

Studies in Shakespeare

Shakespeare in South Africa



Stage Productions during
the Apartheid Era

by
Rohan Quince

with an introduction by David James

Shakespeare And South Africa

Michal Rosen-Zvi



Shakespeare And South Africa:

South Africa, Shakespeare, and Post-colonial Culture Natasha Distiller, 2005 This book works within the frameworks of post colonial studies and cultural studies in order to theorise and then to illustrate the possibilities for cultural creation in the context of oppression It re works the concept of hybridity and the philosophies of liberalism and humanism in order to suggest that these important and much contested terrains within critical theory have specific potential in a South African context This book applies these theoretical points to a specific trajectory of writing in English in the region which it finds embodied in the writing of Solomon Plaatje Peter Abrahams Es kia Mphahlele Bloke Modisane and Can Themba By seeking to unlock the complex and sometimes contradictory ways in which Shakespeare is useful to these writers the book addresses the traditional imbalance of knowledges in Shakespeare Studies by conceptualizing the presence of Shakespeare in these texts as indicative of an act of cultural appropriation and political resistance Ultimately the book makes a contribution to post colonial and cultural studies engagements with how culture works how resistance is inscribed and what role theory can play in the neo colonial world

Shakespeare in South Africa Rohan Quince, 2000 In 1946 Prime Minister Jan Smuts was impressed by a Coloured production of *The Tempest* In 1971 President C R Swart nearly walked out of an Africanized Afrikaans version of *King Lear* In 1975 Kwazulu Chief Minister Mangosuthu Buthelezi was inspired by a Zulu *Macbeth* How did Shakespeare's plays intersect with South African history during the apartheid era Rohan Quince briefly traces the theatrical history of Shakespeare in South Africa focusing mainly on productions between 1946 and 1993 a period that saw first the tightening and finally dissolution of the apartheid system under the Nationalist government Shakespeare was put to various uses to either endorse or subvert apartheid ideology In this illuminating study the author analyzes a number of key productions placing them in their social political and historical contexts

South Africa's Shakespeare and the Drama of Language and Identity Adele Seeff, 2018-07-13 This volume considers the linguistic complexities associated with Shakespeare's presence in South Africa from 1801 to early twentieth first century televisual updatings of the texts as a means of exploring individual and collective forms of identity A case study approach demonstrates how Shakespeare's texts are available for ideologically driven linguistic programs Seeff introduces the African Theatre Cape Town in 1801 multilingual site of the first recorded performance of a Shakespeare play in Southern Africa where rival amateur theatrical groups performed in turn in English Dutch German and French Chapter 3 offers three vectors of a broadening Shakespeare diaspora in English Afrikaans and Setswana in the second half of the nineteenth century Chapter 4 analyses Andr Brink's *Kinkels innie Kabel* a transposition of Shakespeare's *The Comedy of Errors* into Kaaps as a radical critique of apartheid's obsession with linguistic and ethnic purity Chapter 5 investigates John Kani's performance of *Othello* as a Xhosa warrior chief with access to the ancient tradition of Xhosa storytellers Shakespeare in Mzansi a televisual miniseries uses black actors vernacular languages and local settings to Africanize *Macbeth* and reclaim a cross cultural multilingualism An

Afterword assesses the future of Shakespeare in a post rainbow decolonizing South Africa Global Sha Any reader interested in Shakespeare Studies global Shakespeare Shakespeare in performance Shakespeare and appropriation Shakespeare and language Literacy Studies race and South African cultural history will be drawn to this book **Shakespeare and South Africa** David Johnson,1996 Shakespeare and South Africa is a lively and topical study of the teaching and criticism of Shakespeare in South Africa from the early nineteenth century to the present day covering a number of key historical moments in the interpretation of Shakespeare David Johnson s work makes a valuable contribution to the well established debate focused on the neo colonial use of English Literature and to the more recent interest in the conditions of cultural assimilation Johnson s wide range of source materials including Cape Department of Education examination papers and exam reports as well as newspaper articles and essays provides detailed and original research into the formulation of a literary education policy in South Africa The perceptive insights into changes in thinking about pedagogic and cultural issues in the South African colonial periphery and into the values associated with those changes makes for fascinating reading and a significant resource for South African cultural studies , **South African Essays on 'Universal' Shakespeare** Dr Chris Thurman,2014-05-28 South African Essays on Universal Shakespeare collects new scholarship and extant but previously unpublished material reflecting the changing nature of Shakespeare studies across various generation gaps Each essay in exploring the nuances of Shakespearean production and reception across time and space is inflected by a South African connection In some cases this is simply because of the author s nationality or institutional affiliation in others there is a direct engagement with what Shakespeare means or has meant in South Africa By investigating the universality of Shakespeare from both implicitly and explicitly southern perspectives the book presents new possibilities for considering and reassessing shifting manifestations of Shakespeare s work in major Shakespearean centres such as Britain and the United States as well as across the global North and South **Shakespeare in Southern Africa** ,2004 **The Oxford Companion to Shakespeare** , Shakespeare in Southern Africa ,1996 **Shakespeare in the Global South** Sandra Young,2019-05-16 Contemporary adaptations of Shakespeare s plays have brought into sharp focus the legacies of slavery racism and colonial dispossession that still haunt the global South Looking sideways across the Atlantic and Indian Oceans to nontraditional centres of Shakespeare practice Shakespeare in the Global South explores the solidarities generated by contemporary adaptations and their stories of displacement and survival The book takes its lead from innovative theatre practice in Mauritius North India Brazil post apartheid South Africa and the diasporic urban spaces of the global North to assess the lessons for cultural theory emerging from the new works Using the global South as a critical frame Sandra Young reflects on the vocabulary scholars have found productive in grappling with the impact of the new iterations of Shakespeare s work through terms such as creolization indigenization localization Africanization and diaspora Shakespeare s presence in the global South invites us to go beyond familiar orthodoxies and to recognize the surprising affinities felt across oceans of

difference in time and space that allow Shakespeare's inventiveness to be a part of the enchanting subversions at play in contemporary theatre's global currents **The Shakespearean International Yearbook** Graham Bradshaw, T. G. Bishop, Laurence Wright, 2009 The extended special section in the ninth issue of The Shakespearean International Yearbook investigates the uses to which Shakespeare's work was put in South Africa in the twentieth century The temporal limit emphasizes how the titanic political and ideological struggles that convulsed South Africa also affected how Shakespeare was studied interpreted taught and performed This issue also includes essays on Henry V garden scenes in Shakespeare and all male productions of As you Like It **Shakespeare in South Africa** William Rohan Quince, 1987 Onscreen Allusions to Shakespeare Alexa Alice Joubin, Victoria Bladen, 2022-05-05 Allusions to Shakespeare haunt our contemporary culture in a myriad of ways whether through brief references or sustained intertextual engagements Shakespeare's plays and motifs have been appropriated in fragmentary forms onstage and onscreen since motion pictures were invented in 1893 This collection of essays extends beyond a US UK axis to bring together an international group of scholars to explore Shakespearean appropriations in unexpected contexts in lesser known films and television shows in India Brazil Russia France Australia South Africa East Central Europe and Italy with reference to some filmed stage works **Shakespeare and South Africa** David Johnson, 1996 A topical study of the teaching of Shakespeare in South Africa from the early 19th century to the present day covering a number of key historical moments in the interpretation of Shakespeare This work contributes to the debate on the neocolonial use of English literature *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, 1894 **Jahrbuch der Deutschen Shakespeare-Gesellschaft** Deutsche Shakespeare-Gesellschaft, 1894 *Woza Shakespeare!* Antony Sher, Gregory Doran, 1996 An account of Anthony Sher and Gregory Doran's experiences producing Titus Andronicus for Johannesburg's Market Theatre It provides an insight into how a director and actor approach a classic play and a portrait of theatre in post-apartheid South Africa Originally published in 1996 **Shakespeare Against Apartheid** Martin Orkin, 1987 **The English Academy of Southern Africa Pays Tribute to Shakespeare 1964** English Academy of Southern Africa, P. B. Storrar, William Shakespeare, 1964* *Shakespeare's Poems* Justin Winsor, 1879

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