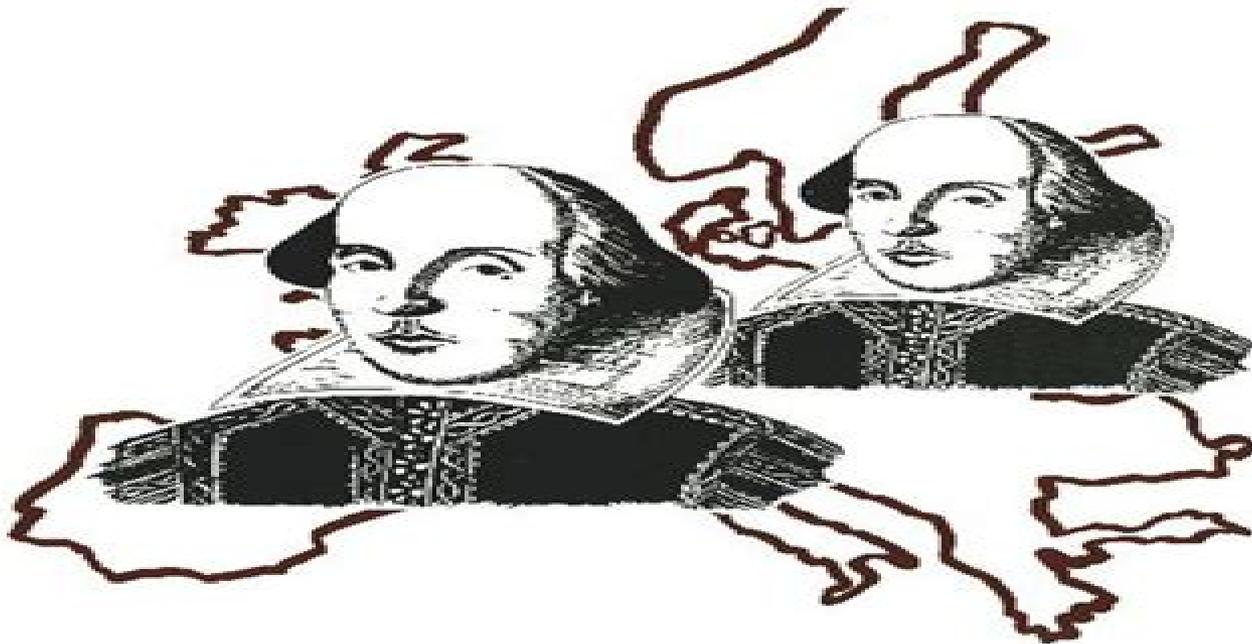


EUROPEAN SHAKESPEARES

*Translating Shakespeare
in the Romantic Age*

edited by **Dirk Delabastita**
and **Lieven D'hulst**



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European Shakespeares

Dirk Delabastita, Lieven d'. Hulst

European Shakespeares:

Four Hundred Years of Shakespeare in Europe Angel-Luis Pujante, A. J. Hoenselaars, 2003 Table of contents *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 *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 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 Others in 21st-century European Performance** Boika Sokolova,Janice Valls-Russell,2021-08-26 The Merchant of Venice and Othello are the two Shakespeare plays which serve as touchstones for contemporary understandings and responses to notions of the stranger and the other This groundbreaking collection explores the dissemination of the two plays through Europe in the first two decades of the 21st century tracing how productions and interpretations have reflected the changing conditions and attitudes locally and nationally Packed with case studies of productions of each play in different countries the volume opens vistas on the continent s turbulent history marked by the instability of allegiances and boundaries and shifting senses of identity in a context of war decolonization and migration Chapters examine productions in Bulgaria Hungary Poland Romania Serbia Italy France Portugal and Germany to shed light on wide scale European developments for the first time in English In a final section performance insights are offered by interviews with three directors Karin Coonrod on directing The Merchant in Venice at the Venetian Ghetto in 2016 Plamen Markov on his 2020 Othello for the Varna Theatre Bulgaria and Arnaud Churin whose Othello toured France in 2019 In drawing attention to the ways in which historical circumstances and collective memory shape and refashion performance Shakespeare s Others in 21st century European Performance offers a rich review of European theatrical engagements with Otherness in the productions of these two plays 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 **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 **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 *Intermedial Shakespeares on European Stages* A. Mancewicz,2014-08-06 *Intermedial Shakespeares* argues that intermediality has refashioned performances of Shakespeare s plays over the last two decades in Europe It describes ways in which text and author time and space actor and audience have been redefined in Shakespearean productions that incorporate digital media and it traces transformations in practice *Shakespeare on European Festival Stages* Nicoleta Cinpoes,Florence March,Paul Prescott,2021-12-16 From the aftermath of World War II to the convulsions of Brexit festivals have deployed Shakespeare as a model of inclusive and progressive theatre to seek cultural solutions to Europe s multi faceted crises *Shakespeare on European Festival Stages* is the first book to chart Shakespeare s presence at continental European festivals It examines the role these festivals play in European socio cultural exchanges and the impact festivals make on the wider production and circulation of staged Shakespeare across the continent This collection offers authoritative lively and informed accounts of the production of Shakespeare at the following festivals the Avignon Festival and Le Printemps des com diens in Montpellier France the Almagro festival Spain Shakespeare at Four Castles Czech Republic and Slovakia the International Shakespeare Festival in Craiova Romania the Shakespeare festivals in Elsinore Denmark Gdansk Poland Gyula Hungary Itaka Serbia Neuss Germany Patalenitsa Bulgaria Rome and Verona Italy *Shakespeare on European Festival Stages* is essential reading for students scholars and practitioners interested in Shakespeare in performance in translation and in a post national Shakespeare that knows no borders and belongs to all of Europe *Migrating Shakespeare* Janet Clare,Dominique Goy-Blanquet,2021-01-28 *Migrating Shakespeare* offers the first study of the earliest waves of Shakespeare s migration into Europe Charting the spread of the reception and production of his plays across the continent it examines how Shakespeare contributed to national cultures and in some cases nation building The chapters explore the routes and cultural networks through which Shakespeare entered European consciousness from first translations to stage adaptations and critical response The role of strolling players and actors translators and printers poets and dramatists is chronicled alongside the larger political and cultural movements shaping nations Each individual case discloses the national literary and theatrical issues Shakespeare encountered revealing not only how cultures have accommodated and adapted Shakespeare on their own terms but their interpretative contribution to the texts Taken collectively the volume addresses key questions about Shakespeare s naturalization or reluctant accommodation within other cultures inaugurating his present global reach *Shakespeare in Europe* William Shakespeare,1960-01-01 *The Shakespearean International Yearbook* Jonathan Gil Harris,2017-05-15 This eighth volume of *The Shakespearean International Yearbook* presents a special section on European

Shakespeare's 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 Shakespeare, this volume includes essays on the genre of romance, issues of character, and other topics.

Shakespeare's Europe Fynes Moryson, 1903 **Intermedial Shakespeares on European Stages A.**

Mancewicz, 2014-08-22. Intermedial Shakespeares argues that intermediality has refashioned performances of Shakespeare's plays over the last two decades in Europe. It describes ways in which text and author, time and space, actor and audience have been redefined in Shakespearean productions that incorporate digital media, and it traces transformations in practice.

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. **Shakespeare's Others in 21st-century European Performance** Boika Sokolova, Janice Valls-Russell, 2022.

The Merchant of Venice and Othello are the two Shakespeare plays which serve as touchstones for contemporary understandings and responses to notions of the stranger and the other. This groundbreaking collection explores the dissemination of the two plays through Europe in the first two decades of the 21st century, tracing how productions and interpretations have reflected the changing conditions and attitudes locally and nationally. Packed with case studies of productions of each play in different countries, the volume opens vistas on the continent's turbulent history, marked by the instability of allegiances and boundaries and shifting senses of identity in a context of war, decolonization, and migration. Chapters examine productions in Bulgaria, Hungary, Poland, Romania, Serbia, Italy, France, Portugal, and Germany to shed light on wide-scale European developments for the first time in English. In a final section, performance insights are offered by interviews with three directors: Karin Coonrod on directing The Merchant in Venice at the Venetian Ghetto in 2016; Plamen Markov on his 2020 Othello for the Varna Theatre, Bulgaria; and Arnaud Churin whose Othello toured France in 2019. In drawing attention to the ways in which historical circumstances and collective memory shape and refashion performance, Shakespeare's Others in 21st-century European Performance offers a rich review of European theatrical engagements with Otherness in the productions of these two plays. **The Shakespearean International Yearbook** Tiffany

Werth,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 England Sir Sidney Lee, Charles Talbut Onions, 1916

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Mark Turner,2017-11-30 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

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