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**Shakespeare in the Soviet Union: A Collection of Articles** ...

Following the disintegration of the Soviet Union in the early 1990s we have moved into a post-Soviet world. Looking back, Soviet Russia achieved distinction in three Shakespeare films: Othello, directed by Sergei Yutkevich in 1955, Grigori Kosintsev’s Hamlet in 1964 and his 1971 King Lear. The stunning black and white Hamlet is the best-known, and extremely striking.

**Shakespeare in Soviet Russia** | The Shakespeare blog

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Shakespeare n Soviet Russia BY GEORGE GIBIAN HE works of Shakespeare were introduced into Russia in the eighteenth century, mainly by Sumarokov, Catherine the Great, and Karamzin. Soon after 1800, Shakespeare came to be as much at home in Russia as he was in Germany, but the Russians preserved

**Shakespeare in Soviet Russia**—JSTOR

“You are among us, you’re alive,” the great Soviet-era novelist and poet Vladimir Nabokov wrote in his poem, Shakespeare. Imagining a “hundred-mouthed, unthinkable great bard” strutting from...

**Why Shakespeare is an honorary Russian**—Russia Beyond

In the U.S.S.R. Shakespeare’s works have been published in over five million copies in 28 languages spoken by the various peoples of the Soviet Union. More than 300 productions of Shakespeare’s plays have been put on in the country’s theatres in the course of the last few years.

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Furthermore, it is estimated that in that period there were more productions of Shakespeare plays in Soviet theatres than were produced in the theatres of the United States and Britain combined. 1933 saw the empire-era Russian Theatrical Society renamed the All-Russian Theatrical Society and the establishment of their Shakespeare Cabinet, which hosted twice monthly meetings for the discussion of Shakespeare for artists and academics, as well as publishing Shakespeare-related texts, one of ...

**Shakespeare in Russian, part three: Shakespeare after Red** ...

"There's a feeling in the former Soviet Union that Shakespeare was never censored. So he becomes in a lot of these places not just a writer but almost a freedom fighter, almost a saint. "If you go...

**Hamlet: The play Stalin hated**—BBC News

In the Soviet Union Given the popularity of Shakespeare in Russia, there were film versions of Shakespeare that often differed from western interpretations, usually emphasizing a humanist message that implicitly criticized the Soviet regime. [30]

**Reputation of William Shakespeare**—Wikipedi

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The Soviet Union inherited the nineteenth-century view of Hamlet as a key figure, however passive and vacillating, in the discussion of the current social and individual concerns. 13 However, as the Soviet cult of Shakespeare gained power, earlier suspicions of Hamlet’s weakness and passivity gradually morphed into impassioned assertions of his strength, heroism, and flawless moral character. 14 Summing up decades of discussion, L. Grossman wrote in 1955: “The great dramaturge of the English ...

**Borrowers and Lenders: The Journal of Shakespeare and** ...

In 1943, the Shakespeare Cabinet of the Soviet Union, headed by Mikhail Morozov, 55 returned to this production in a discussion session in the presence of Akimov and certain artists from the production, as well as other Shakespeare scholars.

**Akimov and Shostakovich’s Hamlet: a Soviet Shakespeare** ...

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Moscow: Progress Publishers, 1966. Hardcover. 275p., illustrated with a dozen or so scattered color plates (reproducing posters & artwork), plus appended find a lengthy suite of b

**Shakespeare in the Soviet Union, A Collection of Articles** ...

Twelfth Night (Russian: ?????????? ????, transliteration Dvenadtsataya noch) is a 1955 Soviet comedy film by Lenfilm based on Shakespeare’s play Twelfth Night, or What You Will. The script was written by Yan Frid. The film was released in the Soviet Union on 21 November 1955, and in the United States on 3 March 1956. Cast

**Twelfth Night (1955 film)**—Wikipedi

America, the Soviet Union, and Vietnam were the three main countries involved in this conflict. This conflict was a built from a cold war perspective. This war created many effects on the world; some were good others were bad. It was mainly between the 2 major powers, the United States, and the Soviet Union.

For its eighteenth volume, The Shakespearean International Yearbook surveys the present state of Shakespeare studies, addressing issues that are fundamental to our interpretive encounter with Shakespeare’s work and his time, across the whole spectrum of his literary output. Contributions are solicited from among the most active and insightful scholars in the field, from both hemispheres of the globe. New trends are evaluated from the point of view of established scholarship, and emerging work in the field is encouraged. Each issue includes a special section under the guidance of a specialist guest editor, along with coverage of the current state of the field. An essential reference tool for scholars of early modern literature and culture, this annual publication captures, from year to year, current and developing thought in Shakespeare scholarship and theater practice worldwide. There is a particular emphasis on Shakespeare studies in global contexts.