



Shakespeares Culture In Modern Performance

Paul Yachnin, Patricia Badir



Shakespeare's Culture In Modern Performance:

Shakespeare's Culture in Modern Performance M. Jones, 2003-10-23 Shakespeare's Culture in Modern Performance is an original study at the interface of a historicizing literary criticism and the study of modern performance In a critical climate that views the cultural object of performance as authentic in itself is there any point in exploring a script's original history The writer argues for a dialogic understanding of Shakespeare's plays in performance relative to unresolved issues of modernity in a study of modern productions on stage and screen

Shakespeare and the Force of Modern Performance William B. Worthen, 2003-01-30 This book analyses how Shakespeare is recreated in historical performance

Shakespeare and the Cultures of Performance Paul Yachnin, Patricia Badir, 2017-05-15 Theatrical performance suggest the contributors to this volume can be an unpredictable individual experience as well as a communal institutional or cultural event The essays collected here use the tools of theatre history in their investigation into the phenomenology of the performance experience yet they are also careful to consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle Thus contributors combine a formalist interest in the affective and aesthetic dimensions of language and spectacle with an investment in the material cultures that both produced and received Shakespeare's plays Six of the chapters focus on early modern cultures of performance looking specifically at such topics as the performance of rusticity the culture of credit contract and performance the cultivation of Englishness religious ritual and mourning and memory Building upon and interrelating with the preceding essays the last three chapters deal with Shakespeare and performance culture in modernity They focus on themes including literary and theatrical performance anxiety cultural iconicity and the performance of Shakespearean lateness This collection strives to bring better understanding to Shakespeare's imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms

Shakespeare, Trauma and Contemporary Performance Catherine Silverstone, 2012-02-06 Shakespeare Trauma and Contemporary Performance examines how contemporary performances of Shakespeare's texts on stage and screen engage with violent events and histories The book attempts to account for but not to rationalize the ongoing and pernicious effects of various forms of violence as they have emerged in selected contemporary performances of Shakespeare's texts especially as that violence relates to apartheid colonization racism homophobia and war Through a series of wide ranging case studies which are informed by debates in Shakespeare trauma and performance studies and developed from extensive archival research the book examines how performances and their documentary traces work variously to memorialize remember and witness violent events and histories In the process Silverstone considers the ethical and political implications of attempts to represent trauma in performance especially in relation to performing spectatorship and community formation Ranging from the mainstream to the fringe key performances discussed include Gregory Doran's *Titus Andronicus* 1995 for Johannesburg's Market Theatre Don C Selwyn's New Zealand

made film *The Maori Merchant of Venice* 2001 Philip Osment's appropriation of *The Tempest* in *This Island's Mine* for London's Gay Sweatshop 1988 and Nicholas Hytner's *Henry V* 2003 for the National Theatre in London

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.

Contemporary Readings in Global Performances of Shakespeare Alexa Alice Joubin, 2024-10-03

A concise guide to global performances of Shakespeare, this volume combines methodologies of dramaturgy, film and performance studies, critical race and gender studies and anthropological thick description. This companion guides students from critical methodologies through big pictures of global Shakespeare to case studies that employ these methodologies. It uses a site-specific lens to examine global performances of Shakespeare on stage, on radio and on screen. As well as featuring methodological chapters on modernist adaptations, global cinema, multilingual productions and Shakespeare in translation, the volume includes short histories of adaptations of Shakespeare in Southeast Asia, Latin America, the Arab world, India, the Slavic world, Iran, Afghanistan and the Farsi speaking diaspora. It uses these micro-historical narratives to demonstrate the value of local knowledge by analysing the relationships between Shakespeare and his modern interlocutors. Finally, thematically organized case studies apply the methodologies to analyse key productions in Brazil, Korea, Yemen, Kuwait, China and elsewhere. The final chapter considers pedagogical strategies in a global setting. These chapters showcase the how of global Shakespeare studies: how do minoritized artists and

audiences engage with Shakespeare And how do we analyse the diverse and polyphonic performances with an eye towards equity and social justice Shakespeare Survey: Volume 64, Shakespeare as Cultural Catalyst Peter Holland,2011-10-06 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 the Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year s textual and critical studies and of the year s major British performances The theme for volume 64 is Shakespeare as Cultural Catalyst The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results **Performing Early Modern Drama Today** Pascale Aebischer,Kathryn Prince,2012-10-11 Recent performances of early modern plays are analysed in essays by practitioners and academics featuring critical pedagogical and practical approaches Shakespeare Quarterly ,2004 *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

Shakespeare and the Cultures of Performance Paul Edward Yachnin,Patricia Badir,2008 Using the tools of theatre history in their investigation into the phenomenology of the performance experience the essays here also consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle The contributors strive to bring better understanding to Shakespeare s imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms

Performing Shakespeare in India Shormishtha Panja,Babli Moitra Saraf,2024-07-20 This book is envisaged as an intervention in the ongoing explorations in social and cultural history into questions of what constitutes Indianness for the

colonial and the postcolonial subject and the role that Shakespeare plays in this identity formation Performing Shakespeare in India presents studies of Indian Shakespeare adaptations on stage on screen on OTT platforms in translation in visual culture and in digital humanities and examines the ways in which these construct Indianness Shakespeare in India has had multiple local interpretations in different media and equally wide ranging responses be it the celebration of Shakespeare as a bishwokobi world poet in 19th century Bengal be it in the elusive adaptation of Shakespeare in Meitei and Tangkhul tribal art forms in Manipur or be it in the clamour of a boisterous Bollywood musical In the response of diasporic theatre professionals or in Telugu and Kannada translations whether resisted or accepted with open arms Shakespeare in India has had multiple local interpretations in different media All the essays are connected by the common thread of extraordinary negotiations of postcolonial identity formation in language in politics in social and cultural practices or in art forms **Jacobean Drama** Pascale Aebischer, 2010-07-30 The plays of Shakespeare s contemporaries are increasingly popular thanks to a spate of recent stage and screen productions and to courses that set Shakespeare s plays in context This Reader s Guide introduces students to the criticism and debates that are specific to the drama of playwrights such as Jonson Middleton Dekker and Webster Pascale Aebischer explores recent critical developments in key areas including How the plays were staged and printed Innovative editions of plays How the plays represent and contest the dominant ideologies of the Jacobean period Dramatic genres The representation of the human body and of social gender and race relations Modern productions on stage and screen Featuring suggestions for further research and reading and a filmography of commercially available film versions of non Shakespearean drama this is an invaluable resource for anyone with an interest in the diverse plays of the Jacobean age Rethorizing Shakespeare through Presentist Readings James O'Rourke, 2011-11-18 This book offers a theoretical rationale for the emerging presentist movement in Shakespeare studies and goes on to show in a series of close readings that a presentist Shakespeare is not an anachronism Relying on a Brechtian aesthetic of na ve surrealism as the performative model of the early modern urban public theater James O Rourke demonstrates how this Brechtian model is able to capture the full range of interplays that could take place between Shakespeare s words the nonillusionist performance devices of the early modern stage and the live audiences that shared the physical space of the theatre with Shakespeare s actors O Rourke argues that the limitations placed upon the critical energies of early modern drama by the influential new historicist paradigm of contained subversion is based on a poetics of the sublime which misrepresents the performative aesthetic of the theater as a self sufficient spectacle that compels reception in its own terms Reimagining Shakespeare as our contemporary O Rourke shows how the immanent critical logic of Shakespeare s works can enter into dialogue with our most sophisticated critiques of our cultural fictions World-Wide Shakespeares Sonia Massai, 2007-05-07 Drawing on debates around the global local dimensions of cultural production an international team of contributors explore the appropriation of Shakespeare s plays in film and performance around the world In particular the book examines the ways in which adapters and directors

have put Shakespeare into dialogue with local traditions and contexts The contributors look in turn at local Shakespeares for local national and international audiences covering a range of English and foreign appropriations that challenge geographical and cultural oppositions between centre and periphery and big time and small time Shakespeares Responding to a surge of critical interest in the poetics and politics of appropriation World Wide Shakespeares is a valuable resource for those interested in the afterlife of Shakespeare in film and performance globally

Shakespearean Biofiction on the Contemporary Stage and Screen Edel Semple, Ronan Hatfull, 2023-11-02 This book is the first edited collection to explore Shakespeare's life as depicted on the modern stage and screen Focusing on the years 1998-2023 it uniquely identifies a 25-year trend for depicting Shakespeare his family and his social circle in theatre film and television Interrogating Shakespeare's afterlife across stage and screen media the volume explores continuities and changes in the form since the release of Shakespeare in Love which it positions as the progenitor of recent Shakespearean biofictions in Anglo American culture It traces these developments through the 21st century from pivotal moments such as the Shakespeare 400 celebrations in 2016 up to the quatercentenary of the publication of the First Folio whose portrait helped make the author a globally recognisable icon The collection takes account of recent Anglo American socio political cultural and literary concerns including feminism digital media and the biopic and superhero genres The wide variety of works discussed range from All is True and Hamnet to Upstart Crow Bill and even The Lego Movie Offering insights from actors dramatists and literary and performance scholars it considers why artists are drawn to Shakespeare as a character and how theatre and screen media mediate his status as literary genius

The English Renaissance and the Far East Adele Lee, 2017-10-25 The English Renaissance and the Far East Cross Cultural Encounters is an original and timely examination of cultural encounters between Britain China and Japan It challenges accepted Anglocentric models of East West relations and offers a radical reconceptualization of the English Renaissance suggesting it was not so different from current developments in an increasingly Sinocentric world and that as China in particular returns to a global center stage that it last occupied pre 1800 a curious and overlooked synergy exists between the early modern and the present Prompted by the current eastward tilt in global power in particular towards China Adele Lee examines cultural interactions between Britain and the Far East in both the early modern and postmodern periods She explores how key encounters with and representations of the Far East are described in early modern writing and demonstrates how work of that period particularly Shakespeare has a special power today to facilitate encounters between Britain and East Asia Readers will find the past illuminating the present and vice versa in a book that has at its heart resonances between Renaissance and present day cultural exchanges and which takes a cyclical long view of history to offer a new innovative approach to a subject of contemporary importance

Shakespeare Survey 71: Volume 71 Peter Holland, 2018-10-04 The 71st in the annual series of volumes devoted to Shakespeare study and production The articles like those of volume 70 are drawn from the World Shakespeare Congress held 400 years after Shakespeare's death in July August

2016 in Stratford upon Avon and London The theme is Re Creating Shakespeare *The Shakespeare User* Valerie M. Fazel, Louise Geddes, 2017-09-26 This innovative collection explores uses of Shakespeare in a wide variety of 21st century contexts including business manuals non literary scholarship database aggregation social media gaming and creative criticism Essays in this volume demonstrate that users critical and creative uses of the dramatist s works position contemporary issues of race power identity and authority in new networks that redefine Shakespeare and reconceptualize the ways in which he is processed in both scholarly and popular culture While *The Shakespeare User* contributes to the burgeoning corpus of critical works on digital and Internet Shakespeares this volume looks beyond the study of Shakespeare artifacts to the system of use and users that constitute the Shakespeare network This reticular understanding of Shakespeare use expands scholarly forays into non academic practices digital discourse communities and creative critical works manifest via YouTube Twitter blogs databases websites and popular fiction *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

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Table of Contents Shakespeares Culture In Modern Performance

1. Understanding the eBook Shakespeares Culture In Modern Performance
 - The Rise of Digital Reading Shakespeares Culture In Modern Performance
 - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeares Culture In Modern Performance
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Shakespeares Culture In Modern Performance
 - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeares Culture In Modern Performance
 - Personalized Recommendations
 - Shakespeares Culture In Modern Performance User Reviews and Ratings
 - Shakespeares Culture In Modern Performance and Bestseller Lists
5. Accessing Shakespeares Culture In Modern Performance Free and Paid eBooks
 - Shakespeares Culture In Modern Performance Public Domain eBooks
 - Shakespeares Culture In Modern Performance eBook Subscription Services
 - Shakespeares Culture In Modern Performance Budget-Friendly Options
6. Navigating Shakespeares Culture In Modern Performance eBook Formats

- ePub, PDF, MOBI, and More
 - Shakespeares Culture In Modern Performance Compatibility with Devices
 - Shakespeares Culture In Modern Performance Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Shakespeares Culture In Modern Performance
 - Highlighting and Note-Taking Shakespeares Culture In Modern Performance
 - Interactive Elements Shakespeares Culture In Modern Performance
 8. Staying Engaged with Shakespeares Culture In Modern Performance
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Shakespeares Culture In Modern Performance
 9. Balancing eBooks and Physical Books Shakespeares Culture In Modern Performance
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Shakespeares Culture In Modern Performance
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Shakespeares Culture In Modern Performance
 - Setting Reading Goals Shakespeares Culture In Modern Performance
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Shakespeares Culture In Modern Performance
 - Fact-Checking eBook Content of Shakespeares Culture In Modern Performance
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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