



Shakespeare in Southern Africa

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Shakespeare And Africa

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Shakespeare And Africa:

Shakespeare in Africa (& Other Venues) Lemuel A. Johnson, 1998 This complex work explores constellations of encounters and evidence of import in various contexts ranging from Oxford to the popular stage in Bombay and from North America's various negotiations of its putative European ancestries to Shakespeare's reception in Africa as compared with that in Europe and the Americas

Shakespeare in and Out of Africa Jane Plastow, Martin Banham, 2013 A key volume for Shakespeare African theatre and postcolonial cultural scholars promoting debate on the role of Western cultural icons in contemporary postcolonial cultures This volume takes as its starting point an interrogation of the African contributions to the Globe to Globe festival staged in London in 2012 where 37 Shakespeare productions were offered each from a different nation Five African companies were invited to perform and there are articles on four of these productions examining issues of interculturalism postcolonialism language interpretation and reception The contributors are both Shakespeare and African theatre scholars promoting discourse from a range of geographical and cultural perspectives A critical debate about the process of the Globe to Globe festival is initiated in the form of a discussion article featuring some of its directors and actors Two further articles look at Shakespeare productions made purely for Africa from Mauritius and Cape Verde and leading Nigerian playwright and cultural commentator Femi Osofisan provides an overview article examining Shakespeare in Africa in the 21st century The playscript in this volume of African Theatre is Femi Osofisan's *Wesoo Hamlet or the Resurrection of Hamlet* Volume Editor JANE PLASTOW Series Editors Martin Banham Emeritus Professor of Drama James Gibbs Senior Visiting Research Fellow University of the West of England Femi Osofisan Professor of Drama at the University of Ibadan Jane Plastow Professor of African Theatre University of Leeds Yvette Hutchison Associate Professor Department of Theatre Performance Studies University of Warwick

Shakespeare and Africa Robert F. Fleissner, 2005 [African Theatre 12 \(pbk\)](#) Osofisan Femi Gibbs James Banham Martin, 2013-11-21 This volume takes as its starting point an interrogation of the African contributions to the Globe to Globe Festival staged in London in 2012 where 37 Shakespeare productions were offered each from a different nation Five African companies were invited to perform and there are articles on four of these productions examining issues of interculturalism postcolonialism language interpretation and reception The contributors are both Shakespeare and African theatre scholars promoting discourse from a range of geographical and cultural perspectives A critical debate about the process of the Globe to Globe Festival is initiated in the form of a discussion article featuring some of its directors and actors Two further articles look at Shakespeare productions made purely for Africa from Mauritius and Cape Verde and leading Nigerian playwright and cultural commentator Femi Osofisan provides an overview article examining Shakespeare in Africa in the 21st century The playscript in this volume of African Theatre is Femi Osofisan's *Wesoo Hamlet or the Resurrection of Hamlet* Series Editors Martin Banham Emeritus Professor of Drama James Gibbs Senior Visiting Research Fellow University of the West of England Femi Osofisan Professor at the University of Ibadan Jane Plastow

Professor of African Theatre University of Leeds Yvette Hutchison Associate Professor Department of Theatre Performance Studies University of Warwick

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 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

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The *Oxford Handbook of Shakespearean Tragedy* presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book's final section expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia

Julius Caesar and Me Paterson Joseph, 2018-04-05 *Julius Caesar* is simply Shakespeare's African play John Kani In 2012 actor Paterson Joseph played the role of Brutus in the Royal Shakespeare Company's acclaimed production of *Julius Caesar* Gregory Doran's last play before becoming Artistic Director for the RSC It is a play Joseph is quick to acknowledge that is widely misunderstood even dreaded when it comes to study and performance Alongside offering fascinating insights into *Julius Caesar* and Shakespeare's writing

Joseph serves up details of the rehearsal process his key collaborations during an eclectic career as well as his experience of working with a majority black cast He considers the positioning of ethnic minority actors in Shakespeare productions in general and female actors tackling so seemingly masculine a play in particular Audience reactions are also investigated by Joseph citing numerous conversations he has had with psychologists counsellors and neurologists on the subject of what happens between performer and spectator For Paterson Joseph his experience of playing Brutus in Julius Caesar with the RSC was a defining point in his career and a transformative experience For any actor or practitioner working on Shakespeare or for any reader interested in his plays this is a fascinating and informative read which unlocks so much about making and understanding theatre from the inside

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

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 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 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 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 Southern Africa, 2004 **African Tales from Shakespeare** Geoffrey Haresnape, William Shakespeare, 1999 , [Shakespeare in Swahililand: Adventures with the Ever-Living Poet](#) Edward Wilson-Lee, 2016-03-10 Investigating the literary culture of the early interaction between European countries and East Africa Edward Wilson Lee uncovers an extraordinary sequence of stories in which explorers railway labourers decadent migr's freedom fighters and pioneering African leaders made Shakespeare their own in this alien land

Shakespeare's World/world Shakespeares International Shakespeare Association. World Congress, 2008 This collection offers 29 essays by many of the world's major scholars of the extraordinary diversity and richness of Shakespeare studies today It ranges from examinations of the society Shakespeare himself lived in to recent films plays novels and operatic

adaptations in Europe Africa Asia Australia and the Middle East *The Routledge Handbook of Shakespeare and Global Appropriation* Christy Desmet, Sujata Iyengar, Miriam Jacobson, 2019-08-28 The Routledge Handbook of Shakespeare and Global Appropriation brings together a variety of different voices to examine the ways that Shakespeare has been adapted and appropriated onto stage screen page and a variety of digital formats The thirty nine chapters address topics such as trans and intermedia performances Shakespearean utopias and dystopias the ethics of appropriation and Shakespeare and global justice as guidance on how to approach the teaching of these topics This collection brings into dialogue three very contemporary and relevant areas the work of women and minority scholars scholarship from developing countries and innovative media renderings of Shakespeare Each essay is clearly and accessibly written but also draws on cutting edge research and theory It includes two alternative table of contents offering different pathways through the book one regional the other by medium which open the book up to both teaching and research Offering an overview and history of Shakespearean appropriations as well as discussing contemporary issues and debates in the field this book is the ultimate guide to this vibrant topic It will be of use to anyone researching or studying Shakespeare adaptation and global appropriation **Shakespeare in Southern Africa** ,1989 **Shakespeare in Swahililand** Edward Wilson-Lee, PhD, 2017-09-19 An exploration of Shakespeare as a global poet Shakespeare in Swahililand tells the unexpected literary history of Shakespeare s influence in East Africa Beginning with Victorian era expeditions in which Shakespeare s works were the sole reading material carried into the interior the Bard has been a vital touchstone throughout the region His plays were printed by liberated slaves as one of the first texts in Swahili performed by Indian laborers while they built the Uganda railroad used to argue for native rights and translated by intellectuals revolutionaries and independence leaders Weaving together stories of explorers staggering through Africa s interior eccentrics living out their dreams on the savanna decadent migr s Cold War intrigues and even Che Guevara Edward Wilson Lee a Cambridge lecturer raised in Kenya tallies Shakespeare s influence in Zanzibar Kenya Tanzania Uganda Ethiopia and Sudan Traveling through these countries he speaks with everyone from theater directors and academics to soldiers and aid workers discovering not only cultural dimensions traceable to Shakespeare s plays but also an overwhelming insistence that these works provide a key insight into the region An astonishing work of empathy and historical vision Shakespeare in Swahililand gets at the heart of what makes Shakespeare so universal and the role that his writings have played in thinking about what it means to be human

The Top Books of the Year Shakespeare And Africa The year 2023 has witnessed a remarkable surge in literary brilliance, with numerous compelling novels captivating the hearts of readers worldwide. Lets delve into the realm of top-selling books, exploring the engaging narratives that have captivated audiences this year. Shakespeare And Africa : Colleen Hoover's "It Ends with Us" This poignant tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover skillfully weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can succeed. Uncover the Best : Taylor Jenkins Reid's "The Seven Husbands of Evelyn Hugo" This spellbinding historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reid's captivating storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Shakespeare And Africa : Delia Owens' "Where the Crawdads Sing" This captivating coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens weaves a tale of resilience, survival, and the transformative power of nature, entrancing readers with its evocative prose and mesmerizing setting. These top-selling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of compelling stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a brilliant and thrilling novel that will keep you guessing until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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