

Shakespeare and Eastern Europe. By Zdeněk Štělbrnj. Oxford and New York: Oxford University Press, 2000. iv + 161 pp. 2 maps.

This wide-ranging, compact volume, appearing in the wonderful "Oxford Shakespeare Topics" series, is no one's first book on Shakespeare or on the geopolitical intricacies of Central Europe. But it offers fascinating facts and stories. In six chapters that combine performance history with literary analysis, Štělbrnj discusses the spread of Elizabethan drama to the continent by troupes of "English Comedians" during and after Shakespeare's time (ch. 1); the use and misuse of Shakespeare by Russia's great cultural figures from tsarist times—from Empress Catherine II to Karamzin, Pushkin, Lermontov, Turgenev, Dostoevsky, Tolstoy, and Chekhov (ch. 2); Shakespeare as a focal point for nineteenth-century National Revivals among smaller or occupied Slavic peoples—Poles, Czechs, Slovenes, Croats, Serbs, Bulgarians, as well as the non-Slavic Hungarians and Romanians—through their important Romantic poets and composers (ch. 3); "Shakespeare after the Bolshevik Revolution," a survey of Russian actors and directors precariously plying their trade at home or with uneven success in emigration (Ch. 4). Chapter 5 covers Soviet adaptations: Pasternak's lifelong passion for Shakespeare, Grigori Kozintsev's films of *Hamlet* (1962) and *Lear* (1970), Robert Stanya's cynical, bloodless *Richard III* produced in Stalin's native Georgia (122). Pre- and post-1968 Central Europe is represented by chilling productions mounted in Prague (by Otomar Krejča as well as by the dissident directors of the Balustrade, the theater where Václav Havel began as a stagehand), Germany (the stylized didactic adaptations of Bertold Brecht), and Romania (a Bucharest *Hamlet* resonant with allusions to the corrupt Ceaușescu, on the brink of his overthrow and execution). Chapter 6 samples "Post-Communist Shakespeare": first confusion, then a burst of creativity, then the familiar lament that Eastern European theaters, now liberated from "oppressive political control," are hurting from a lack of state subsidies, from the irregular tastes of a consumer market, and from the unanswerable paradox that freedom so often trivializes high art.

Štělbrnj's study, it appears, has two aims. One is overt: to introduce the Anglophone world to the richness and intensity of Shakespeare as appropriated in the eastern reaches of Europe. The other is unstated but infuses the whole: to remind us that in Shakespeare's time, Central Europe—with its heart in Prague—was Europe. The seventeenth-century

Shakespeare And Eastern Europe

Zdeněk Stříbrný



Shakespeare And Eastern Europe:

Shakespeare and Eastern Europe Zdeněk Strýbrný, 2023 This broad ranging account explores Shakespeare's impact across Eastern Europe from the tours of the English Comedians in his own time to today It shows how his plays were appropriated for political ends but also how his humanism inspired dissent *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

Four Hundred Years of Shakespeare in Europe Angel-Luis Pujante, A. J. Hoenselaars, 2003 Table of contents 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

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re-workings of Shakespearean tragedy The book's final section expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia

Shakespeare East and West Minoru Fujita, Leonard Pronko, 2013-12-16 The International Shakespeare Association meeting held in Tokyo in August of 1991 was regarded by many of the participating academics as a milestone in terms of the quality of the papers given and extent to which the intercultural and cross cultural study of Shakespeare had been developed This volume contains the principal contributions 10 to the panel on Acting and Language in Shakespeare and Eastern Drama specially edited for publication by Minoru Fujita who teaches at the Graduate School of Culture University of Osaka and Leonard Pronko Professor of Theatre at Pomona College Claremont California The papers are presented in three sections Playhouses and Performances Literary

History and Interpretation and Theoretical Issues *Shakespeare on European Festival Stages* Nicoleta Cinpoes, Florence March, Paul Prescott, 2021-12-16 From the aftermath of World War II to the convulsions of Brexit festivals have deployed Shakespeare as a model of inclusive and progressive theatre to seek cultural solutions to Europe's multi-faceted crises *Shakespeare on European Festival Stages* is the first book to chart Shakespeare's presence at continental European festivals. It examines the role these festivals play in European socio-cultural exchanges and the impact festivals make on the wider production and circulation of staged Shakespeare across the continent. This collection offers authoritative, lively and informed accounts of the production of Shakespeare at the following festivals: the Avignon Festival and Le Printemps des comédiens in Montpellier, France; the Almagro festival, Spain; Shakespeare at Four Castles, Czech Republic and Slovakia; the International Shakespeare Festival in Craiova, Romania; the Shakespeare festivals in Elsinore, Denmark; Gdansk, Poland; Gyula, Hungary; Itaka, Serbia; Neuss, Germany; Patalenitsa, Bulgaria; Rome and Verona, Italy. *Shakespeare on European Festival Stages* is essential reading for students, scholars and practitioners interested in Shakespeare in performance, in translation and in a post-national Shakespeare that knows no borders and belongs to all of Europe.

The American Bibliography of Slavic and East European Studies for 1994 Pat Leonard, Rebecca Routh, 1997-05-31 This text provides a source of citations to North American scholarships relating specifically to the area of Eastern Europe and the former Soviet Union. It indexes fields of scholarship such as the humanities, arts, technology and life sciences and all kinds of scholarship such as PhDs.

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.

Romeo and Juliet in European Culture Juan F. Cerdá, Dirk Delabastita, Keith Gregor, 2017-12-15 With its roots deep in ancient narrative and in various reworkings from the late medieval and early modern period, Shakespeare's *Romeo and Juliet* has left a lasting trace on modern European culture. This volume aims to chart the main outlines of this reception process in the broadest sense by considering not only critical scholarly responses but also translations, adaptations, performances and various material and digital interventions which have, from the standpoint of their specific local contexts, contributed significantly to the consolidation of *Romeo and Juliet* as an integral part of Europe's cultural heritage. Moving freely across

Europe's geography and history and reflecting an awareness of political and cultural backgrounds the volume suggests that Shakespeare's tragedy of youthful love has never ceased to impose itself on us as a way of articulating connections between the local and the European and the global in cases where love and hatred get in each other's way The book is concluded by a selective timeline of the play's different materialisations

Decoding **Shakespeare And Eastern Europe**: Revealing the Captivating Potential of Verbal Expression

In an era 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 Eastern Europe**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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