



# Shakespeare And South Africa

**Michal Rosen-Zvi**



## **Shakespeare And South Africa:**

**South Africa's Shakespeare and the Drama of Language and Identity** Adele Seeff, 2018-07-13 This volume considers the linguistic complexities associated with Shakespeare's presence in South Africa from 1801 to early twentieth century televisual updatings of the texts as a means of exploring individual and collective forms of identity. A case study approach demonstrates how Shakespeare's texts are available for ideologically driven linguistic programs. Seeff introduces the African Theatre Cape Town in 1801 multilingual site of the first recorded performance of a Shakespeare play in Southern Africa where rival amateur theatrical groups performed in turn in English Dutch German and French. Chapter 3 offers three vectors of a broadening Shakespeare diaspora in English Afrikaans and Setswana in the second half of the nineteenth century. Chapter 4 analyses Andr Brink's *Kinkels innie Kabel* a transposition of Shakespeare's *The Comedy of Errors* into Kaaps as a radical critique of apartheid's obsession with linguistic and ethnic purity. Chapter 5 investigates John Kani's performance of *Othello* as a Xhosa warrior chief with access to the ancient tradition of Xhosa storytellers. *Shakespeare in Mzansi* a televisual miniseries uses black actors vernacular languages and local settings to Africanize *Macbeth* and reclaim a cross cultural multilingualism. An Afterword assesses the future of Shakespeare in a post rainbow decolonizing South Africa. Global Sha Any reader interested in Shakespeare Studies global Shakespeare Shakespeare in performance Shakespeare and appropriation Shakespeare and language Literacy Studies race and South African cultural history will be drawn to this book.

**Shakespeare and South Africa** David Johnson, 1996 *Shakespeare and South Africa* is a lively and topical study of the teaching and criticism of Shakespeare in South Africa from the early nineteenth century to the present day covering a number of key historical moments in the interpretation of Shakespeare. David Johnson's work makes a valuable contribution to the well established debate focused on the neo colonial use of English Literature and to the more recent interest in the conditions of cultural assimilation. Johnson's wide range of source materials including Cape Department of Education examination papers and exam reports as well as newspaper articles and essays provides detailed and original research into the formulation of a literary education policy in South Africa. The perceptive insights into changes in thinking about pedagogic and cultural issues in the South African colonial periphery and into the values associated with those changes makes for fascinating reading and a significant resource for South African cultural studies.

**Shakespeare in South Africa** Rohan Quince, 2000 In 1946 Prime Minister Jan Smuts was impressed by a Coloured production of *The Tempest*. In 1971 President C R Swart nearly walked out of an Africanized Afrikaans version of *King Lear*. In 1975 Kwazulu Chief Minister Mangosuthu Buthelezi was inspired by a Zulu *Macbeth*. How did Shakespeare's plays intersect with South African history during the apartheid era? Rohan Quince briefly traces the theatrical history of Shakespeare in South Africa focusing mainly on productions between 1946 and 1993 a period that saw first the tightening and finally dissolution of the apartheid system under the Nationalist government. Shakespeare was put to various uses to either endorse or subvert apartheid ideology. In

this illuminating study the author analyzes a number of key productions placing them in their social political and historical contexts , Shakespeare in Southern Africa ,1995 **South African Essays on 'Universal' Shakespeare** Dr Chris Thurman,2014-05-28 South African Essays on Universal Shakespeare collects new scholarship and extant but previously unpublished material reflecting the changing nature of Shakespeare studies across various generation gaps Each essay in exploring the nuances of Shakespearean production and reception across time and space is inflected by a South African connection In some cases this is simply because of the author s nationality or institutional affiliation in others there is a direct engagement with what Shakespeare means or has meant in South Africa By investigating the universality of Shakespeare from both implicitly and explicitly southern perspectives the book presents new possibilities for considering and reassessing shifting manifestations of Shakespeare s work in major Shakespearean centres such as Britain and the United States as well as across the global North and South **South Africa, Shakespeare, and Post-colonial Culture** Natasha Distiller,2005 This book works within the frameworks of post colonial studies and cultural studies in order to theorise and then to illustrate the possibilities for cultural creation in the context of oppression It re works the concept of hybridity and the philosophies of liberalism and humanism in order to suggest that these important and much contested terrains within critical theory have specific potential in a South African context This book applies these theoretical points to a specific trajectory of writing in English in the region which it finds embodied in the writing of Solomon Plaatje Peter Abrahams Es kia Mphahlele Bloke Modisane and Can Themba By seeking to unlock the complex and sometimes contradictory ways in which Shakespeare is useful to these writers the book addresses the traditional imbalance of knowledges in Shakespeare Studies by conceptualizing the presence of Shakespeare in these texts as indicative of an act of cultural appropriation and political resistance Ultimately the book makes a contribution to post colonial and cultural studies engagements with how culture works how resistance is inscribed and what role theory can play in the neo colonial world *Shakespeare in South Africa* William Rohan Quince,1987 Woza Shakespeare! Antony Sher,Gregory Doran,1996 An account of Anthony Sher and Gregory Doran s experiences producing Titus Andronicus for Johannesburg s Market Theatre It provides an insight into how a director and actor approach a classic play and a portrait of theatre in post apartheid South Africa Originally published in 1996 **South African Essays on 'Universal' Shakespeare** Chris Thurman,2016-04-01 South African Essays on Universal Shakespeare collects new scholarship and extant but previously unpublished material reflecting the changing nature of Shakespeare studies across various generation gaps Each essay in exploring the nuances of Shakespearean production and reception across time and space is inflected by a South African connection In some cases this is simply because of the author s nationality or institutional affiliation in others there is a direct engagement with what Shakespeare means or has meant in South Africa By investigating the universality of Shakespeare from both implicitly and explicitly southern perspectives the book presents new possibilities for considering and reassessing shifting manifestations of Shakespeare s work in major

Shakespearean centres such as Britain and the United States as well as across the global North and South **Shakespeare in and Out of Africa** Jane Plastow, Martin Banham, 2013 This volume takes as its starting point an interrogation of the African contributions to the Globe to Globe festival staged in London in 2012 where 37 Shakespeare productions were offered each from a different nation Five African companies were invited to perform and there are articles on four of these productions examining issues of interculturalism postcolonialism language interpretation and reception The contributors are both Shakespeare and African theatre scholars promoting discourse from a range of geographical and cultural perspectives A critical debate about the process of the Globe to Globe festival is initiated in the form of a discussion article featuring some of its directors and actors Two further articles look at Shakespeare productions made purely for Africa from Mauritius and Cape Verde and leading Nigerian playwright and cultural commentator Femi Osofisan provides an overview article examining Shakespeare in Africa in the 21st century The playscript in this volume of African Theatre is Femi Osofisan's *Wesoo Hamlet or the Resurrection of Hamlet* Volume Editor JANE PLASTOW Series Editors Martin Banham Emeritus Professor of Drama James Gibbs Senior Visiting Research Fellow University of the West of England Femi Osofisan Professor of Drama at the University of Ibadan Jane Plastow Professor of African Theatre University of Leeds Yvette Hutchison Associate Professor Department of Theatre Performance Studies University of Warwick **The Oxford Companion to Shakespeare** Michael Dobson, Stanley Wells, Will Sharpe, Erin Sullivan (Cultural historian), 2015 This is a reference text on Shakespeare's works times life and afterlives It offers stimulating and authoritative coverage of every aspect of Shakespeare and his writings including their reinterpretation in the theatre in criticism and in film **Shakespeare in South Africa** Erin Elizabeth Whitaker, 2017 The works of William Shakespeare are wide and universal His work has been and is still consistently performed in numerous countries and venues across the globe This thesis focuses on two performances of *Titus Andronicus* one of Shakespeare's most controversial plays in South Africa One performance directed by Dieter Reible in 1970 was produced during apartheid The second directed by Gregory Doran was performed in 1995 just after the end of apartheid These performances of *Titus* not only show the versatility and universality of Shakespeare's work but the complexity of audience reception and directorial intention in different political landscapes First this thesis explores South Africa's own history with violence race gender and power Then it discusses how these themes permeate the text of *Titus* and then how they relate to the South African performances of *Titus Andronicus* in 1970 and 1995 **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

*The Shakespearean International Yearbook* Graham Bradshaw, Tom Bishop, Clara Calvo, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare s literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

**Shakespeare / Nature** Charlotte Scott, 2024-01-11 Shakespeare Nature sets new agendas for the study of nature in Shakespeare s work Offering a rich exploration of the intersections between the human and non human worlds the chapters focus on the contested and persuasive language of nature both as organic matter and cultural conditioning Rooted in close textual analysis and historical acuity this collection addresses Shakespeare s works through the many ways in which nature performs as a cultural category a moral marker and a set of essential conditions through which the human may pass as well as affect Addressing the complex conditions of the play worlds the chapters explore the assorted forms through which Shakespeare s nature makes sense of its narratives and supports upholds or contests its story telling Over the course of the collection the contributors examine plays including Macbeth Julius Caesar The Tempest The Taming of the Shrew Othello Love s Labour s Lost Hamlet Timon of Athens and many more They discuss them through the various lenses of philosophy historicism psychoanalysis gender studies cosmography geography sexuality linguistics environmentalism feminism and robotics to provide new and nuanced readings of the intersectional terms of both meaning and matter Approaching nature in all its multiplicity this collection sets out to examine the divergent and complex ways in which the human and non human worlds intersect and the development of a language of symbiosis that attempts to both control and create the terms of human authority It offers an entirely new approach to the subject of nature bringing together disparate methods that have

previously been pursued independently to offer a shared investment in the intersections between the human and non human worlds and how these discourses shape and condition the emotional organic cultural and psychological landscapes of Shakespeare's play worlds

**The Oxford Companion to Shakespeare**, **Shakespeare and Trauma** Catherine Silverstone, 2012-02-06 This study explores the relationship between performances of Shakespeare's plays and the ways in which they engage with traumatic events and histories It investigates the ethical and political implications of attempts to represent trauma in performance and interrogates a range of narratives about Shakespeare gender sexuality ethnicity colonization and violence

*Onscreen Allusions to Shakespeare* Alexa Alice Joubin, Victoria Bladen, 2022-05-05 Allusions to Shakespeare haunt our contemporary culture in a myriad of ways whether through brief references or sustained intertextual engagements Shakespeare's plays and motifs have been appropriated in fragmentary forms onstage and onscreen since motion pictures were invented in 1893 This collection of essays extends beyond a US UK axis to bring together an international group of scholars to explore Shakespearean appropriations in unexpected contexts in lesser known films and television shows in India Brazil Russia France Australia South Africa East Central Europe and Italy with reference to some filmed stage works

**The Oxford Handbook of Shakespeare and Performance** James C. Bulman, 2017-11-16 The Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespeare specialists Each of these volumes is edited by one or more internationally distinguished Shakespeareans together they comprehensively survey the entire field Shakespearean performance criticism has firmly established itself as a discipline accessible to scholars and general readers alike And just as performances of the plays expand audiences understanding of how Shakespeare speaks to them so performance criticism is continually shifting the contours of the discipline The 36 contributions in this volume represent the most current approaches to Shakespeare in performance They are divided into four parts Part I explores how experimental modes of performance ensure Shakespeare's contemporaneity Part II tackles the burgeoning field of reception how and why audiences respond to performances as they do Part III addresses the ways in which technology has revolutionized our access to Shakespeare both through the mediums of film and sound recording and through digitalization Part IV grapples with global Shakespeare considering matters of cultural appropriation in productions played for international audiences Together these ground breaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today

## Unveiling the Energy of Verbal Artistry: An Emotional Sojourn through **Shakespeare And South Africa**

In a world inundated with monitors and the cacophony of instant communication, the profound energy and mental resonance of verbal art usually disappear in to obscurity, eclipsed by the constant onslaught of sound and distractions. Yet, nestled within the musical pages of **Shakespeare And South Africa**, a charming perform of literary brilliance that impulses with organic emotions, lies an remarkable trip waiting to be embarked upon. Penned with a virtuoso wordsmith, that exciting opus books viewers on a mental odyssey, softly exposing the latent possible and profound affect stuck within the elaborate internet of language. Within the heart-wrenching expanse of this evocative evaluation, we will embark upon an introspective exploration of the book is key themes, dissect their interesting publishing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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