

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 Stana'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

Aneta Mancewicz, Alexa Alice Joubin



Shakespeare And Eastern Europe:

Shakespeare and Eastern Europe Zdeněk Stříbrný, 2000 Oxford Shakespeare Topics provides students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject Notes and a critical guide to further reading equip the interested reader with the means to broaden research This is the first full account of Shakespeare's impact on the whole of Eastern and East Central Europe up to the present day Starting with the tours of the English Comedians on the Continent during Shakespeare's lifetime and shortly after his death it traces their routes as far as Poland Gdansk Warsaw and the core of the Habsburg Empire Prague Vienna Graz Later chapters explore the profound Shakespearian influence on Russian drama literature and criticism since the 18th century Tsarina Catherine II's Russian adaptations of *Merry Wives* and Timon Tolstoy's attack on *King Lear* Stanislavsky's interpretation of *Hamlet* and *Othello* and Shakespeare's major role in the national revivals in Poland the Czech lands Slovakia Hungary Romania Slovenia Croatia Serbia and Bulgaria Chapters on Shakespeare after the Bolshevik revolution and behind the Iron Curtain deal with the appropriation of his plays for political interpretations but also with the ways his humanism became an increasingly inspiring voice of dissent from Stalinist totalitarianism The book evaluates the Shakespearian achievements of the film maker Grigori Kozintsev the poet and translator Boris Pasternak the composers Sergei Prokofiev and Dmitry Shostakovich and the stage designer Josef Svoboda as well as the more controversial contributions of the critic Jan Kott and the playwright and director Bertolt Brecht

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 in the Romanian Cultural Memory Monica Matei-Chesnoiu, 2006. This book with a foreword by Arthur F. Kinney covers the major issues of the stage history and translation in the negotiation between Romanian culture and Shakespeare, raising questions about what a Shakespeare play becomes when incorporated in a different and allegedly liminal culture. The study reflects the growing cross-fertilization of approaching Shakespeare in Romanian translations, productions, literary adaptations and criticism, looking at the way in which Romania's collective cultural memory is constructed, re-examined and embedded in the adoption of Shakespeare in certain periods. While it posits the problematics in the historical development of Shakespeare's presence in Romanian culture, the study gives a detailed history of the translations and productions of the plays focusing on the most significant aspects of their literary, social and political appropriation over the past two centuries.

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.

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 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

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

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

Shakespeare's History Plays A. J. Hoenselaars, 2004-09-23 This volume with a foreword by Dennis Kennedy addresses a range of attitudes to Shakespeare's English history plays in Britain and abroad from the early seventeenth century to the present day It concentrates on the play texts as well as productions translations and adaptations of them The essays explore the multiple points of intersection

between the English history they recount and the experience of British and other national cultures establishing the plays as genres not only relevant to the political and cultural history of Britain but also to the history of nearly every nation worldwide. The plays have had a rich international reception tradition but critics and theatre historians abroad those practising foreign Shakespeare have tended to ignore these plays in favour of the comedies and tragedies. By presenting the British and foreign Shakespeare traditions side by side this volume seeks to promote a more finely integrated world Shakespeare. **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. *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.

Consent in Shakespeare's Classical Mediterranean Artemis Preeshl, 2025-02-20 *Consent in Shakespeare's Classical Mediterranean* fills a gap in knowledge about how female-identified, gender fluid and non-binary characters made choices about intimacy, engagement and marriage in Shakespeare's classical Mediterranean plays. This classical sequel explores how female-identified, gender fluid and non-binary characters accessed agency in Shakespeare's Mediterranean plays set in

classical Troy Athens Thebes Antioch Ephesus Mytilene the North African Pentapolis Tarsus Egypt Rome Antium Britain Sardis Philippi Sicily greater Bohemia and the Balkan region Through the lens of sources from Eastern and Western Europe the Middle East and the Maghrib Shakespeare's heroines and their supporters may have initially appeared to conform to Early Modern contexts but the diverse backgrounds of female identified gender fluid and non binary characters impacted the right to consent to friendship affection betrothal and marriage in the classical Mediterranean By focusing on perspective views about female identified gender fluid and non binary characters in and around Eastern and Western Europe the Middle East and the Maghreb classical realities collide with Early Modern preconceptions and misconceptions to reveal commonalities and differences in the lived experiences of female identified and non binary royalty nobility servants enslaved peoples matchmakers courtesans sex workers madams herbalists tailors and merchants This study will be of great interest to students and scholars in Theatre Middle East Studies Asian Studies Eastern European and Eurasian Studies African and Maghrib Studies and Social Justice Studies *Shakespeare Survey: Volume 53, Shakespeare and Narrative* Peter Holland, 2000-11-02 The theme for Shakespeare Survey 53 is Shakespeare and Narrative *Shakespeare In The New Europe* Boika Sokolova, Derek Roper, Michael Hattaway, 2015-12-17 Shakespeare is the national poet of many nations besides his own though a peculiarly subversive one in both east and west This volume contains a score of essays by scholars from Britain Bulgaria Croatia Germany Poland Romania Spain Ukraine and the USA written to show how the momentous changes of 1989 were mirrored in the way Shakespeare has been interpreted and produced The collection offers a valuable record of what Shakespeare has meant in the modern world and some pointers to what he may mean in the future **Illyria in Shakespeare's England** Lea Puljcan Juric, 2019-06-12 Illyria in Shakespeare's England is the first extended study of the eastern Adriatic region often referred to in the Renaissance by its Graeco Roman name Illyria in early modern English writing and political thought At first glance the absence of earlier studies may not be surprising that area may seem significant only to critics pursuing certain specialized questions about Shakespeare's Twelfth Night which is set in Illyria But in fact it is not only often misrepresented in the discussions of that play but also typically ignored in the critical conversation on English prose romances poems and other plays that feature Illyria or its peoples some rarely read others well known including Shakespeare's Comedy of Errors 2 Henry VI Measure for Measure and Cymbeline Lea Puljcan Juric explores the reasons for such views by engaging with larger questions of interest to many critics who focus on subjects other than geographic regions such as othering religion race and the development of national identity among other issues She also broadens the conversation on these familiar problems in the field to include the impact of post Renaissance notions of the Balkans on the erasure of Illyria from Shakespeare studies Puljcan Juric studies the encounters of the English with the ancient and early modern Illyrians through their Greek and Roman heritage geographies histories and travelogues written in a variety of European polities including Illyria itself religious conflict after the Reformation and the threat of Islam and

international politics and commerce These considerations show how Illyria's geopolitical position among the Ottoman Empire Habsburg Empire and Venice its national struggles as well as its cultural heterogeneity figured in English interests in the eastern Mediterranean and informed English ideas about ethnicity nationhood and religion In Shakespeare studies however critics have consistently cast Twelfth Night's Illyria as a utopia an enigma or a substitute for England Italy or Greece Arguing that twentieth century politics and negative conceptions of the eastern Adriatic as part of the Balkans have underwritten this erasure of Illyria from our perspective on the field Puljcan Juric shows how entrenched cultural hierarchies tied to elitism and colonial politics still inform our analyses of literature She invites scholars to recognize that for Shakespeare and his contemporaries Illyria is the site of important socio political and cultural struggles during the period some shared with neighboring areas others geographically specific that invite dynamic historical and literary scrutiny

Shakespeare Without English Sukanta Chaudhuri, Chee Seng Lim, 2006 Transcript of papers read out in the Seventh World Shakespeare Congress held at Valencia in 2001

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

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