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Randall Martin, Katherine West Scheil



A Place Calling Itself Rome:

Shakespeare and a Place Calling Itself Rome Graham Holderness, 2025-06-30 This new examination of Shakespeare's four Roman tragedies Julius Caesar Titus Andronicus Coriolanus and Antony and Cleopatra revisits Shakespeare's dramatic recreations of ancient Rome in the light of considerations of place the places from which Shakespeare initiated his imaginative reconstructions where plays are written and performed the places he constructed within the plays the places the plays imagine and recreate together with the places from which he derived them the places within which we as readers and spectators experience those creations where such plays are read viewed and critically analysed Alongside this analysis the book explores contemporary critical debates and the uses of place and space in selected modern adaptations the Taviani brothers' Italian film *Caesar Must Die* Julie Taylor's film *Titus* John Osborne's play *A Place Calling Itself Rome* and Ahmed Shawqi's Arabic *Death of Cleopatra* The book provides a descriptive palimpsestic map of the places within which Shakespeare's Roman plays operate tracing the contours of Rome's Republic and Empire overlaid with the Europe of Shakespeare's day in which a Romanised London looked with fascination towards the East towards Rome and Alexandria Equipped with such a map we can attempt to do what Shakespeare did to recreate ancient Rome in conjunction and rapprochement with its early modern and modern counterparts

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

Writing the Global Riot Jumana Bayeh, Helen Groth, Julian Murphet, 2024-01-30 The history of the modern riot parallels the development of the modern novel and writers have collectively shaped perceptions of the riot as a form of political and social expression The essays in this volume analyse literature's dialogue with the histories of violence bound up in the riot as an inherently volatile form of collective action

International Politics and Performance Jenny Edkins, Adrian Kear, 2013-11-07 In recent years we have witnessed an increasing convergence of work in International Politics and Performance Studies around the troubled and often troubling relationship between politics and aesthetics. Whilst examination of political aesthetics, aesthetic politics and politics of aesthetic practice has been central to research in both disciplines for some time, the emergence of a distinctive performative turn in International Politics and a critical return to the centrality of politics and the concept of the political in Performance Studies highlights the importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry into dialogue and mutual relation. Exploring a wide range of issues including rioting youth, driven protests, border security practices and the significance of cultural awareness in war, this text provides an accessible and cutting edge survey of the intersection of international politics and performance, examining issues surrounding the politics of appearance, image, event and place, and discusses the development and deployment of innovative critical and creative research methods from auto ethnography to site specific theatre making, from philosophical aesthetics to the aesthetic thought of new securities, scenario planning. The book's focus throughout is on the materiality of performance practices on the politics of making, spectating and participating in a variety of modes as political actors and audiences, whilst also seeking to explicate the performative dynamics of creative and critical thinking. Structured thematically and framed by a detailed introduction and conclusion, the focus is on producing a dialogue between contributors and providing an essential reference point in this developing field. This work is essential reading for students of politics and performance and will be of great interest to students and scholars of IR, performance studies and cultural studies. Extraterritorialities in Occupied Worlds Extraterritory Project, 2016 The concept of extraterritoriality designates certain relationships between space, law and representation. This collection of essays explores contemporary manifestations of extraterritoriality and the diverse ways in which the concept has been put to use in various disciplines. Some of the essays were written especially for this volume, others are brought here together for the first time. The inquiry into extraterritoriality found in these essays is not confined to the established boundaries of political, conceptual and representational territories or fields of knowledge; rather, it is an invitation to navigate the margins of the legal, juridical and the political, but also the edges of forms of representation and poetics. Within its accepted legal and political contexts, the concept of extraterritoriality has traditionally been applied to people and to spaces. In the first case, extraterritorial arrangements could either exclude or exempt an individual or a group of people from the territorial jurisdiction in which they were physically located; in the second, such arrangements could exempt or exclude a space from the territorial jurisdiction by which it was surrounded. The special status accorded to people and spaces had political, economic and juridical implications ranging from immunity and various privileges to extreme disadvantages. In both cases, a person or a space physically included within a certain territory was removed from the usual system of laws and subjected to another. In other words, the extraterritorial person or space was held at what could be described as a legal

distance In this respect the concept of extraterritoriality presupposes the existence of several competing or overlapping legal systems It is this notion of being held at a legal distance around which the concept of extraterritoriality may be understood as revolving *Shakespearean Territories* Stuart Elden,2018-12-17 Shakespeare was an astute observer of contemporary life culture and politics The emerging practice of territory as a political concept and technology did not elude his attention In *Shakespearean Territories* Stuart Elden reveals just how much Shakespeare s unique historical position and political understanding can teach us about territory Shakespeare dramatized a world of technological advances in measuring navigation cartography and surveying and his plays open up important ways of thinking about strategy economy the law and colonialism providing critical insight into a significant juncture in history Shakespeare s plays explore many territorial themes from the division of the kingdom in *King Lear* to the relations among Denmark Norway and Poland in *Hamlet* to questions of disputed land and the politics of banishment in *Richard II* Elden traces how Shakespeare developed a nuanced understanding of the complicated concept and practice of territory and more broadly the political geographical relations between people power and place A meticulously researched study of over a dozen classic plays *Shakespearean Territories* will provide new insights for geographers political theorists and Shakespearean scholars alike **The Pocket Guide to**

Plays & Playwrights Maureen Hughes,2009-03-19 Everything you need to know about plays and playwrights in one handy guide by leading expert Maureen Hughes who has had one of her 8 musicals produced in the West End and teaches musical theater Covering everything from the top playwrights through the centuries to a comprehensive A Z listing of plays from around the world Accessibility is a key selling point with factboxes highlighting key or curious facts about the subject

Modern Shakespeare Offshoots Ruby Cohn,2015-03-08 Shakespeare s plays have never had a larger audience than they do in our time This wide viewing is complemented by modern scholarship which has verified and elucidated the plays texts Nevertheless Shakespeare s plays continue to be revised In order to find out how and why he has been rewritten Ruby Cohn examines modern dramatic offshoots in English French and German Surveying drama intended for the serious theater the author discusses modern versions of Shakespeare s plays especially *Macbeth* *Hamlet* *King Lear* and *The Tempest* Although the focus is always on drama contrast is supplied by fiction stemming from *Hamlet* and essays inspired by *King Lear* The book concludes with an assessment of the influence of Shakespeare on the creative work of Shaw Brecht and Beckett Originally published in 1976 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *Shakespeare On Stage and Off* Kenneth Graham,Alysia Kolentsis,2019-12-19 Today debates about the cultural role of the humanities and the arts are roiling Responding to renewed

calls to reassess the prominence of canonical writers Shakespeare On Stage and Off introduces new perspectives on why and how William Shakespeare still matters Lively and accessible the book considers what it means to play work and live with Shakespeare in the twenty first century Contributors including Antoni Cimolino artistic director of the Stratford Festival engage with contemporary stagings of the plays from a Trump like Julius Caesar in New York City to a black Iago in Stratford upon Avon and a female Hamlet on the Toronto stage and explore the effect of performance practices on understandings of identity death love race gender class and culture Providing an original approach to thinking about Shakespeare some essays ask how the knowledge and skills associated with working lives can illuminate the playwright s works Other essays look at ways of interacting with Shakespeare in the digital age from Shakespearean resonances in Star Trek and Indian films to live broadcasts of theatre performances social media and online instructional tools Together the essays in this volume speak to how Shakespeare continues to enrich contemporary culture A timely guide to the ongoing importance of Shakespearean drama Shakespeare On Stage and Off surveys recent developments in performance adaptation popular culture and education Contributors include Russell J Bodi Owens State Community College Christie Carson Royal Holloway University of London Brandon Christopher University of Winnipeg Antoni Cimolino Stratford Festival Jacob Claflin College of Eastern Idaho Lauren Eriks Cline University of Michigan David B Goldstein York University Gina Hausknecht Coe College Peter Holland University of Notre Dame R W Jones University of Texas Christina Luckyj Dalhousie University Julia Reinhard Lupton University of California Irvine Linda McJannet Bentley University Roderick H McKeown University of Toronto Hayley O Malley University of Michigan Amrita Sen University of Calcutta Eric Spencer The College of Idaho Lisa S Starks University of South Florida St Petersburg and Jeffrey R Wilson Harvard University

Shakespeare/adaptation/modern Drama Randall

Martin,Katherine West Scheil,2011-01-01 The relationship between modern drama and Shakespeare remains intense and fruitful as Shakespearian themes continue to permeate contemporary plays films and other art forms Shakespeare Adaptation Modern Drama is the first book length international study to examine the critical and theatrical connections among these fields including the motivations methods and limits of adaptation in modern performance media Top scholars including Peter Holland Alexander Leggatt Brian Parker and Stanley Wells examine such topics as the relationship between Shakespeare and modern drama in the context of current literary theories and historical accounts of adaptive and appropriative practices Among the diverse and intriguing examples studied are the authorial self adaptations of Tom Stoppard and Tennessee Williams and the generic and political appropriations of Shakespeare s texts in television musical theatre and memoir This illuminating and theoretically astute tribute to Renaissance and modern drama scholar Jill Levenson will stimulate further research on the evolving adaptive and intertextual relationships between influential literary works and periods

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