

Repositioning Shakespeare

National formations, postcolonial
appropriations

Thomas Cartelli



Repositioning Shakespeare National Formations Postcolonial Appropriations

Clara Calvo, Ton Hoenselaars



Repositioning Shakespeare National Formations Postcolonial Appropriations:

Repositioning Shakespeare Thomas Cartelli, 2013-01-11 *Repositioning Shakespeare* offers an original assessment of a broad range of texts and cultural events that appropriate Shakespeare Examining these materials within the context of the nation in a postcolonial era Thomas Cartelli considers essays by Walt Whitman the nineteenth century play *Jack Cade* novels by Aphra Behn Ngugi Wa Thiong'o Michelle Cliff Tayeb Salih Nadine Gordimer and Robert Stone the 1849 Astor Place Riot Cartelli places particular emphasis on redefining the postcolonial in order to find a place for America In doing so *Repositioning Shakespeare* makes a considerable contribution to the continuing debate about the uses we make of Shakespeare

Shakespeare and Cultural Appropriation Vanessa I. Corredera, L. Monique Pittman, Geoffrey Way, 2023-03-24 *Shakespeare and Cultural Appropriation* pushes back against two intertwined binaries the idea that appropriation can only be either theft or gift and the idea that cultural appropriation should be narrowly defined as an appropriative contest between a hegemonic and marginalized power In doing so the contributions to the collection provide tools for thinking about appropriation and cultural appropriation as spectrums constantly evolving and renegotiating between the poles of exploitation and appreciation This collection argues that the concept of cultural appropriation is one of the most undertheorized yet evocative frameworks for Shakespeare appropriation studies to address the relationships between power users and uses of Shakespeare By robustly theorizing cultural appropriation this collection offers a foundation for interrogating not just the line between exploitation and appreciation but also how distinct values biases and inequities determine where that line lies Ultimately this collection broadly employs cultural appropriation to rethink how Shakespeare studies can redirect attention back to power structures cultural ownership and identity and Shakespeare's imbrication within those networks of power and influence Throughout the contributions in this collection which explore twentieth and twenty-first century global appropriations of Shakespeare across modes and genres the collection uncovers how a deeper exploration of cultural appropriation can reorient the inquiries of Shakespeare adaptation and appropriation studies This collection will be of great interest to students and scholars in theatre and performance studies Shakespeare studies and adaption studies

Shakespeare in the Postcolonies Amrita Dhar, Amrita Sen, 2025-06-26 *Shakespeare in the Post Colonies* provides a wide ranging examination of engagements with and adaptations of Shakespeare in regions that were once under European colonial rule Arguing for the Post Colonies as a distinct category within Global Shakespeares this volume explores the reality of 21st century Shakespeares in geographies of post colonial and postcolonial inheritance such as continental Africa Australasia the Arab world the Indian subcontinent East Asia and the Americas As former colonies in Asia and Africa cross fifty and even seventy years of political independence contributors re-examine the presence of Shakespeare in marginalised or politically disenfranchised communities interrogating how Shakespeare intersects with the internal and global power dynamics of post independence nations The essays cover a rich array of genres ranging from theatrical

performances translations and cinematic adaptations to classroom strategies They turn to texts that have often gone ignored and give voice to Shakespeare appropriations by subaltern groups Essays address questions of race gender nationality indigeneity caste and class shedding new light on the diverse range of contemporary Shakespeare engagements across the global Post Colonies *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 **The Arden Research Handbook of Shakespeare and Adaptation** Diana E. Henderson,Stephen O'Neill,2022-03-24 The Arden Research Handbook of Shakespeare and Adaptation explores the dynamics of adapted Shakespeare across a range of literary genres and new media forms This comprehensive reference and research resource maps the field of Shakespeare adaptation studies identifying theories of adaptation their application in practice and the methodologies that underpin them It investigates current research and points towards future lines of enquiry for students researchers and creative practitioners of Shakespeare adaptation The opening section on research methods and problems considers definitions and theories of Shakespeare adaptation and emphasises how Shakespeare is both adaptor and adapted A central section develops these theoretical concerns through a series of case studies that move across a range of genres media forms and cultures to ask not only how Shakespeare is variously transfigured hybridised and valorised through adaptational play but also how adaptations produce interpretive communities and within these potentially new literacies modes of engagement and sensory pleasures The volume s third section provides the reader with uniquely detailed insights into creative adaptation with writers and practice based researchers reflecting on their close collaborations with Shakespeare s works as an aesthetic ethical and political encounter The Handbook further establishes the conceptual parameters of the field through detailed practical resources that will aid the specialist and non specialist reader alike including a guide to research resources and an annotated bibliography *The Tempest: A Critical Reader* Alden T. Vaughan, Virginia Mason Vaughan,2014-09-25 *The Tempest* contains sublime poetry and catchy songs magic and low comedy while it tackles important contemporary concerns education power politics the effects of colonization and technology In this guide Alden T Vaughan and Virginia Mason Vaughan open up new ways into one of Shakespeare s most popular malleable and controversial plays *Selling Shakespeare to Hollywood* Emma French,2006 Filmed Shakespeare criticism has largely centred on aesthetic critiques of filmic devices or on comparisons between the film and the source text Employing a new angle this book explores the reasons why contemporary

filmed Shakespeare prompts cultural anxiety about high culture adaptation The Shakespearean International Yearbook Graham Bradshaw, Tom Bishop, 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, 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 on the Global Stage Paul Prescott, Erin Sullivan, 2015-01-29 Long held as Britain's national poet Shakespeare's role in the 2012 London Cultural Olympiad confirmed his status as a global icon in the modern world From his prominent positioning in the Olympic and Paralympic ceremonies to his major presence in the cultural programme surrounding the Games including the Royal Shakespeare Company's World Shakespeare Festival and the Globe's Globe to Globe Festival Shakespeare played a major role in the way the UK presented itself to its citizens and to the world This collection explores the cultural forces at play in the construction use and reception of Shakespeare during the 2012 Olympic Moment considering what his presence says about culture politics and identity in twenty first century British and global life

The Shakespearean International Yearbook Mr Jonathan Gil Harris, Professor Alexa Huang, Professor Graham Bradshaw, Professor Tom Bishop, 2013-05-28 Honoring Shakespearean scholar Michael Neill this eleventh issue of The Shakespearean International Yearbook brings together essays by a diverse group of writers to examine Neill's extraordinary body of work employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture It also challenges us to think about the conception of place implicit in the International of the Yearbook's

title the violence as well as calmness the settling and unsettling that has worked to produce and still works to produce the global Many of the essays move out of early modern England whether spatially journeying to Ireland India Indonesia Italy Sudan and New Zealand or temporally traveling to 20th and 21st century reproductions rewritings or reappropriations of Shakespeare and other texts The volume concludes with an Afterword by Michael Neill The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies across the world Among the contributors to this volume are Shakespearean scholars from Italy New Zealand South Africa UK and the US Placing Michael Neill Graham Bradshaw,T. G. Bishop,Alexander Cheng-Yuan Huang,Jonathan Gil Harris,2011 Honoring Shakespearean scholar Michael Neill this eleventh issue of The Shakespearean International Yearbook assesses Neill s extraordinary body of work employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture It also challenges us to think about the conception of place implicit in the International of the Yearbook s title Carnivalizing Reconciliation Hanna Teichler,2021-10-15 Transitional justice and national inquiries may be the most established means for coming to terms with traumatic legacies but it is in the more subtle social and cultural processes of memory work that the pitfalls and promises of reconciliation are laid bare This book analyzes within the realms of literature and film recent Australian and Canadian attempts to reconcile with Indigenous populations in the wake of forced child removal As Hanna Teichler demonstrates their systematic emphasis on the subjectivity of the victim is problematic reproducing simplistic narratives and identities defined by victimization Such fictions of reconciliation venture beyond simplistic narratives and identities defined by victimization offering new opportunities for confronting painful histories **The Oxford Handbook of Shakespeare and Embodiment** Valerie Traub,2016-09-08 The Oxford Handbook of Shakespeare and Embodiment brings together 40 of the most important scholars and intellectuals writing on the subject today Extending the purview of feminist criticism it offers an intersectional paradigm for considering representations of gender in the context of race ethnicity sexuality disability and religion In addition to sophisticated textual analysis drawing on the methods of historicism psychoanalysis queer theory and posthumanism a team of international experts discuss Shakespeare s life contemporary editing practices and performance of his plays on stage on screen and in the classroom This theoretically sophisticated yet elegantly written Handbook includes an editor s Introduction that provides a comprehensive overview of current debates **To See the Wizard** Laurie Ousley,2021-02-19 To See the Wizard Politics and the Literature of Childhood takes its central premise as the title indicates from L Frank Baum s The Wonderful Wizard of Oz Upon their return to The Emerald City after killing the Wicked Witch of the West the task the Wizard assigned them Dorothy the Tin Woodman Scarecrow and Lion learn that the wizard is a humbug merely a man from Nebraska manipulating them and the citizens of both the Emerald City and of Oz from behind a screen Yet they all continue to believe in the powers they know he does not have still insisting he grant their wishes The image of the man behind the screen and the reader s continued pursuit

of the Wizard is a powerful one that has at its core an issue central to the study of children's literature: the relationship between the adult writer and the child reader. As Jack Zipes, Perry Nodelman, Daniel Hade, Jacqueline Rose, and many others point out, before the literature for children and young adults actually reaches these intended readers, it has been mediated by many and diverse cultural, social, political, psychological, and economic forces. These forces occasionally work purposefully in an attempt to consciously socialize or empower, training the reader into a particular identity or way of viewing the world by one who considers him or herself an advocate for children. Obviously, these wizards acting in literature can be the writers themselves, but they can also be the publishers, corporations, school boards, teachers, librarians, literary critics, and parents, and these advocates can be conservative, progressive, or any gradation in between. It is the purpose of this volume to interrogate the politics and the political powers at work in literature for children and young adults. Childhood is an important site of political debate, and children are often the victims or beneficiaries of adult uses of power; one would be hard pressed to find a category of literature more contested than that written for children and adolescents. Peter Hunt writes in his introduction to *Understanding Children's Literature* that children's books are overtly important educationally and commercially, with consequences across the culture from language to politics; most adults, and almost certainly the vast majority in positions of power and influence, read children's books as children, and it is inconceivable that the ideologies permeating those books had no influence on their development. If there were a question about the central position literature for children and young adults has in political contests, one needs to look no further than the myriad struggles surrounding censorship. Mark I. West observes, for instance, "Throughout the history of children's literature, the people who have tried to censor children's books for all their ideological differences share a rather romantic view about the power of books. They believe, or at least they profess to believe, that books are such a major influence in the formation of children's values and attitudes that adults need to monitor every word that children read." Because childhood and young adulthood are the sites of political debate for issues ranging from civil rights and racism to the construction and definition of the family, indoctrinating children into or subverting national and religious ideologies, the literature of childhood bears consciously political analysis, asking how socialization works, how children and young adults learn of social, cultural, and political expectations, as well as how literature can propose means of fighting those structures. *To See the Wizard: Politics and the Literature of Childhood* intends to offer analysis of the political content and context of literature written for and about children and young adults. The essays included in *To See the Wizard* analyze nineteenth and twentieth-century literature from America, Britain, Australia, the Caribbean, and Sri Lanka that is for and about children and adolescents. The essays address issues of racial and national identity and representation, poverty and class mobility, gender, sexuality, and power, and the uses of literature in the healing of trauma and the construction of an authentic self.

Bollywood Shakespeares C. Dionne, P. Kapadia, 2015-12-17. Here, essays use the latest theories in postcolonialism, globalization, and postnationalism to explore how world cinema and theater respond to Bollywood's

representation of Shakespeare In this collection Shakespeare is both part of an elite Western tradition and a window into a vibrant post national identity founded by a global consumer culture *Shakespeare and Indian Cinemas* Poonam Trivedi, Paromita Chakravarti, 2018-08-06 This book is the first to explore the rich archive of Shakespeare in Indian cinemas including less familiar Indian language cinemas to contribute to the assessment of the expanding repertoire of Shakespeare films worldwide Essays cover mainstream and regional Indian cinemas such as the better known Tamil and Kannada as well as the less familiar regions of the North Eastern states The volume visits diverse filmic genres starting from the earliest silent cinema to diasporic films made for global audiences television films independent films and documentaries thus expanding the very notion of Indian cinema while also looking at the different modalities of deploying Shakespeare specific to these genres Shakespeareans and film scholars provide an alternative history of the development of Indian cinemas through its negotiations with Shakespeare focusing on the inter textualities between Shakespearean theatre regional cinema performative traditions and literary histories in India The purpose is not to catalog examples of Shakespearean influence but to analyze the interplay of the aesthetic historical socio political and theoretical contexts in which Indian language films have turned to Shakespeare and to what purpose The discussion extends from the content of the plays to the modes of their cinematic and intermedial translations It thus tracks the intra Indian flows and cross currents between the various film industries and intervenes in the politics of multiculturalism and inter intraculturalism built up around Shakespearean appropriations Contributing to current studies in global Shakespeare this book marks a discursive shift in the way Shakespeare on screen is predominantly theorized as well as how Indian cinema particularly Shakespeare in Indian cinema is understood **Marlowe** Avraham Oz, 2003-10-21 Christopher Marlowe is known not only as Shakespeare s most notable contemporary playwright but also as one of the most intriguing figures of the English Renaissance The mystery of his death in a fray at the age of 29 has inspired writers around the world and his fiery career is no less intriguing This New Casebook offers a wide ranging selection of essays on Marlowe s major plays Articles from the last two decades by leading critics of English early modern drama provide a variety of fresh controversial and enlightening critical perspectives on five of Marlowe s plays Tamburlaine the Great Parts One and Two The Jew of Malta Doctor Faustus and Edward II *Shakespeare and Commemoration* Clara Calvo, Ton Hoenselaars, 2019-07-16 Memory and commemoration play a vital role not only in the work of Shakespeare but also in the process that has made him a world author As the contributors of this collection demonstrate the phenomenon of commemoration has no single approach as it occurs on many levels has a long history and is highly unpredictable in its manifestations With an international focus and a comparative scope that explores the afterlives also of other artists this volume shows the diverse modes of commemorative practices involving Shakespeare Delving into these cultures of commemoration it presents keen insights into the dynamics of authorship literary fame and afterlives in its broader socio historical contexts **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

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