shakespeare and grounds their understanding of his work in theoretical discourses After an introductory survey of the dominant approaches of the past seven chapters examine the major current critical approaches to Shakespeare psychoanalysis New Historicism Cultural Materialism gender studies queer theory postcolonial criticism and performance criticism A further chapter looks at the

growing roles of biography attribution studies and textual studies Each chapter analyses the strengths and weaknesses of a particular perspective allowing students to gain a clear critical purchase on the respective approaches and to make informed choices between them Each chapter ends with a list of suggested further reading and interactive exercises based on the key issues raised An invaluable introduction essential for anyone studying Shakespeare Beginning Shakespeare offers students a map of the current critical practices and a sense of the possibilities for developing their own approaches **A Short**

History of Shakespeare in Performance Richard Schoch,2021-05-13 This short history of Shakespeare in global performance from the re opening of London theatres upon the restoration of the monarchy in 1660 to our present multicultural day provides a comprehensive overview of Shakespeare s theatrical afterlife and introduces categories of analysis and understanding to make that afterlife intellectually meaningful Written for both the advanced student and the practicing scholar this work enables readers to situate themselves historically in the broad field of Shakespeare performance studies and equips them with analytical tools and conceptual frameworks for making their own contributions to the field

Selling Shakespeare to Hollywood Emma French,2006 Filmed Shakespeare criticism has largely centred on aesthetic critiques of filmic devices or on comparisons between the film and the source text Employing a new angle this book explores the reasons why contemporary filmed Shakespeare prompts cultural anxiety about high culture adaptation **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 **The Tempest: A Critical Reader** Alden T. Vaughan, Virginia Mason

Vaughan,2014-09-25 The Tempest contains sublime poetry and catchy songs magic and low comedy while it tackles important contemporary concerns education power politics the effects of colonization and technology In this guide Alden T Vaughan and Virginia Mason Vaughan open up new ways into one of Shakespeare s most popular malleable and controversial plays Placing Michael Neill Graham Bradshaw,T. G. Bishop,Alexander Cheng-Yuan Huang,Jonathan Gil Harris,2011

Honoring Shakespearean scholar Michael Neill this eleventh issue of The Shakespearean International Yearbook assesses Neill s extraordinary body of work employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture It also challenges us to think about the conception of place implicit in the International of the Yearbook s title 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

The Shakespearean International Yearbook Mr Jonathan Gil Harris, Professor Alexa Huang, Professor Graham Bradshaw, Professor Tom Bishop, 2013-05-28 Honoring Shakespearean scholar Michael Neill this eleventh issue of *The Shakespearean International Yearbook* brings together essays by a diverse group of writers to examine Neill's extraordinary body of work employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture. It also challenges us to think about the conception of place implicit in the *International of the Yearbook's* title: the violence as well as calmness the settling and unsettling that has worked to produce and still works to produce the global. Many of the essays move out of early modern England whether spatially journeying to Ireland, India, Indonesia, Italy, Sudan, and New Zealand or temporally traveling to 20th and 21st century reproductions, rewritings, or reappropriations of Shakespeare and other texts. The volume concludes with an Afterword by Michael Neill. *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies across the world. Among the contributors to this volume are Shakespearean scholars from Italy, New Zealand, South Africa, UK, and the US.

Shakespeare, Feminism and Gender Kate Chedgoy, 2000-12-05 Over the last quarter century feminist criticism of Shakespeare has greatly expanded and enriched the range of interpretations of the Shakespearean texts, their original historical location, and subsequent reinterpretation. Characteristically, it weaves between past and present, driven by a commitment both to intervene in contemporary cultural politics and to recover a fuller sense of the sexual politics of the literary heritage. Collecting together essays which offer detailed accounts of particular plays with others that take a broader overview of the field, this Casebook showcases the range of critical strategies used by feminist criticism and illustrates how vital attention to the politics of gender and sexuality is to a full understanding and appreciation of Shakespearean drama.

Bollywood Shakespeares C. Dionne, P. Kapadia, 2015-12-17 Here essays use the latest theories in postcolonialism, globalization, and post nationalism to explore how world cinema and theater respond to Bollywood's representation of Shakespeare. In this collection, Shakespeare is both part of an elite Western tradition and a window into a vibrant post national identity founded by a global consumer culture.

Shakespeare on the Global Stage Paul Prescott, Erin Sullivan, 2015-01-29 Long held as Britain's national poet, Shakespeare's role in the 2012 London Cultural Olympiad confirmed his status as a global icon in the modern world. From his prominent positioning in the Olympic and Paralympic ceremonies to his major presence in the cultural programme surrounding the Games, including the Royal Shakespeare Company's World Shakespeare Festival and the Globe's Globe to Globe Festival, Shakespeare played a major role in the way the UK presented itself to its citizens and to the world. This collection explores the cultural forces at play in the construction, use, and reception of Shakespeare during the 2012 Olympic Moment, considering what his presence says about culture, politics, and identity in twenty-first century British and global life.

Shakespeare, The Movie II Richard Burt, Lynda E. Boose, 2004-02-24 Combining three key essays from the earlier collection with exciting new work from leading contributors, this text offers

sixteen fascinating essays It is quite simply a must read for any student of Shakespeare film or cultural studies

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