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FIRST WITCH. When shall we three meet again? In thunder, lightning, or in rain? SECOND WITCH. When the hurlyburly's done, When the battle's lost and won. THIRD WITCH. That will be ere the set of sun.

In this critical volume, leading scholars in the field examine the performance of Shakespeare in Asia. Emerging out of the view that it is in "play" or performance, and particularly in intercultural / multicultural performance, that the cutting edge of Shakespeare studies is to be found, the essays in this volume pay close attention to the modes of transference of the language of the text into the alternative languages of Asian theatres; to the history and politics of the performance of Shakespeare in key locations in Asia; to the new Asian experimentation with indigenous forms via Shakespeare and the consequent revitalizing and revising of the traditional boundaries of genre and gender; and to Shakespeare as a cultural capital world wide. Focusing specifically on the work of major directors in the central and emerging areas of Asia - Japan, China, India, Korea, Taiwan, Singapore, Indonesia and the Philippines - the chapters in this volume encompass a broader and more representative swath of Asian performances and locations in one book than has been attempted till now.

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.

In 2002, for the second volume of this journal, Ian Lancashire reflected on the state of computing in Shakespeare. The decade since his review has seen dramatic change in the web of 'digital Shakespeares'-experiments in editing and publishing, paradigm shifts in research and pedagogy, new tools and methods for analyzing a growing and varied multimedia archive-all with their share of successes and failures, a veritable 'mingled yarn' of 'good and ill together.' This issue's special section on Digital Shakespeares reflects on these developments and achievements, highlights current research in the field, and speculates on future directions. The volume also includes an essay reviewing other recent work in Shakespeare studies. The Shakespearean International Yearbook continues to provide an annual survey of important developments and topics of concern in contemporary Shakespeare studies across the world. Among the contributors to this volume are Shakespearean scholars from Australia, Canada, Ireland, Sweden and the US.

This book looks at adaptations, translations and performance of Shakespeare's productions in India from the mid-18th century, when British officers in India staged Shakespeare's plays along with other English playwrights for entertainment, through various Indian adaptations of his plays during the colonial period to post-Independence period. It studies Shakespeare in Bengali and Parsi theatre at length. Other theatre traditions, such as Marathi, Kannada, Malayalam and Hindi, have been included. The book dwells on the fascinating story of the languages of India that have absorbed Shakespeare's work and have transformed the original educated Indian's Shakespeare into the popular Shakespeare practice of the 19th and 20th centuries, and the unique urban-folkish tradition in postcolonial India.

"Akashvani" (English) is a programme journal of ALL INDIA RADIO ,it was formerly known as The Indian Listener.It used to serve the listener as a bradshaw of broadcasting ,and give listener the useful information in an interesting manner about programmes, who writes them,take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service,Bombay ,started on 22 december, 1935 and was the successor to the Indian Radio Times in english, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it used to published by All India Radio,New Delhi.In 1950,it was turned into a weekly journal. Later,The Indian listener became "Akashvani" (English) in January 5, 1958. It was made a fortnightly again on July 1,1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: English DATE,MONTH & YEAR OF PUBLICATION: PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: VOLUME NUMBER: Vol. XXIII, No. BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): ARTICLE: AUTHOR: KEYWORDS: Document ID:

This book explores the significance of Shakespeare in contemporary world cinema for the first time. Mark Thornton Burnett draws on a wealth of examples from Africa, the Arctic, Brazil, China, France, India, Malaysia, Mexico, Singapore, Tibet, Venezuela, Yemen and elsewhere.

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