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Chapter 1 : shakespeare in the world of communism and socialism | Download eBook pdf, epub, tuebl, mo

Shakespeare in the World of Communism and Socialism Book Description: The general theme that emerges from this study is the deeply ambivalent nature of communist Shakespeare who, like Feste's 'chev'ril glove,' often simultaneously served and subverted the official ideology.

Esche and Nigel Wheale, eds. Performance across Media, Genres and Cultures. New Sites for Shakespeare: Theatre, the Audience, and Asia. Performance in a Mediatized Culture. National Book Trust, The Genealogy of a Gloss. Filming Shakespeare in the Global Marketplace. Spin-offs and Citations of the Plays from Bollywood to Hollywood. Richard Burt and Lynda Boose. Shakespeare, the Movie II: Cartelli, Thomas and Katherine Rowe. New Wave Shakespeare on Screen. National Formations, Postcolonial Appropriations. The surveillance of Othello, Calcutta Christy Desmet and Robert Sawyer, London: Chaudhuri, Sukanta and Chee Seng Lim, eds. Das Gupta, Hemendra Nath. Desmet, Christy and Robert Sawyer, eds. Dionne, Craig and Parmita Kapadia, eds. Indigenous Appropriations on a Global Stage. Shakespeare, Globes and Global Media. Shakespeare and His Contemporaries in Performance. Fotheringham, Richard, Christa Jansohn, and R. U of Delaware P, Fischlin, Daniel and Mark Fortier, eds. Routledge, Grady, Hugh, Presentist Shakespeares. Routledge, Guneratne, Anthony R. A Concise Companion to Shakespeare on Screen. Shakespeare and the Language of Translation. Thomson Learning, Hoenselaars, Ton, ed. Performance, Translation, and Adaptation in Britain and Abroad. U of Philadelphia P, Hodgdon, Barbara, and W. A Companion to Shakespeare and Performance. Shakespeare, Memory and Performance. Howard, Tony, Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction. Huang, Alexa and Charles S. Purdue University Press, Hutcheon, Linda, A Theory of Adaptation. Routledge Critical New Idiom series, Joubin, Alexa Alice and Aneta Mancewicz, eds. Two Centuries of Cultural Exchange. Columbia University Press, Oxford University Press, , pp. An Introduction to the Special Issue. The Journal of Shakespeare and Appropriation Levenson and Robert Ormsby London: Routledge, , pp. Foreign Shakespeare in Britain. Cambridge University Press, , pp. Oxford University Press, Kennedy, Dennis, Foreign Shakespeare: Kennedy, Dennis, Looking at Shakespeare: Shakespeare and Cultural Traditions. Krontiris, Tina, and Jyotsna Singh, eds. Lai, Ananda and Sukanta Chaudhuri, eds. Shakespeare on the Calcutta Stage: Staging Shakespeare in China. Hong Kong UP, Shakespeare in the Worlds of Communism and Socialism Toronto: University of Toronto Press, Manchester University Press, Local Appropriations in Film and Performance. Performing Shakespeare in Japan. Shakespeare in India, Delhi: Shakespeare came to India, Bombay: Orkin, Martin, Local Shakespeares: A Tribute to Shakespeare, New Delhi: Theatre and Television Associates, Swann and Philip Zarrilli, Indian Theatre: Traditions of Performance, Honolulu: University of Hawaii Press, ; and Delhi: Motilal Banarasi Dass, Shakespeare in India, a brochure. National Library, Calcutta, Shakespeare in Indian Languages, Shimla: Indian Institute of Advanced Study, Shaughnessy, Robert, The Shakespeare Effect: A History of Twentieth-Century Performance. Shin, Jungok, Shakespeare Came to Korea. Theatre Journal 41 Robin Eades and Madge Mitten, Newark: University of Delaware Press, Singh, Jyotsna, Colonial Narratives: Discoveries of India in the Language of Colonialism, London: English Literature and India, Manchester: Manchester University Press, ; 1st. Trivedi, Poonam and Dennis Bartholomeusz. Translation, Interpretation and Performance, Newark: A Collection of Theses, Shanghai: Shanghai Theatre Academy, Stanley Wells and Sarah Stanton, Cambridge: Cambridge University Press, Performance Across Media, Genres and Cultures, eds. Pascale Aebischer, Edward J. Esche and Nigel Wheale, London: Ravi Chaturvedi and Brian Singleton, Jaipur:

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Chapter 2 : Shakespeare in the worlds of communism and socialism | Search Results | IUCAT

Irena R. Makaryk and Joseph G. Price, eds, Shakespeare in the Worlds of Communism and Socialism (Toronto: University of Toronto Press,) In April , a series of articles in The Australian condemned the politicisation of Shakespeare Studies in Year 11 English classes at Sydney girls' school.

In lieu of an abstract, here is a brief excerpt of the content: Stanivukovic bio Shakespeare in the Worlds of Communism and Socialism. Edited by Irena R. Makaryk and Joseph G. Toronto, Buffalo, and London: University of Toronto Press, This volume of essays represents a significant contribution to the growing field of the appropriations and adaptations of Shakespeare in the communist world from the time of the Bolshevik revolution until the fall of the Berlin Wall and the collapse of the Soviet Union. Thus, this book, which grew out of two conferences, is timely because communist, socialist, and post- communist engagements with Shakespeare have waited to be thoroughly assessed. In their introduction, the editors briefly map the history of Shakespeare productions in the Communist world, focusing mostly on the Soviet Union. Most contributions are concerned with a few countries of the former Communist Eastern bloc; there are also essays on Cuba and China. The book closes with an essay on Marxist Shakespeare criticism in the United States, which does not quite function as a coda because it is a survey of Marxist debates about Shakespeare, mostly in Anglo-American criticism. Those debates do not quite capture either the spirit or the gloom of the material [End Page] conditions within which Shakespeare was produced under Communism and socialist regimes. This volume gathers together a significant and important archive of evidence about Shakespeare theater productions from the time when social realism and Marxism defined approaches to Shakespeare in Europe. The story of the Communist Shakespeare told in these essays is not that of a uniformly vulgar and simplified ideological tweaking of his works. The editors also point out "the deeply ambivalent nature of Communist Shakespeare" aimed at once to serve and to subvert state ideologies 5. The book, therefore, rightly emphasizes a nuanced ideological and cultural variety in the Communist uses of Shakespeare. Of the non-European post-Communist states, only China and Cuba are represented. In addition to these scholarly lacunae, the omission of the former Yugoslavia is apparent. However, the history of productions, translations, criticism, and even film adaptations of Shakespeare in Communist Yugoslavia is substantial and well documented. The archives some specializing in theater history and resources in much of that regionâ€”especially in Slovenia, Croatia, and Serbiaâ€”are accessible; there are also scholars in those countries who have written competently and provocatively about the status of Communist and post-Communist Shakespeare, particularly in light of the Serbo-Croatian wars. I point this out in order to suggest that in a book on Communist and socialist Shakespeare, a study of the former Yugoslavia would have added another and different dimension to this rich array of essays and topics. Instead, we have several essays on East Germany, which, more or less, tell a similar story. Since most of the essays cover the period of the Cold War, it is not clear why some are grouped under a heading on the You are not currently authenticated. View freely available titles:

Chapter 3 : Project MUSE - Shakespeare in the Worlds of Communism and Socialism (review)

Communism's different status in the former Yugoslavia (in which the country's official ideology was only referred to as "socialism") created a specific version of Shakespeare onstage, in which Shakespeare afforded an opportunity for larger commentaries on political and social spheres.

Chapter 4 : Read - Shakespeare in the World of Communism and Socialism

Shakespeare in the Worlds of Communism and Socialism traces the reception of Shakespeare from to and addresses the relationship of Shakespeare to Marxist and communist ideology. Irena R. Makaryk and Joseph G. Price have

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brought together an internationally-renowned group of theatre historians, practitioners, and scholars to examine the.

Chapter 5 : Bibliography – MIT Global Shakespeares

The general theme that emerges from this study is the deeply ambivalent nature of communist Shakespeare who, like Feste's 'chev'ril glove,' often simultaneously served and subverted the official.