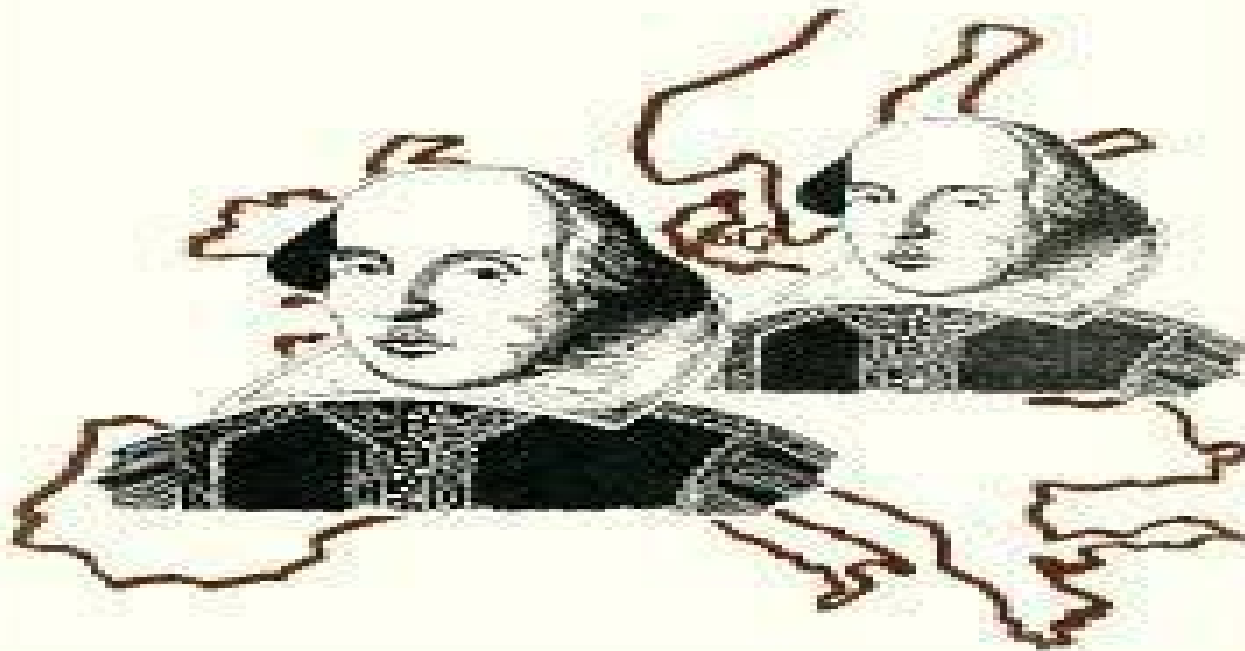


EUROPEAN SHAKESPEARES

*Translating Shakespeare
in the Romantic Age*

edited by Dirk Delabastita
and Lieven D'hulst



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European Shakespeares

Francesca Clare Rayner



European Shakespeares:

European Shakespeares Dirk Delabastita, Lieven d'. Hulst, 1993-01-01 Where when and why did European Romantics take to Shakespeare How about Shakespeare s reception in enduring Neoclassical or in popular traditions And above all which Shakespeare did these various groups promote This collection of essays leaves behind the time honoured commonplaces about Shakespearean translation the translatability of Shakespeare s forms and meanings the issue of loss and gain in translation the distinction between translation and adaptation translation as an art etc and joins modern Shakespearean scholarship in its attempt to lay bare the cultural mechanisms endowing Shakespeare s texts with their supposedly inherent meanings The book presents a fresh approach to the subject by its radically descriptive stance by its search for an adequate underlying theory along interdisciplinary lines and not in the least by its truly European scope It traces common trends and local features not just in France and Germany but also in Hungary Italy the Netherlands Portugal Russia Scandinavia and the West Slavic cultures

Four Hundred Years of Shakespeare in Europe Angel-Luis Pujante, A. J. Hoenselaars, 2003 Table of contents

Special Section, European Shakespeares Graham Bradshaw, Tom Bishop, 2008 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares which highlights how the inclusion of Shakespeare in European culture has been not only a European but also a world affair Contributors to this issue come from Europe North America South Africa and India In addition to the section on European Shakespeares essays in this volume consider issues of character and the genre of romance and other topics

European Shakespeares. Translating Shakespeare in the Romantic Age Dirk Delabastita, Lieven D' Hulst, 1993-03-04 Where when and why did European Romantics take to Shakespeare How about Shakespeare s reception in enduring Neoclassical or in popular traditions And above all which Shakespeare did these various groups promote This collection of essays leaves behind the time honoured commonplaces about Shakespearean translation the translatability of Shakespeare s forms and meanings the issue of loss and gain in translation the distinction between translation and adaptation translation as an art etc and joins modern Shakespearean scholarship in its attempt to lay bare the cultural mechanisms endowing Shakespeare s texts with their supposedly inherent meanings The book presents a fresh approach to the subject by its radically descriptive stance by its search for an adequate underlying theory along interdisciplinary lines and not in the least by its truly European scope It traces common trends and local features not just in France and Germany but also in Hungary Italy the Netherlands Portugal Russia Scandinavia and the West Slavic cultures

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 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'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.

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.

Othello in European Culture Elena Bandín Fuertes, Francesca Rayner, Laura Campillo Arnaiz, 2022-05-15 This volume argues that a focus on the European reception of Othello represents an important contribution to critical work on the play. The chapters in this volume examine non-anglophone translations and performances, alternative ways of distinguishing

between texts adaptations and versions as well as differing perspectives on questions of gender and race Additionally a European perspective raises key political questions about power and representation in terms of who speaks for and about Othello within a European context profoundly divided over questions of immigration religious ethnic gender and sexual difference The volume illustrates the ways in which Othello has been not only a stimulus but also a challenge for European Shakespeares It makes clear that the history of the play is inseparable from histories of race religion and gender and that many engagements with the play have reinforced rather than challenged the social and political prejudices of the period

Shakespeare And Renaissance Europe Andrew Hadfield, 2014-05-13 This collection of essays explores the diverse ways in which Shakespeare and his contemporaries experienced and imagined Europe The book charts the aspects of European politics and culture which interested Renaissance travellers thus mapping the context within which Shakespeare's plays with European settings would have been received Chapters cover the politics of continental Europe the representation of foreigners on the English stage the experiences of English travellers abroad Shakespeare's reading of modern European literature the influence of Italian comedy his presentation of Moors from Europe's southern frontier and his translation of Europe into settings for his plays

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

Translating Shakespeare for the Twenty-first Century Rui Manuel G. de Carvalho Homem, A. J. Hoenselaars, 2004 Most of the contributions to Translating Shakespeare for the Twenty First Century evolve from a practical commitment to the translation of Shakespearean drama and at the same time reveal a sophisticated awareness of recent developments in literary criticism Shakespeare studies and the relatively new field of Translation studies All the essays are sensitive to the criticism to which notions of the original as well as distinctions between the creative and the derivative have been subjected in recent years Consequently they endeavour to retrieve translation from its otherwise subordinate status and advance it as a model for all writing which is construed inevitably as a rewriting This volume offers a wide range of responses to the theme of Shakespeare and translation as well as Shakespeare in translation Diversity is ensured both by the authors varied academic

and cultural backgrounds and by the different critical standpoints from which they approach their themes from semiotics to theatre studies and from gender studies to readings firmly rooted in the practice of translation Translating Shakespeare for the Twenty First Century is divided into two complementary sections The first part deals with the broader insights to be gained from a multilingual and multicultural framework The second part focuses on Shakespearean translation into the specific language and the culture of Portugal *Shakespeare and Conflict* C. Dente, S. Soncini, 2013-03-18 What has been the role played by principles patterns and situations of conflict in the construction of Shakespeare's myth and in its European and then global spread The fascinatingly complex picture that emerges from this collection provides new insight into Shakespeare's unique position in world literature and culture **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 **Shakespeare in the Nineteenth Century** Gail Marshall, 2012-02-16 An illustrated collection of new essays with valuable reference material on the performance and reception of Shakespeare's plays

Shifting the Scene Ladina Bezzola Lambert, Balz Engler, 2004 The title of this collection *Shifting the Scene* adapts words from one of the Choruses in *Henry V* Its essays try without denying authority to the text and the theatre to widen the scene of inquiry to include other institutions like education politics language and the arts and to juxtapose the constructions of Shakespeare and his works that have been produced by them However as in *Henry V* there is also a geographical dimension The collection goes beyond England and the English speaking world and focuses on Europe including Britain It brings together 17 essays by leading authorities and promising young scholars in the field **Shakespeare and Crisis** Silvia Bigliazzi, 2020-06-15 *Shakespeare and Crisis* One hundred years of Italian narratives explores how Shakespeare intervened in the Italian socio political and cultural scene between his third and fourth centenaries at times which were manifestly perceived as critical It asks which complex mythopoietic processes contributed to shaping regimes of reading Shakespeare in

response to those times of crisis Crises of national identity during the Great War and the Fascist regime crises of history in the 1970s and crises of representation in the second half of the twentieth century extending into the new millennium constitute the three main areas of a discussion that ultimately aims at probing into the role of literature at times of crisis The volume situates itself at the juncture of European Shakespeare studies and studies of Shakespeare and Italy It addresses essential questions about the position of literature in society offering at different levels new insights for scholars students and the general reader

Rewriting Shakespeare's Plays For and By the Contemporary Stage Michael Dobson, Estelle Rivier-Arnaud, 2017-06-23 Why have contemporary playwrights been obsessed by Shakespeare's plays to such an extent that most of the canon has been rewritten by one rising dramatist or another over the last half century Among other key figures Edward Bond Heiner Müller Carmelo Bene Arnold Wesker Tom Stoppard Howard Barker Botho Strauss Tim Crouch Bernard Marie Koltès and Normand Chaurette have all put their radical originality into the service of adapting four century old classics The resulting works provide food for thought on issues such as Shakespearean role playing narrative and structural re shuffling Across the world new writers have questioned the political implications and cultural stakes of repeating Shakespeare with and without a difference finding inspiration in their own national experiences and in the different ordeals they have undergone How have our contemporaries carried out their rewritings and with what aims Can we still play Hamlet for instance as Dieter Lesage asks in his book bearing this title or do we have to kill Shakespeare as Normand Chaurette implies in a work where his own creative process is detailed What do these rewritings really share with their sources Are they meaningful only because of Shakespeare's shadow haunting them Where do we draw the lines between interpretation adaptation and rewriting The contributors to this collection of essays examine modern rewritings of Shakespeare from both theoretical and pragmatic standpoints Key questions include can a rewriting be meaningful without the reader's or spectator's already knowing Shakespeare Do modern rewritings supplant Shakespeare's texts or curate them Does the survival of Shakespeare in the theatrical repertory actually depend on the continued dramatization of our difficult encounters with these potentially obsolete scripts represented by rewriting

Shakespeare and the Challenge of the Contemporary Francesca Clare Rayner, 2021-09-23 Contemporary performance is a particularly stimulating area for the study of how Shakespeare is produced and received in different cultural contexts Francesca Clare Rayner's original and thought provoking book highlights the diversity and experimentalism of contemporary performance practices through a focus on unexplored performances in Portugal This book references key debates within contemporary performance studies on intermediality globalization and political participation and analyses their particular configurations within the Portuguese context These case studies represent clear alternatives to the market driven view of the contemporary as the continual reproduction of the new and the topical for global consumers Instead they recast the contemporary as a site of disempowerment crisis and erasure in a Europe fragmented by economic austerity political divisions around Brexit ecological vacillation and an anxious

refashioning of global relations between North and South

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