

Edited by Marianne Novy

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# CROSS-CULTURAL PERFORMANCES

Differences in  
**Women's Re-Visions**  
of Shakespeare



# Cross Cultural Performances Differences In Womens Re Visions Of Shakespeare

**Peter Holland**



## **Cross Cultural Performances Differences In Womens Re Visions Of Shakespeare:**

**Cross-cultural Performances** Marianne Novy,1993 *Shakespearean Adaptation, Race and Memory in the New World* Joyce Green MacDonald,2020-08-24 As readers head into the second fifty years of the modern critical study of blackness and black characters in Renaissance drama it has become a critical commonplace to note black female characters almost complete absence from Shakespeare s plays Despite this physical absence however they still play central symbolic roles in articulating definitions of love beauty chastity femininity and civic and social standing invoked as the opposite and foil of women who are fair Beginning from this recognition of black women s simultaneous physical absence and imaginative presence this book argues that modern Shakespearean adaptation is a primary means for materializing black women s often elusive presence in the plays serving as a vital staging place for historical and political inquiry into racial formation in Shakespeare s world and our own Ranging geographically across North America and the Caribbean and including film and fiction as well as drama as it discusses remade versions of Othello Romeo and Juliet Antony and Cleopatra and The Taming of the Shrew Shakespearean Adaptation Race and Memory in the New World will attract scholars of early modern race studies gender and performance and women in Renaissance drama Shakespeare and Feminist Performance Sarah Werner,2005-07-08 How do performances of Shakespeare change the meanings of the plays In this controversial new book Sarah Werner argues that the text of a Shakespeare play is only one of the many factors that give a performance its meaning By focusing on The Royal Shakespeare Company Werner demonstrates how actor training company management and gender politics fundamentally affect both how a production is created and the interpretations it can suggest Werner concentrates particularly on The influential training methods of Cicely Berry and Patsy Rodenburg The history of the RSC Women s Group Gale Edwards production of The Taming of the Shrew She reveals that no performance of Shakespeare is able to bring the plays to life or to realise the playwright s intentions without shaping them to mirror our own assumptions By examining the ideological implications of performance practices this book will help all interested in Shakespeare s plays to explore what it means to study them in performance Feminist Theatrical Revisions of Classic Works Sharon Friedman,2014-01-10 Re visioning the classics often in a subversive mode has evolved into its own theatrical genre in recent years and many of these productions have been informed by feminist theory and practice This book examines recent adaptations of classic texts produced since 1980 influenced by a range of feminisms and illustrates the significance of historical moment cultural ideology dramaturgical practice and theatrical venue for shaping an adaptation Essays are arranged according to the period and genre of the source text re visioned classical theater and myth e g Antigone Metamorphoses Shakespeare and seventeenth century theater e g King Lear The Rover nineteenth and twentieth century narratives and reflections e g The Scarlet Letter Jane Eyre A Room of One s Own and modern drama e g A Doll House A Streetcar Named Desire **Literary Influence and African-American Writers** Tracy Mishkin,2015-12-22 First published in 1996 This volume includes a

collection of essays that were collected after the inspiration of finding positive interactions between African American and Irish Writers during the Harlem Renaissance a time when these two groups were hardly on good terms The essays look at theories and realities of literary influence that especially affect African American writers **Novel Shakespeares** Julie Sanders, 2001 Much recent contemporary fiction by women has appropriated and adapted themes and plot structures found in Shakespearean drama This is an innovative study of these texts It considers novels by authors set in locations covering the globe **Violence Against Women in Early Modern Performance** Kim Solga, 2009-09-29 Examining some of the most iconic texts in English theatre history including Titus Andronicus and The Changeling this book now in paperback with a new Preface reveals the pernicious erasure of rape and violence against women in the early modern era and the politics and ethics of rehearsing these negotiations on the 20th and 21st century stages *Inkface* Miles P. Grier, 2023-12-28 In *Inkface* Miles P Grier traces productions of Shakespeare's Othello from seventeenth century London to the Metropolitan Opera in twenty first century New York Grier shows how the painted stage Moor and the wife whom he theatrically stains became necessary types reduced to objects of interpretation for a presumed white male audience In an era of booming print production popular urban theater and increasing rates of literacy the metaphor of Black skin as a readable transferable ink became essential to a fraternity of literate white men who by treating an elastic category of marked people as reading material were able to assert authority over interpretation and by extension over the state the family and commerce *Inkface* examines that fraternity's reading of the world as well as the ways in which those excluded attempted to counteract it

Shakespeare Survey: Volume 53, Shakespeare and Narrative Peter Holland, 2000-11-02 The theme for Shakespeare Survey 53 is Shakespeare and Narrative Edinburgh Companion to Shakespeare and the Arts Mark Thornton Burnett, 2011-10-12 Explores the place of Shakespeare in relation to artistic practices and activities past and present This substantial reference work explores the place of Shakespeare in relation to cultural processes that take in publishing exhibiting performing reconstructing and disseminating The 30 newly commissioned chapters are divided into 6 sections Shakespeare and the Book Shakespeare and Music Shakespeare on Stage and in Performance Shakespeare and Youth Culture Shakespeare Visual and Material Culture Shakespeare Media and Culture Each chapter provides both a synthesis and a discussion of a topic informed by current thinking and theoretical reflection

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