

ROUTLEDGE REVIVALS

# **Peter Brook and the Mahabharata**

Critical Perspectives

Edited by  
**David Williams**



# Peter Brook And The Mahabharata Critical Perspectives

**Richard Paul Knowles**



## **Peter Brook And The Mahabharata Critical Perspectives:**

*Peter Brook and the Mahabharata* David Williams, 2022-09-01 First published in 1991 Peter Brook and the Mahabharata is a collection of essays which contextualizes the production of Peter Brook's *The Mahabharata* Written by both scholars and collaborators on Brook's production these essays seek not only to discuss such issues as the politics of theatre interculturalism but to describe the nature of the working process and detail the technical problems engendered by touring a production of this size and complexity Furnished with a new preface by the editor the book continues to be crucial research work devoted to unravelling the mesmerising as well as the polarising enigma known as Peter Brook's *The Mahabharata* Thoroughly heterogeneous and controversially irreverent this book will be of interest to students of theatre performance art literature South Asian studies and media studies

*The Paris Jigsaw* David Bradby, Maria M. Delgado, 2002 This book examines the creation and development of communities of actors directors designers and playwrights in Paris over the past thirty years It shows how the willingness of the city to welcome international influences has enriched its creative life and that many of the most important trends and new developments have been the direct result of the creative combination of influences from all over the world

Colonial Narratives/Cultural Dialogues Jyotsna Singh, 2003-09-02 Using Shakespeare as a case in point this book shows how the study of English literature was implicated in the ideology of the empires in colonies such as India The author argues that these studies promote Western culture

**Widows, Pariahs, and Bayadères** Binita Mehta, 2002 This book analyzes how French dramatists reproduced certain images of India such as the burning widow the lowly pariah or untouchable and the exotic bayadere or dancing girl in four plays and one ballet written from the eighteenth century through the twentieth centuries Addressing questions of Orientalism the book also argues that it was because the French lost their Indian colonies to the British in the eighteenth centuries that India became a part of the French literary imagination

**Crossing Cultural Borders Through the Actor's Work** Cláudia Tatinge Nascimento, 2008-07-21 A sophisticated analysis of how the intersection of technique memory and imagination inform performance this book redirects the intercultural debate by focusing exclusively on the actor at work Alongside the perspectives of other prominent intercultural actors this study draws from original interviews with Ang Gey Pin formerly with the Workcenter of Jerzy Grotowski and Thomas Richards and Roberta Carreri Odin Teatret By illuminating the hidden creative processes usually unavailable to outsiders the actor's apprenticeship training character development and rehearsals Nascimento both reveals how assumptions based on race or ethnicity are misleading trouble definitions of intra and intercultural practices and details how performance analyses and claims of appropriation fail to consider the permanent transformation of the actor's identity that cultural transmission and embodiment represent

**Narratives of Indian Cinema** Manju Jain, 2009 This collection of essays by subject specialists examines the politics of violence communalism and terrorism as negotiated in cinema the representations of identitarian politics and the complex ideological underpinnings of literary adaptations

*Bedeutung und*

*Funktion der Mythen im Film Indiens - Analyse ausgewählter Beispiele* Cornelia Wurzing, 2007 Diplomarbeit aus dem Jahr 2005 im Fachbereich Medien Kommunikation Film und Fernsehen Note sehr gut Universität Wien Institut für Theater Film und Medienwissenschaften 70 Quellen im Literaturverzeichnis Sprache Deutsch Anmerkungen Diese Arbeit möchte zwei Mythologien die in Indien omnipresent sind auf einen Nenner bringen Zum einen die alten Mythen aus dem Ramayana und Mahabharata und zum anderen die Mythen die die Filme hervorbringen und die in der Vorstellungswelt Indiens einen ähnlichen Status besitzen Mythologische Material soll als Einfluss auf Geschichten und Narration der Filme und als Schlüssel zur Interpretation gezeigt werden Auch die Manipulation mythologischen Materials für politische Zwecke wird thematisiert Abstract In der vorliegenden Arbeit sollen zwei Themengebiete vereint werden die einen wichtigen Bestandteil der Kultur Indiens ausmachen Auf der einen Seite die uralten Mythen des Landes die vor allem aus dem Ramayana und Mahabharata stammen und fest im Kulturgut verankert sind und auf der anderen Seite die populären Hindifilme deren Stoffe mitunter bereits einen ganz ähnlichen Status besitzen und deren Helden und Geschichten selbst zu einer neuen Art der Mythologie geworden sind und bisweilen ins allgemeine Gedankengut bergehen Der Kult um die Filmstars ist in Indien derart bedeutend und allgegenwärtig dass dieser Vergleich durchaus gerechtfertigt scheint Die Götter der Leinwand sind omnipresent und berlebensgroß blicken sie den Menschen auf Indiens Straßen von riesigen Plakaten entgegen Die Mythologie Indiens soll als omnipresente kulturelle Konstante gezeigt werden die in der Gedankenwelt Indiens fest verankert ist Im Film gibt es eine Reihe von Charakteristika deren Einfluss aus der Welt der indischen Mythologie stammt Diese Einflüsse sollen in Folge erläutert und an Filmbeispielen analysiert werden Obwohl das Genre des mythologischen Films in den fünfziger Jahren des zwanzigsten Jahrhunderts

**Bedeutung und Funktion der Mythen im Film Indiens** Cornelia Wurzing, 2006-02-05

Diplomarbeit aus dem Jahr 2005 im Fachbereich Medien Kommunikation Film und Fernsehen Note sehr gut Universität Wien Institut für Theater Film und Medienwissenschaften Sprache Deutsch Abstract In der vorliegenden Arbeit sollen zwei Themengebiete vereint werden die einen wichtigen Bestandteil der Kultur Indiens ausmachen Auf der einen Seite die uralten Mythen des Landes die vor allem aus dem Ramayana und Mahabharata stammen und fest im Kulturgut verankert sind und auf der anderen Seite die populären Hindifilme deren Stoffe mitunter bereits einen ganz ähnlichen Status besitzen und deren Helden und Geschichten selbst zu einer neuen Art der Mythologie geworden sind und bisweilen ins allgemeine Gedankengut bergehen Der Kult um die Filmstars ist in Indien derart bedeutend und allgegenwärtig dass dieser Vergleich durchaus gerechtfertigt scheint Die Götter der Leinwand sind omnipresent und berlebensgroß blicken sie den Menschen auf Indiens Straßen von riesigen Plakaten entgegen Die Mythologie Indiens soll als omnipresente kulturelle Konstante gezeigt werden die in der Gedankenwelt Indiens fest verankert ist Im Film gibt es eine Reihe von Charakteristika deren Einfluss aus der Welt der indischen Mythologie stammt Diese Einflüsse sollen in Folge erläutert und an Filmbeispielen analysiert werden Obwohl das Genre des mythologischen Films in den fünfziger Jahren des zwanzigsten Jahrhunderts praktisch ausgestorben ist wurden

viele Merkmale des mythologischen Filmes in das populäre Kino übernommen. Das mythologische Material soll als Einfluss auf die Geschichten, die Erzählweise, die Figurenzeichnung und als Schlüssel zum Verständnis und zur Interpretation gezeigt werden. Auch der Film Indiens seine Stars und Sternchen als ganz neue Mythologie sollen nicht unerwähnt bleiben. Schlussendlich wird am Beispiel der 1990er Jahre aufgezeigt, wie mythologisches Material durch ideologische Manipulation politisch verwendet werden kann. Dies soll an der populären Filmlandschaft Indiens jener Zeit erläutert werden.

**Asian Theatre Journal**, 2008      **Journal of Vaiṣṇava Studies**, 2006      **Shakespeare-Jahrbuch**, 1995      **Prospero's 'True Preservers'**- Peter Brook, Yukio Ninagawa, and Giorgio Strehler Arthur M. Horowitz, 1997      **Studies in the Literary Imagination**, 2001      **Theatre and Consciousness** Daniel Meyer-Dinkgräfe, 2005. The book discusses a range of questions relevant to understanding the phenomenon of theatre against a consciousness studies background.      **Critical Readings: Media and Audiences** Virginia Nightingale, Karen Ross, 2003-12. What next for audience research in the 21st century?

*Foreign Bodies of Knowledge* Cláudia Nascimento, 2002      *Ethnomusicology*, 2008      **Theatre Histories** Phillip B. Zarrilli, 2006. Providing a clear journey through centuries of European, North and South American, African and Asian forms of theatre and performance, this introduction helps the reader think critically about this exciting field through fascinating yet plain-speaking essays and case studies.      *Modern Drama*, 2001      *Shakespeare and Canada* Richard Paul Knowles, 2004. This book brings together essays on the Stratford Festival on Shakespeare in Quebec and on Canadian dramatic adaptations of Hamlet and Othello by Ric Knowles, one of Canada's leading drama and theatre scholars. The essays discuss such major figures as Robert Lepage, Ann-Marie MacDonald, Djanet Sears, Michael O'Brien, Ken Gass, Robin Phillips, Marco Micone and Martine Beaulieu. Taken together, they explore both the role that Canada has played in contemporary understandings of Shakespeare and the role that Shakespeare has played in the constitution of postcolonial Canadian subjectivity and nationhood.

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