

## Contents

Introduction-----	(1)
Chapter One. Shakespeare and Ibsen-----	(16)
1. Shakespeare and Ibsen in His Dramatic Apprenticeship-----	(17)
2. Shakespeare and Ibsen's Early Romantic Plays-----	(21)
3. Shakespeare and Ibsen's Middle Prose Plays-----	(34)
4. Shakespeare and Ibsen's Later Symbolic Plays-----	(36)
Chapter Two. Shakespeare and Strindberg-----	(46)
1. Shakespeare and Strindberg in His Early Years-----	(47)
2. Shakespeare and Strindberg's History Plays-----	(53)
3. Shakespeare and Strindberg's Later Expressionistic Plays-----	(76)
4. Shakespeare's Influence on Strindberg's Stagecraft-----	(80)
Chapter Three. Shakespeare and Pirandello-----	(84)
1. Relativism and the Idea of Theatre-----	(85)
2. The Sense of the Contradictions and Opposites-----	(90)
3. The Relativity and Devaluation of the Meaning of Language-----	(92)
4. The Relativity and Indeterminacy of Individuality and Subjectivity-----	(96)
5. Theatrical Relativism and Pan-Theatricalism-----	(102)
Chapter Four. Shakespeare and O'Neill-----	(124)
1. Shakespeare and O'Neill in His Early Years-----	(125)
2. Shakespeare's Intertextual Presence in O'Neill's Plays-----	(129)
3. "Passion's Slaves": Shakespeare and O'Neill's Tragedy of Desire-----	(137)
4. Shakespeare and O'Neill's Existential Thinking: Hamlet and Larry-----	(142)
5. Explorations and Experiments in Dramatic Expression-----	(147)
6. The Idea of Tragedy: <i>Mourning Becomes Electra</i> and <i>Hamlet</i> -----	(152)
Chapter Five. Shakespeare and Brecht-----	(162)
1. Brecht's Dialectical and Ambivalent Readings of Shakespeare-----	(164)
2. Shakespeare's Influence on Brecht's Theory of Theatre-----	(173)
3. Brecht's Use and Adaptation of Shakespeare-----	(186)
4. The Elements of Epic Theatre in Shakespeare's Plays-----	(205)
Chapter Six. Shakespeare and Beckett-----	(216)
1. Appropriation and Assimilation of Shakespeare in <i>Waiting for Godot</i> -----	(221)

2. Shakespearean Allusions and Parodies in <i>Endgame</i> -----	(231)
3. Intertextual Connection to Shakespeare in <i>Happy Days</i> -----	(327)
4. Shakespearean Citations, Allusions, and Parodies in Beckett's Other Plays-----	(243)
 Chapter Seven. Shakespeare and Ionesco-----	(251)
1. Shakespeare and Jarry's <i>Ubu Roi</i> -----	(252)
2. Shakespeare and Ionesco's <i>Exit the King</i> -----	(259)
3. Shakespeare and Ionesco's <i>Macbett</i> -----	(270)
 Chapter Eight. Shakespeare and Bond-----	(284)
1. Bond's Critical Approach to Shakespeare-----	(286)
2. Bond's Dialectical Reading of <i>King Lear</i> -----	(290)
3. <i>Lear</i> : Political Dramatization of the Dialectics of Violence-----	(299)
4. Shakespeare's Art Modernized: Epic Theatre and "Aggro-effect"-----	(307)
 Chapter Nine. Shakespeare and Marowitz-----	(312)
1. Shakespearean Interpretation, Adaptation, and Directing: Marowitz's Theory and Approach-----	(313)
2. A Travesty of Modern Liberal Intellectuals: <i>The Marowitz Hamlet</i> -----	(318)
3. An Interior View of Spiritual Dissolution: <i>A Macbeth</i> -----	(329)
4. "Can a black man be as white as a white man is": <i>An Othello</i> -----	(332)
5. From Comedy to Tragedy: <i>The Shrew</i> -----	(336)
6. A Travesty of Authority and Law: <i>Measure for Measure</i> -----	(340)
7. Shylock Our Contemporary: Variations on <i>The Merchant of Venice</i> -----	(342)
8. Privatising <i>Julius Caesar</i> -----	(344)
 Chapter Ten. Shakespeare and Wesker-----	(350)
1. Staging and Adaptation of Shakespeare's <i>The Merchant of Venice</i> -----	(351)
2. The Anti-Semitism of <i>The Merchant of Venice</i> : Wesker's Critique of Shakespeare's Play and Its Modern Productions-----	(356)
3. <i>Shylock</i> : Wesker Changes <i>The Merchant of Venice</i> -----	(359)
 Chapter Eleven. Shakespeare and Stoppard-----	(370)
1. Hamlet's Classmates: from the Nineteenth Century to the Twentieth Century-----	(372)
2. Stoppard's Early Attempts at Re-writing Shakespeare-----	(377)
3. <i>Waiting for Godot</i> Deconstructs <i>Hamlet</i> -----	(381)
4. The Language of Theatre and Politics Deconstructed-----	(399)
5. Back to Shakespeare: <i>Shakespeare in Love</i> -----	(408)
 Chapter Twelve. Shakespeare and Müller-----	(411)

1. Müller's Marxism and Postmodernism-----	(412)
2. Müller and Brecht-----	(416)
3. "A Difference": Müller's Approach to Shakespeare-----	(420)
4. Müller Changes Shakespeare: <i>Hamletmachine</i> -----	(426)
5. Müller's Debate with Shakespeare-----	(444)
Conclusion-----	(449)
1. The Shakespearean Influence on Modern Drama-----	(449)
2. The Essence of Shakespearean Drama-----	(450)
3. The Modernity of Shakespearean Drama-----	(451)
4. The Shakespearean Tradition in Modern Drama-----	(453)
5. Modern Shakespearean Interpretation, Adaptation, and Production-----	(454)
6. Looking Forward: Shakespeare and the Twenty-First Century-----	(456)
Appendix: A List of Modern Adaptations of Shakespeare (1900-2000)-----	(460)
Postscript-----	(473)