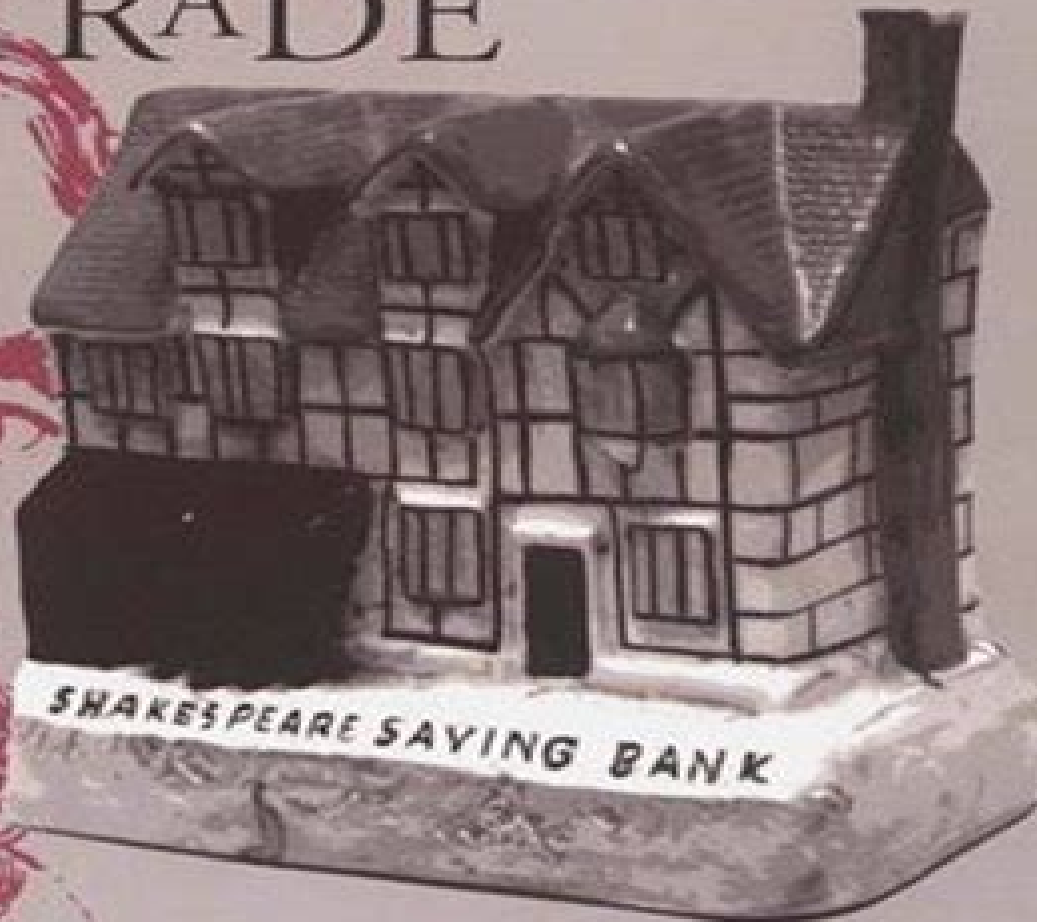


The SHAKESPEARE TRADE



Performances & Appropriations
BARBARA HODGDON

Shakespeare Trade Performances And Appropriations

C. Dente, S. Soncini



Shakespeare Trade Performances And Appropriations:

The Shakespeare Trade Barbara Hodgdon, 1998 Hodgdon's work should be required reading for anyone concerned with Shakespeare's cultural capital at the end of the twentieth century *South Atlantic Review* **Performing Shakespearean Appropriations**

Darlena Ciraulo, Matthew Kozusko, Robert Sawyer, 2022-06-29 *Performing Shakespearean Appropriations* explores the production and consumption of Shakespeare in acts of adaptation and appropriation across time periods and through a range of performance topics. The ten essays moving from the seventeenth to the twenty-first century address uses of Shakespeare in the novel, television, cinema, and digital media. Drawing on Christy Desmet's work, several contributors figure appropriation as a posthumanist enterprise that engages with electronic Shakespeare by dismantling, reassembling, and recreating Shakespearean texts in and for digital platforms. The collection thus looks at media and performance technologies diachronically in its focus on Shakespeare's afterlives. Contributors also construe the notion of performance broadly to include performances of selves, of communities, of agencies, and of authenticity, either Shakespeare's or the user's or both. The essays examine both specific performances and larger trends across media, and they consider a full range of modes from formal and professional to casual and amateur, from the fixed and traditional to the ephemeral, the itinerant, and the irreverent. Shakespeare and Appropriation Christy Desmet, Robert Sawyer, 2013-01-11

The vitality of our culture is still often measured by the status Shakespeare has within it. Contemporary readers and writers continue to exploit Shakespeare's cultural afterlife in a vivid and creative way. This fascinating collection of original essays shows how writers' efforts to imitate, contradict, compete with, and reproduce Shakespeare keep him in the cultural conversation. The essays analyze the methods and motives of Shakespearean appropriation, investigate theoretically the return of the repressed author in discussions of Shakespeare's cultural function, put into dialogue theoretical and literary responses to Shakespeare's cultural authority, analyze works ranging from nineteenth-century to the present, and genres ranging from poetry and the novel to Disney movies. **A Companion to Shakespeare and Performance** Barbara Hodgdon, W. B. Worthen, 2008-04-15

A Companion to Shakespeare and Performance provides a state-of-the-art engagement with the rapidly developing field of Shakespeare performance studies. Redraws the boundaries of Shakespeare performance studies. Considers performance in a range of media, including in print, in the classroom, in the theatre, in film, on television, and video, in multimedia and digital forms. Introduces important terms and contemporary areas of enquiry in Shakespeare and performance. Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performance and performance studies. Written by an international group of major scholars, teachers, and professional theatre makers. Shakespeare and the Imprints of Performance J. Gavin Paul, 2014-09-04. Within the study of drama, the question of how to relate text and performance, and what interpretive tools are best suited to analyzing them, is a longstanding and contentious one. Most scholars agree that reading a printed play is a means of dramatic realization, absolutely unlike live performance, but

everything else beyond this premise is contestable how much authority to assign to playwrights the extent to which texts and readings determine performance and the capability of printed plays to communicate the possibilities of performance Without denying that printed plays distort and fragment performance practice this book negotiates an intractable debate by shifting attention to the ways in which these inevitable distortions can nevertheless enrich a reader's awareness of a play's performance potentialities As author J Gavin Paul demonstrates printed plays can be more meaningfully engaged with actual performance than is typically assumed via specific editorial principles and strategies Focusing on the long history of Shakespearean editing he develops the concept of the performancescape a textual representation of performance potential that gives relative shape and stability to what is dynamic and multifarious *Serial Shakespeare* Elisabeth Bronfen, 2020-10-27 Shakespeare is everywhere in contemporary media culture This book explores the reasons for this dissemination and reassemblage Ranging widely over American TV drama it discusses the use of citations in *Westworld* and *The Wire* demonstrating how they tap into but also transform Shakespeare's preferred themes and concerns It then examines the presentation of female presidents in shows such as *Commander in Chief* and *House of Cards* revealing how they are modelled on figures of female sovereignty from his plays Finally it analyses the specifically Shakespearean dramaturgy of *Deadwood* and *The Americans* Ultimately the book brings into focus the way serial TV drama appropriates Shakespeare in order to give voice to the unfinished business of the American cultural imaginary *Local and Global Myths in Shakespearean Performance* Aneta Mancewicz, Alexa Alice Joubin, 2018-08-08 This collection of scholarly essays offers a new understanding of local and global myths that have been constructed around Shakespeare in theatre cinema and television from the nineteenth century to the present Drawing on a definition of myth as a powerful ideological narrative *Local and Global Myths in Shakespearean Performance* examines historical political and cultural conditions of Shakespearean performances in Europe Asia and North and South America The first part of this volume offers a theoretical introduction to Shakespeare as myth from a twenty first century perspective The second part critically evaluates myths of linguistic transcendence authenticity and universality within broader European neo liberal and post colonial contexts The study of local identities and global icons in the third part uncovers dynamic relationships between regional national and transnational myths of Shakespeare The fourth part revises persistent narratives concerning a political potential of Shakespeare's plays in communist and post communist countries Finally part five explores the influence of commercial and popular culture on Shakespeare myths Michael Dobson's Afterword concludes the volume by locating Shakespeare within classical mythology and contemporary concerns *Shakespeare and the 'Live' Theatre Broadcast Experience*, 2018-07-26 This ground breaking collection of essays is the first to examine the phenomenon of how in the twenty first century Shakespeare has been experienced as a live or as live theatre broadcast by audiences around the world *Shakespeare and the Live Theatre Broadcast Experience* explores the precursors of this phenomenon and its role in Shakespeare's continuing globalization It

considers some of the most important companies that have produced such broadcasts since 2009 including NT Live Globe on Screen RSC Live from Stratford upon Avon Stratford Festival HD Kenneth Branagh Theatre Company Live and Cheek by Jowl and examines the impact these broadcasts have had on branding ideology style and access to Shakespeare for international audiences Contributors from around the world reflect on how broadcasts impact on actors performances changing viewing practices local and international Shakespearean fan cultures and the use of social media by audience members for whom liveness is increasingly tied up in the experience economy The book tackles vexing questions regarding the presentness and liveness of performance in the 21st century the reception of Shakespeare in a globally connected environment the challenges of sustaining an audience for stage Shakespeare and the ideological implications of consuming theatre on screen It will be crucial reading for scholars of the live theatre broadcast and enormously helpful for scholars of Shakespeare on screen and in performance more broadly

Shakespeare and the Ethics of Appropriation Alexa Huang, Elizabeth Rivlin, 2014-10-23 Making an important new contribution to rapidly expanding fields of study surrounding the adaptation and appropriation of Shakespeare Shakespeare and the Ethics of Appropriation is the first book to address the intersection of ethics aesthetics authority and authenticity

Shakespeare Scholars in Conversation Michael P. Jensen, 2019-07-29 Twenty four of today's most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal An extensive bibliography provides a reading list of the most important works in the field A filmography then lists the most important Shakespeare films along with the films that influenced Shakespeare filmmakers Interviewees include Sir Stanley Wells Sir Jonathan Bate Sir Brian Vickers Ann Thompson Virginia Mason Vaughan George T Wright Lukas Erne MacDonald P Jackson Peter Holland James Shapiro Katherine Duncan Jones and Barbara Hodgdon

Shakespeare's book Richard Meek, Jane Rickard, Richard Wilson, 2024-06-04 This collection of essays is part of a new phase in Shakespeare studies The traditional view of Shakespeare is that he was a man of the theatre who showed no interest in the printing of his plays producing works that are only fully realised in performance This view has recently been challenged by critics arguing that Shakespeare was a literary poet playwright concerned with his readers as well as his audiences Shakespeare's Book offers a vital contribution to this critical debate and examines its wider implications for how we conceive of Shakespeare and his works Bringing together an impressive group of international Shakespeare scholars the volume explores both Shakespeare's relationship with actual printers patrons and readers and the representation of writing reading and print within his works themselves

Shakespeare and World Cinema Mark Thornton Burnett, 2013 This book explores the significance of Shakespeare in contemporary world cinema for the first time Mark Thornton Burnett draws on a wealth of examples from Africa the Arctic Brazil China France India Malaysia Mexico Singapore Tibet Venezuela Yemen and elsewhere

Shakespearean Star Jennifer Barnes, 2017-07-06 Prologue Henry V Hamlet Richard III Macbeth I 1955 60 contexts Macbeth II 2012 legacy Epilogue

Shakespeare, Feminism and Gender Kate

Chedgzoy,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

Shakespeare and the Problem of Adaptation Margaret Jane Kidnie,2009 Kidnie s study presents original sophisticated and profoundly intelligent answers to important questions Lukas Erne University of Geneva This is a fine and productive book one that will surely draw significant attention and commentary well beyond the precincts of Shakespeare studies W B Worthen Columbia University Shakespeare s plays continue to be circulated on a massive scale in a variety of guises as editions performances and adaptations and it is by means of such mediation that we come to know his drama Shakespeare and the Problem of Adaptation addresses fundamental questions about this process of mediation making use of the fraught category of adaptation to explore how we currently understand the Shakespearean work To adapt implies there exists something to alter but what constitutes the category of the play and how does it relate to adaptation How do play and adaptation relate to drama s twin media text and performance What impact might answers to these questions have on current editorial performance and adaptation studies Margaret Jane Kidnie argues that play and adaptation are provisional categories mutually dependent processes that evolve over time in accordance with the needs of users This theoretical argument about the identity of works and the nature of text and performance is pursued in relation to diverse examples including theatrical productions by the Royal Shakespeare Company the BBC s ShakespeaRe Told the Reduced Shakespeare Company and recent print editions of the complete works These new readings build up a persuasive picture of the cultural and intellectual processes that determine how the authentically Shakespearean is distinguished from the fraudulent and adaptive Adaptation thus emerges as the conceptually necessary but culturally problematic category that results from partial or occasional failures to recognize a shifting work in its textual theatrical instance

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

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 Shakespeares 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 Welcome Msomi Measure for Measure Charles Marowitz Hamletmachine Heiner M ller Lears Daughters The Womens Theatre Group Elaine Feinstein Desdemona A Play About a Handkerchief Paula Vogel This Islands Mine Philip Osment Harlem Duet Djanet 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

The Arden Research Handbook of Shakespeare and Contemporary Performance

Peter Kirwan, Kathryn Prince, 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars It contains chapters on the key methods and questions surrounding the performance event the audience and the archive the primary sources on which performance studies draws It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space bodies and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors writers actors producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas challenges and provocations for researchers to explore In addition the Handbook contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance

Gender and Song in Early Modern England Leslie C. Dunn, Katherine R. Larson, 2016-04-15 Song offers a vital case study for examining the rich interplay of music gender and representation in the early modern period This collection engages with the question of how gender informed song within particular textual social and spatial contexts in sixteenth and seventeenth century England Bringing together ongoing work in musicology literary studies and film studies it elaborates an interdisciplinary consideration of the embodied and gendered facets of song and of song s capacity to function as a powerful and flexible gendered signifier The essays in this collection draw vivid attention to song as a situated textual and musical practice and to the gendered processes and spaces of song s circulation and reception In so doing they interrogate the literary and cultural significance of song for early modern readers performers and audiences

Shakespeare, The Movie II Richard Burt, Lynda E. Boose, 2004-02-24 Following on from the phenomenally successful *Shakespeare The Movie* this volume brings together an invaluable new collection of essays on cinematic Shakespeares in the 1990s and beyond *Shakespeare The Movie II* focuses for the first time on the impact of postcolonialism globalization and digital film on recent adaptations of Shakespeare takes in not only American and British films but also adaptations of Shakespeare in Europe and in the Asian diaspora explores a wide range of film television video and DVD adaptations from Almereyda's *Hamlet* to animated tales via Baz Luhrmann's *Kenichrome* and 1990s *Macbeths* to name but a few offers fresh insight into the issues surrounding Shakespeare on film such as the interplay between originals and adaptations the appropriations of popular culture the question of spectatorship and the impact of popularization on the canonical status of the Bard Combining three key essays from the earlier collection with exciting new work from leading contributors *Shakespeare The Movie II* offers sixteen fascinating essays It is quite simply a must read for any student of Shakespeare film media or cultural studies

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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 power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Shakespeare Trade Performances And Appropriations**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on 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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