

# Shakespeare Seminar

*William Shakespeare*



Deutsche Shakespeare-Gesellschaft

Ausgabe 7 (2009)

(Post-)Modernist Responses to  
Shakespeare

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HERAUSGEBER

Das *Shakespeare Seminar* wird im Auftrag der Deutschen Shakespeare-Gesellschaft, Sitz Weimar, herausgegeben von:

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ERSCHEINUNGSWEISE

Das *Shakespeare Seminar* erscheint im Jahresrhythmus nach den Shakespeare-Tagen der Deutschen Shakespeare-Gesellschaft und enthält Beiträge der Wissenschaftler, die das Wissenschaftliche Seminar zum Tagungsthema bestreiten.

HINWEISE FÜR BEITRÄGER

Beiträge für das *Shakespeare Seminar* sollten nach den Richtlinien unseres Stilblattes formatiert sein. Bitte laden sie sich das Stilblatt als PDF-Datei von unserer Webseite herunter:

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INTERNATIONAL STANDARD SERIAL NUMBER

ISSN 1612-8362

# INTRODUCTION

BY

CHRISTINA WALD AND FELIX SPRANG

## **(Post-)Modernist Responses to Shakespeare**

While critics keep arguing whether we live in postmodern times, and if we do, whether the ‘post-’ of postmodernism indicates a break with modernism or a more continuous development, it is safe to say that the early twentieth-century reception of Shakespeare, which turned against Victorian bardolatry, has shaped our understanding of Shakespeare until the present day. The contributions to this issue aim at tracing responses to Shakespeare’s plays since the 1920s from an interdisciplinary and international perspective and will thus also re-examine the (dis-)continuities between ‘modernist’ and ‘postmodernist’ Shakespeares. The following papers discuss theatrical stagings, literary, dramatic and filmic adaptations of Shakespeare’s plays as well as the academic reception of his work in and beyond Europe. How have modernist aesthetics, e.g. German expressionism, affected stagings of Shakespeare and how has Shakespeare affected the modernist project? Which impact did the development of film have on our understanding of theatre in general, and of Shakespeare in particular? Which developments can we trace in Shakespeare criticism, which has undergone a number of ‘turns’ and methodological innovations in the twentieth century? How have European societies responded to Shakespeare’s plays in times of devastating world wars and the Holocaust? In which ways have Shakespeare’s plays been read to underpin particular aesthetic, but also political or ideological endeavours? For example, to which uses have Shakespeare’s plays been put in colonial and postcolonial contexts?

The contributions to this volume address these questions. Marcel Lepper’s article on “Copyrighted Shakespeare” explores the modern, postmodern and ‘post-postmodern’ ways of using Shakespeare’s works as a cultural resource. Aneta Mancewicz discusses Piotr Peter Lachmann’s video adaptation of *Hamlet* as a political as well as an autobiographical statement in the context of post-war investigation of memory and guilt. Jan Creutzenberg equivocates the innovative force of Lee Youn-taek’s *Hamlet* production for the reception of Shakespeare in Korea. Melanie Lörke’s “Shakespeare in Space: A *Star Trek* towards Plurality” discusses intertextual references to Shakespeare’s oeuvre and its stagings in the American science-fiction series.