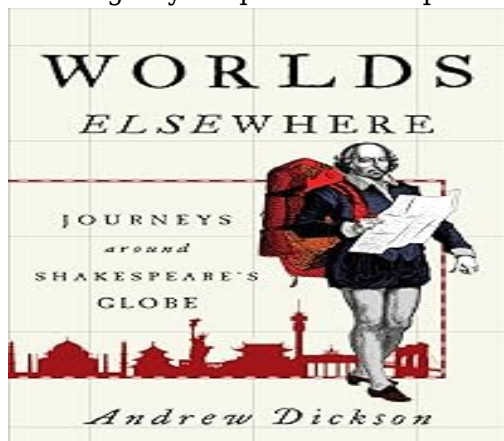


Worlds Elsewhere: Journeys Around Shakespeare's Globe By Andrew Dickson Andrew Dickson The range and scope of this rather hefty tome has a certain wow! factor for anyone interested in its subject (the extent to which Shakespeare's works have been able to be fruitfully transferred and meaningfully adapted to other places and cultures on the globe). {site\_link}



A book about how Shakespeare became fascinated with the world and how the world became fascinated with Shakespeare - the first book of its kind There are 83 copies of the First Folio in a vault beneath Capitol Hill the world's largest collection. Seizing inspiration from the playwright's own fascination with travel foreignness and distant worlds Dickson takes us on an extraordinary journey - from Hamlet performed by English actors tramping through Poland in the early 1600s to twenty-first-century Shanghai where Shashibiya survived Mao's Cultural Revolution to become an honored Chinese author. Both a cultural history and a literary travelogue the first of its kind Worlds Elsewhere explores how Shakespeare became the world's writer and how his works have changed beyond all recognition during the journey. I might have hesitated had I known how long it is! Many sections were enjoyable and I learned some fascinating new tidbits about how Shakespeare has been received and interpreted globally but ultimately I felt the book needed some heavier editing. I found the section in Germany one of the most interesting and I applaud his doggedness for tracking down the Bollywood star of yesteryear in the India section and debunking the myth of the Robben Island Bible in South Africa. Andrew Dickson has expanded on the cultural clash and admiration for Shakespeare worldwide by examining it from the perspectives of different countries different political situations and different time periods. Shakespeare was popular surprisingly so in the USA during the 19th century where printed copies were read out loud to illiterate mountain men and stage productions were a favorite recreation in the gold rush days of California. I had not known that one of the earlier black South African journalists linguist and political activists Solomon Plaatje had translated Shakespeare into his native language Setswana and perhaps this is the first translation into any African language at all. Dickson also pursues the story behind the Robben Island Bible a copy of Shakespeare's plays that had belonged to Sonny Venkatrathathnam and had the signatures of many of the political prisoners held at the infamous Robben Island including Nelson Mandela. Also while this had a great deal of information on the history of film live theater and Shakespeare in these countries the cultural adaptation and changes of interpretation get short-changed as well. I wish that more had been given of how African and Chinese interpretations had been written rather than just toss-off lines about King Lear given a happy ending or Othello actually being about class warfare. Perhaps another book could be written about Shakespeare in these countries but rather than interviewing film directors and actors the author could interview teachers and film critics about how well adaptations are or aren't received. And also it would be wonderful if this had been expanded to cover Russian and Eastern European productions especially during the Soviet era and in South America and other colonial countries as well. However for a scholastic book there are no footnotes and for a non-scholastic book there is some specialized jargon and sometimes verbose language that can be off-putting especially for readers where English is a second language. I recommend this book for serious students of Shakespeare; for high school community college and university libraries where there is a good dramatic arts program especially with multi-national

students; and of course for advanced English studies departments everywhere. Andrew Dickson I'm very glad I picked up this book and glad to have the extensive bibliography at the back of the book to continue exploring and discovering new things about Shakespeare in film and theatre around the world. Dickson came across on his journeys (the quotes from Sonny Venkatrathnam were quite different from what was said about his copy of the Complete Works in the episode about The Robben Island Bible which was odd and made me laugh. I knew that Shakespeare was popular in this country because it is a former British colony so every well-educated person is familiar with his name but I couldn't imagine that his plays could be used for shooting films. I did not know that people there were familiar with Shakespeare that his plays had a great impact on their political life and that there was a person named Solomon Plaatje who translated lots of Shakespeare's plays. During the Apartheid when people were put in prison the only hope for them was Shakespeare because his plays helped them to relief pain to keep sane and to change something in their state structure. I haven't been to all these countries but this book allowed me to imagine that I was travelling together with the narrator and in my personal opinion when a reader goes deeply into the book and forgets about what is going on it is a sign of a good work. ; and a city in Poland where a theatre director has built a replica of one of Shakespeare's theatres (not the Globe) while also recounting a history of how Shakespeare's works have influenced the culture of those respective countries. ) come to the fore and while for the most part they might be raised only in passing the discussion of each issue raised does not necessarily provide for totally satisfactory explanations — indeed in many cases they may raise even more intriguing questions in the mind of the reader. Be that as it may the very raising of these issues does point to a need to understand just what it is about “Shakespeare” that appears to be so appealing to so many. Part of the pleasure of this work is that it consists in a kind of travelogue taken by the author to each of these “locations” so that in each case we are seeing those countries from a modern perspective — often enough a fascinating process in itself. Once there his next step is to try to locate any preferably historic theatrical centres having some records of past histories and following these as far as possible in his limited time to what accounts if any have been kept. Finally during his stay in these locations the author will attempt to arrange for him to attend a contemporary rendition of a “Shakespeare” play and briefly explores the effect not only on himself but also on the relevant audiences. Dickson acquits himself quite well in broaching his immense task — he makes a pleasant companion for the reader; and weirdly while no ultimate overriding reason for Shakespeare's popularity leaps out at us one gets a good sense of what audiences in different countries found/find appealing about his plays. Perennial questions such as the always perplexing one of how “translations” of the works into different languages might affect what we might mean by “Shakespeare” are raised (classic cases are dealt with especially in the history relating to South African attempts at translations; similar adaptations to local cultural “colour” such as is found in India and China; etc. ) — but the overall effect remains the same: whatever the “problems” these issues might raise there is no doubt that the core of the plays (the “original texts”?) still provide “punch”and “significance” wherever and whenever they are produced. Also fascinating is the fact that certain of these texts appear to have had particular preferential relevance over others in different locations at different times; but why this was/is so is still an intriguing subject possibly needing further study...A final word needs to be said: the huge scope of this work necessarily means that much of the political social and humanistic aspects of the various countries visited must be comparatively “shallow” and it is inevitable that not every instance ever occurring could be accounted for. Dickson while primarily interested in the theatrical expressions of Shakespeare's works does not (and indeed cannot) exclude any reference to films of these works — and he does provide many examples of these throughout the book. Even so I was a little disappointed that there is no reference to the Russian director Grigori Kozintsev's stunning Hamlet (1964); but perhaps a little more perplexed that while Dickson does include references to Japanese director Akira Kurosawa's take on “Macbeth”: Throne of Blood (1957); and his take on “Hamlet”: The Bad Sleep Well (1960); but that no reference is made to his take on “King Lear”: Ran (1985). If anything Dickson should be congratulated on providing us with a fascinating and illuminating excursion into

relatively uncharted territory and for being such a charming guide in the process. He just picked a section of the world and sort of rambled on and on about it eventually coming to a point and going back and rambling on about the history back up to present. For example he spends an ENORMOUS amount of time with South Africa and the prison there when it was admitted to him from the beginning that they didn't have much to do with Shakespeare. Was it necessary to track every one down to tell him the same thing? It's not that I don't find the history in South Africa to be interesting but I'm not reading the book for that. Or how he spent an inordinate amount of time describing the on-going construction of various theater houses in England and abroad and how they were either recreations of Shakespeare's old theaters or replicas of ones he might've set his plays in etc. He hits China India South Africa Germany the Baltic states 19th century California the Third Reich --- it is occasionally hard to follow the why of his choices though usually entertaining to read about them. The English brought Shakespeare with them wherever they went but what makes this book interesting is Dickson's coverage of what happened to the Bard when he landed outside of the mother country. While the British colonizers enjoy amateur theatricals that (mostly) leave Shakespeare intact native audiences flock to adaptations that set the plays in cultural milieus that speak to them. Dickson does a fair amount of historical investigation into the troupes of English actors that first brought a form of Shakespeare to the continent even during the playwright's lifetime. If the Baltic and early German audiences were most likely boisterous in the face of staging that almost certainly were performed in an unfamiliar language that reaction continued until well into the 19th century here in America. Gold Rush miners were drawn to Richard III or Coriolanus because they struck out on their own and risked everything for success behaviors that resonated with the men who traversed a country for the chance of striking it rich. By the time he reaches an Asian Shakespeare conference held in China Dickson is exhausted by his travels and he skims through encounters with actors and directors still obsessed with Shakespeare performance in the 21st century. I'm glad I read it but have to admit that by the end I simply accepted it as If It's Tuesday This Must Be Bollywood Merchant of Venice as opposed to something that truly explained why a 16-17th century English playwright who most likely never left his native soil has become the most universally popular dramatist in the world. Andrew Dickson *Worlds Elsewhere: Journeys Around Shakespeare's Globe* by Andrew Dickson Andrew's self guide to world of Shakespeare's well 5 counties at least what follows is my quick single sentence on each place visited.

You need to be sure you have a deep and abiding interest in the subject: This isn't a book to approach with a casual attitude of this sounds interesting; I think I'll give it a try, Such an esoteric subject will not necessarily appeal to all — but that is neither here nor there, There is no doubt that the appeal of Shakespeare is increasingly widespread globally.

Hello, I'm an author and critic who writes regularly for the Guardian and a number of other publications including the New Yorker and the New Statesman, My new book about Shakespeare's global influence *Worlds Elsewhere: Journeys Around Shakespeare's Globe* is published in the UK by Bodley Head/Vintage and in the US by Henry Holt, I'm also the author of the *Globe Guide to Shakespeare* and also contributed to the *New Cambridge Companion to Shakespeare*, I'm currently an honorary fellow at Birkbeck University of London and a former visiting fellow at the University of Warwick, I'm an author and critic who writes regularly for the Guardian and a number of other publications including the New Yorker and the New Statesman. My new book about Shakespeare's global influence *Worlds Elsewhere: Journeys Around Shakespeare's Globe* is published in the UK by Bodley Head/Vintage and in the US by Henry Holt, I'm also the author of the *Globe Guide to Shakespeare* and also contributed to the *New Cambridge Companion to Shakespeare*: I'm currently an honorary fellow at Birkbeck University of London and a former visiting fellow at the University of Warwick. Well over 150 Indian movies are based on Shakespeare's plays - more than in any other nation: If current trends continue there will soon be more high-school students reading *The Merchant of Venice* in Mandarin Chinese than in early-modern English. Why did this happen - and

how? Ranging ambitiously across four continents and 400 years *Worlds Elsewhere* is an eye-opening account of how Shakespeare went global: En route we visit Nazi Germany where Shakespeare became an unlikely favorite and delve into the history of Bollywood where Shakespearean stories helped give birth to Indian cinema: In Johannesburg we discover how Shakespeare was enlisted into the fight to end apartheid: In California we encounter him as the most popular playwright of the American frontier, *Worlds Elsewhere: Journeys Around Shakespeare's Globe* Downloaded this audio book from the library on a whim. Dickson is thorough and devotes many pages to transcribing interviews he conducts in his journeys but spends less time drawing conclusions: Andrew Dickson This book offers a look at how Shakespeare's plays are performed and interpreted all over the world, I enjoyed the glimpses into life in faraway places such as India China and South Africa, I also enjoyed all the new ways of looking at such familiar works: The author did a lot of research and travel which is great but it also meant that the book was rather long and felt somewhat tedious to read at some points. Yay! Andrew Dickson This is an interesting and enjoyable book: I had the honor to be a guest lecturer on Elizabethan drama to the graduate English class at Kangwon National University in South Korea in 1983: I became very aware of different interpretations of Shakespeare from different cultural language and ethnic backgrounds. In Germany Shakespeare was popular almost from the time of the original plays through the German romantic period and into a major problem for the Nazis. In India Shakespeare came along with English colonization and has been more popular in the native translations and adaptations than most Europeans had ever known. Some of the earliest films and many of the more successful theatre productions in India have been based on Shakespeare's plays dialogue and characters, An interesting account is how Shakespeare was used to undermine apartheid as well, The author then travels to China where he examines the history of Shakespeare in translation and adaption to Chinese theater traditions, The book is easy to read and the information is presented well, However there is a great deal here that wanders from the main topic and the hundred-page plus chapters needed a good editor to cut them down and to make them more concise: The book has an excellent bibliography of primary and secondary sources as well as film productions from these countries. This book is also a must read book for any English or drama professor or actor or director who will work or teach in another country even if only temporarily: I can see myself going back to this book many times to uncover more about Shakespeare's influence and how people all over the world interpret his works, Side notes: The cover design on the copy I found was the one with the drawing of Shakespeare wearing backpacking gear-- which I found hilarious and awesome, Oddly enough as I was reading this book the Folger Library's Shakespeare Unlimited podcast (which I recommend) released episodes about some of the same exact things Mr: I can see why the episode talked about the widely-held belief about the significance and interpretations of the signatures and chosen passages in the Bible but Mr, Venkatrathnam showed me that those beliefs were nothing more than that!): Andrew Dickson I started reading it in spring 2017 and finished it in July also in 2017, To tell the truth receiving this book was an unexpected surprise and I will explain why. Last February I attended Andrew Dickson's lecture that was held at our university, It is always great to see a person so passionate about what he is doing, After this event I decided to buy this book and find out some more information about Shakespeare: So you can imagine my reaction when I received it from London as a gift. It is about Shakespeare's impact on people and cultures all around the world, The first one tells us about Shakespeare's influence in Poland and Germany, It appears that if you come to Poland Gdańsk in particular you would find an exact copy of the "The Globe" there, Why? In Shakespeare's times his troupe went on tour to Europe during which they also visited Gdańsk where they built a copy of "The Globe" for them to perform: So the explanation is quite simple isn't it? Nowadays this theatre is rebuilt and it's a must-see in Poland for every true Shakespeare fan, People here usually say that the British are not paying adequate attention to Shakespeare, Another example of how important Shakespeare is to the German people is the oldest Shakespeare's society in the world that was established in Germany, An interesting thing is that there are more performances of Shakespeare's plays in Germany than in Britain, Besides the world's famous German speaking authors and musicians (for example Mozart

and Goethe) were obsessed with the playwright. Some scholars say that Mozart used the plot of "The Tempest" for his "Magical Flute", This is incredible because no other writer in the world had such an influence on other nations famous people and their masterpieces: And I think it is because Shakespeare described human nature which hasn't changed throughout the years: And I think the last and the darkest thing connected with Shakespeare's influence in Germany is the Nazis period. His plays were the ones not to be burnt as the Minister of Propaganda was fond of them. The Nazis thought that they would be able to resurrect Shakespeare and make him the member of their party, Nonsense! It appears that the most popular play was "Hamlet" and the main character was not the one that we all know, So let's finish up with Germany and move to the USA to which the second part of the book is dedicated. The first thing to mention is that the world's Shakespeare archive is situated not in Britain but in the USA: It was founded in 1930s by an oil baron Henry Folger and his wife Emily: On the outside it looks like an ordinary modern building but when you get inside it seems that you've travelled across time and space and found yourself in an Oxford college, Also Shakespeare's plays were very popular during the times of Gold Rush "Richard III" in particular. What is more there are maps with different American cities named after Shakespeare and his characters. For example such films as "Omikara" ("Othello") and "Angoor" ("The Comedy of Errors"). Indian film and theatre directors are fond of staging Shakespeare because he was definitely a man of all time: But for me the most interesting part of the book was the one connected with South Africa. I also read that there is one special school founded by a Russian woman who went to South Africa in order to work there: She is trying to cultivate love to Shakespeare in her pupils. They have their own theatre and they usually participate in a theatre festival held in South Africa: Despite the fact that most of them are very young they all have their own opinions about Shakespeare and his plays, They are learning to read Shakespeare's plays in original but of course they also have translations: One of the most famous plays staged in China is "The Taming of the Shrew", But of course as it usually happens there were some problems connected with the bard's plays, During the Cultural Revolution that took place from 1966 to 1976 directors were banned from staging and the actors were banned from performing Shakespeare's plays, There are conferences and festivals held in the honor of the bard, And now I would like to write a few words about the author of this incredible book: To my mind Andrew Dickson is a very talented author and a good narrator: He has his own style and he puts a deep sense in each word and each sentence, He makes an exact portrait of a man or woman with every tiny detail which helps understand the character of a person, Those beautiful German streets exotic Indian and South African landscapes and of course incredible Chinese cities. Andrew Dickson (Note: I received a free copy of this book through Goodreads First Reads: )This book investigates the ways in which Shakespeare's works have been received embraced and reinterpreted around the globe, The author recounts his travels to places like Germany India and South Africa; a Shakespeare library in Washington D. I'll be honest: I didn't finish this book; I got about halfway through, I thought I was interested in the subject matter when I started but as layer upon layer of historical minutiae piled up my will to continue reading drained away, So I won't give the book a full review; I don't think it's fair to do that with a book I didn't finish, I don't actually think it's a bad book and the level of scholarship is impressive. But if you're considering reading it and Dickson attempts to come to grips with this phenomenon, Dickson's approach is to limit his initial researches to five distinct and diverse locations: Poland/Germany; the United States; India; South Africa; and China: This adds a necessarily brief foray into (for the most part) obscure past, Where this is not always readily available he conducts interviews with modern-day enthusiasts as to what they can recall and how they might contribute to his subject-matter, This also provides fascinating insights of a kind different to actual historical records: This should not deter potential readers: if anything it might stimulate them to follow Dickson's lead and explore further according to their own interests, Maybe 5? In a book this length? It's like 500+ pages long. There really was no rhyme or reason for what he decided to delve into: How many interviews does it take to get this across? I mean these men are 80+ years old. Personally the building of such things is like so far below what I consider to be the most interesting aspects of the famous bard that it quickly became a slog: I was expecting more of a

scholarly approach to how Shakespeare influenced the world as well as the ways other (non-western) cultures have approached or used this stuff. Dickson meanders around the globe (no pun intended) while examining the influence of Shakespeare's work. The translation of his work into native languages becomes both a political act and a liberation from anything like a traditional understanding of the plays, Plots are changed; Othello Macbeth The Merchant of Venice all of the great plays become celebrations of values that speak to indigenous cultures: The elders of a South African tribe lecture Dickson about the terrible disrespect that Romeo and Juliet offer their elders who of course know best. He is most effective describing the probable audience response to the plays: The reader learns a great deal about Dickson's response to what he is seeing as opposed to why Shakespeare still resonates, There is a bit too much pondering how tired he is and not enough effort to crack why the plays returned so quickly after the Cultural Revolution ran its course: The writing is occasionally flat although Dickson peppers the narrative with moments of beauty and humor: Germany specialists in keeping SP as close to the original as possible good on themU: A competition based SP between cities and towns areas troupes where it's seem prestige dedication & fun are the norm, India the second most interesting country they have a very very loose interpretation of SP where it's just not that unusual to do it and it's just the usual, South Africa prisoners of Apartheid SP just moves them with emotion in a prison without it this was the best country Andrew visited and my favorite part, China if you believe it millions more SP followers than rest of the world put together if you believe it. I live in east London. Hello. I live in east London.I received this book as a Goodreads First-Read. There is also an excellent index as well. Dickson's interview with Mr. And frankly speaking I was really impressed. I was very happy.But let's return to the book. It consists of five parts.Germany has a special relationship with the bard. This nation considers him German. That is why any nation can use his plays. He was firm and confident. It is The Folger Shakespeare Library. This library contains 83 copies of Shakespeare's first folio. So this place is a must-see for every Shakespeare admirer. And there are some mining companies named after the bard. Amazing!Right now let's move on to India. Almost every Bollywood movie is based on Shakespeare's plays. "Hamlet" is also very popular. The most famous movie was shot in 1954. They think that Shakespeare's ideas coincide with their own. It is great when children are interested in art.And last but not least is the part connected with China. The Chinese are very concerned about Shakespeare. He is some kind of a brand there. His picture is placed on notebooks and other things. A huge amount of people attend it. But nowadays the situation has changed. He is also good at describing people.I have also enjoyed the sceneries described in the book.C. In the process many associated issues (e.g. political social humanistic etc. So there are absences.That being said some omissions might cause some worry. Odd.But really these are comparatively minor concerns I would think. Andrew Dickson I really wanted to like this. Honestly. It was just way too rambling for my liking. There was almost no chapters. It was entirely unstructured.This could entirely be my expectations though. We get a bit of that but not much. So honestly take this review with a grain of salt. It could be something you'll really enjoy. It just wasn't for me personally. Andrew Dickson A shaggy dog of a book. Or do not. Take that Franco Zeffirelli.In the end the book is a tad too personal.Recommended.S. Andrew Dickson.