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romeo and juliet

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shakespeare's tragedy of two young lovers from rival families. It was probably written in 1595, when the London theatres were closed owing to the plague, and first performed a year later.

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shakespeare's tragedy of two young lovers from rival families. It was probably written in 1595, when the London theatres were closed owing to the plague, and first performed a year later.

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Appendix 2 Q1 **Romeo** and **Juliet** Reproduced in facsimile by courtesy of the British Library Board (BL C.34.k.55 © The British Library Board) Line numbering conforms to the Malone Society Reprint facsimile edition of the copy in the Huntington Library, ed. Jill L. Levenson, Jill Levenson and Barry Gaines, and checked by Thomas L. Berger and G.R. Proudfoot (Oxford, 2000). ...

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Chekhov began writing humorous sketches and articles as a medical student at Moscow University. After his graduation in 1884 he began to practise medicine but continued to produce short stories and journalism, acquiring something of a lowbrow following.

...

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Ivanov (trans. Hare) by Anton Chekhov

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Type: Play (Text)

This adaptation of Ivanov was first performed at the Almeida Theatre, London, on 7 February 1997. The cast was as follows: Nikolai Ivanov Ralph Fiennes Mikhail Borkin Anthony O'Donnell Anna Petrovna Harriet Walter Count Matveyi Shabyelski Oliver Ford Davies Yevgeni Lvov Colin Tierney Zinaida Savishn ...



Bookmark

Ivanov (trans. Hare) by Anton Chekhov

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Type: Play (Text)

Characters Nikolai Ivanov Ivanov a regional councillor Mikhail Borkin Borkin the steward of Ivanov's estate Anna Petrovna Anna Ivanov's wife, née Sarah Abramson Count Matveyi Shabyelski Shabyelski Ivanov's uncle Yevgeni Lvov Lvov a young country doctor Zinaida Savishna Zinaida wife to Lebedev Marfus ...



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Type: Play (Text)

The action takes place in a province in Central Russia in the late 1880s.



Bookmark

Ivanov (trans. Hare) by Anton Chekhov

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Act 1 The garden of Ivanov's estate. On the left is the façade of a house with a terrace. One window is open. In front of the terrace is a wide semi-circular area from which paths lead to the right and straight ahead. On the right-hand side there are small benches

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Characters

NIKOLAI IVANOV *a regional councillor*

MIKHAIL BORKIN *the steward of Ivanov's estate*

ANNA PETROVNA *Ivanov's wife, née Sarah Abramson*

COUNT MATVYEI SHABYELSKI *Ivanov's uncle*

YEVGENI LVOV *a young country doctor*

ZINAIDA SAVISHNA *wife to Lebedev*

MARFUSHA BABAKINA *a young widow and heiress*

AVDOTYA NAZAROVNA *an old woman of no known profession*

KOSYKH *an excise officer*

PAVEL LEBEDEV *Chairman of the local council*

SASHA *daughter to the Lebedevs, aged twenty*

GAVRILA *servant to the Lebedevs*

PYOTR *servant to Ivanov*

FIRST GUEST

SECOND GUEST

THIRD GUEST

FOURTH GUEST

OTHER VISITORS, MEN AND WOMEN

The action takes place in a province in Central Russia in the late 1880s.

This adaptation is based on a literal translation by Alex Wilbraham.

بخش های مختلف نمایشنامه از ستون
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Act 2

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2

Borkin *has begun to pace up and down. Now the voice of Count Shabyelski comes from indoors.*

Shabyelski *(off)* You're impossible to play with. Your touch is appalling, and you've got the ear of a fish!

At once, Ivanov's wife, Anna Petrovna appears at the open window.

Anna What's going on? Misha? Why all this stamping about?

Borkin Tell me how you live with your darling Nikolai and manage to not stamp about.

Anna I meant to ask, can we have some hay put on the croquet lawn?

Borkin Oh, just ... leave me alone!

Anna Well, really. What a tone to use to a woman! And when I gather you're so keen to attract one as well!

She turns cheerfully to Ivanov.

Shall we go and turn cartwheels out there in the hay, my darling?

Ivanov Anna, you know the cold air is bad for you. Please go back in. *(Shouts.)* Uncle, can you close it? Please!

The window is closed.

Borkin We have only two days left to pay Lebedev his interest.

Ivanov *(looks at his watch)* That's why I have to go there tonight.

8

Ivanov (trans. Hare)

by Anton Chekhov



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Chekhov, Anton. *Ivanov* (trans. Hare). Ed. David Hare. London: Bloomsbury Publishing, 1997. Web. 19 Apr. 2020.

Chicago Format

Chekhov, Anton. *Ivanov* (trans. Hare). Edited by David Hare and David Hare. *Ivanov*. London: Bloomsbury Publishing, 1997.
doi:10.5040/9781408161241.000000004.

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Ivanov You seem to get some sort of pleasure ...

Borkin ... I'll never shoot you again.

Ivanov Thank you. I'm trying to read.

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Enter one or more search criteria below. Boolean AND, OR and NOT are supported. Use quotation marks ("") to find an exact phrase (e.g. "merchant of venice"). Use asterisks to match any characters.

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stage. The balls were part of a contraption to create a thunder sound-effect, which had fallen over in the wings. A different problem faced William macready when he played the role in Nottingham; when the moment came for Lear to divide his kingdom a slightly deaf props man handed the bemused actor not a map but a mop. Shakespeare's immediate source for the story of Lear was the historian Raphael Holinshed, who derived it from Geoffrey of Monmouth's Historia Britonum. William Camden tells a similar story of Ina, King of the West Saxons. The earliest known version of the king is Lir, an ocean god of early Irish and British legend, who can probably be identified with the Llyr in the Mabinogion.

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King Lear



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King Lear



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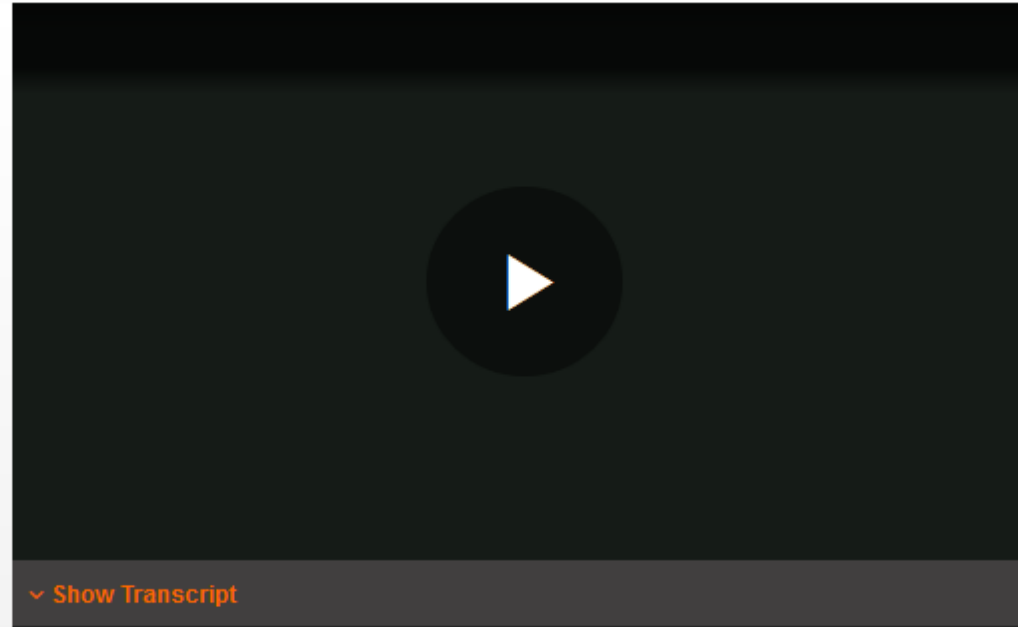
King Lear



Shakespeare Uncovered Series 2, Episode 6 - King Lear with

Duration: 2:19:01

مشاهده ویدئو



King Lear (2:19:01)

Ian Holm stars in the title role of this award-winning film version of Richard Eyre's National Theatre production of William Shakespeare's *King Lear*. The cast also includes Timothy West as The Earl of Gloucester, Finbar Lynch as his bastard son, Edmund and Paul Rhys as his legitimate son, Edgar; Barbara Flynn, Amanda Redman and Victoria Hamilton as Lear's daughters Goneril, Regan and Cordelia; and Michael Bryant as the Fool.

Credits:

Director: Richard Eyre; Writer: William Shakespeare; Writer (Screen): Richard Eyre; Producer: Susan Birtwistle; Music: Dominic Muldowney; Production Design : Bob Crowley; Art Direction: Andrew Sanders; Cast: King Lear: Ian Holm, Edgar: Paul Rhys, Edmund: Finbar Lynch, Gloucester: Timothy West, Kent: David Burke, Goneril: Barbara Flynn, Regan: Amanda Redman, Cordelia: Victoria Hamilton Fool: Michael Bryant, Oswald: William Osborne.

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King Lear



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King Lear by William Shakespeare,
Theatre Royal Haymarket, 1997

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Macbeth

shakespeare's tragedy about the corrupting effect of ambition, written in 1603–06; the first recorded performance was in 1611. At this time Shakespeare's company sought the patronage of James I and this seems to have prompted them to choose a theme that flattered his descent from the Scottish kings and catered to his interest in witchcraft. In the play Macbeth encounters three witches, who prophesy that he will become king. Inspired by this, Macbeth and his wife murder King Duncan and seize the throne. Despite suffering the tortures of a guilty conscience, Macbeth finds himself committing further crimes to consolidate his power, including the murder of the entire family of the nobleman Macduff. Lady Macbeth, engulfed by madness, commits suicide; finally Macduff returns from England to kill Macbeth in battle (see birnam wood). The play has always been one of Shakespeare's most popular works and the prized roles of Macbeth and his Lady have been the making of many careers. It has also seen some disastrous performances. Ralph Richardson's 1952 Macbeth was so ill-received that he was able to threaten an actor who hesitated to lend him money, "I'll have it put about that you were in my Macbeth." In 1980 Peter O'Toole's bombastic performance at the Old Vic had some members of the audience helpless with laughter. The play has spawned numerous adaptations. In the late 17th century William davenant introduced dancing, singing, and flying witches. Other versions include Verdi's opera Macбетto (1847), Orson Welles's sombre film (1948), and the off-Broadway MacBird (1967), an attack on Lyndon Johnson that begins with the assassination of J. F. Kennedy. Shakespeare's character bears only a loose resemblance to the historical Scottish king. According to Holinshed's Chronicle of Scottish History, which Shakespeare consulted, Duncan (1001–40) was a highly ineffective ruler and his murder was carried out by several nobles, not by Macbeth alone. The historical Macbeth – who had a fairly good claim to the throne – ruled well for 17 years (1040–57) before eventually being killed in battle against Duncan's son. Shakespeare clearly drew on other incidents in Holinshed for his characters and plot; amongst these were the murder of King Duff by his trusted lieutenant and host Donwald, who was encouraged by his wife. The supposed line of descent from Banquo to James I may have prompted Shakespeare to portray that character as wholly innocent of Duncan's murder, whereas in Holinshed his role is far more ambiguous. Macbeth's ghost is said to haunt Glamis Castle, lamenting Duncan's death; his body lies on Iona – the traditional burial-place of Scottish kings. According to long-established theatrical belief, Macbeth is the unluckiest play in the repertory and should never be mentioned by name (see scottish play).

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Asian drama



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The continent of Asia, where 60% of the world's population lives, is heir to a staggering variety of theatrical performance traditions and has been the generator and recipient of much theatrical innovation over the last centuries. The categories 'Asian theatre' or 'Oriental drama', as these have been defined in 'the West' and received and re-interpreted in Asia, are taken to refer to plays and productions composed in the countries of East Asia, South Asia and Southeast Asia, or created by...

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On a stormy night in 1954, a woman doomed to marry one of five men discovers the wildcard choice might just be the person she'd been hoping for all along. *An...*

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At the Sound of Marching Feet

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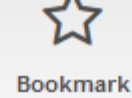
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This verse drama revisits the brutal genocide and rampant rapes carried out by the Pakistani forces during Bangladesh's War of Liberation. The play begins in...

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At the Sound of Marching Feet

Syed Shamsul Haq translated by Syed Shamsul Haq



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DOI: 10.5040/9781474250740.00000026

+ Production Enquiry

Roles: Male (3) , Female (1) , Neutral (1)

Read play



کلیک

This verse drama revisits the brutal genocide and rampant rapes carried out by the Pakistani forces during Bangladesh's War of Liberation. The play begins in the courtyard of the Headman of a district, with villagers forming the Chorus, some of whom do not speak, but rather bring out the essence of the moment through choreography. The villagers report that the "partisans" of "Bangladesh" are coming from the East, and the village women and children present here are seeking the protection of the Headman.

*Dawn is scarce over,
when darkness is back.*

From Islam in Performance

Imprint

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At the Sound of
Marching Feet

Acknowledgment

*The **Headman**'s outer courtyard. Two men waiting for others to come. Dawn breaks in. The villagers come in twos and threes.*

Villagers

People are coming from East and North.
 People are coming from West and South.
 Like a surging flood on the Great River's face,
 Like a storm of dust on the Great Desert's face,
 Men are coming by canoes, rafts, and boats.
 Men are coming with their wives, kids, and goats.
 Flowers refusing to burst from the bud,
 Fruit trees stand barren and black,
 Dawn is scarce over, when darkness is back.
 We have nothing to give any kids to suck,
 but dried-out pap.

*The **Priest**, in a white robe, enters, holding the Quran in one hand and a staff in the other.*

Priest

There is no God but God. And He knows best.
 There is no God but God. And He knows best.
 Well, out with it now!
 What is it you want?
 Don't just stand there like stuffed dummies,
 or cattle if you please.
 Come on now.
 What is it you want?

Villagers

The Headman.
 We want to see the Headman.
 Yes, the Headman.
 That's whom we want to see.
 Where is he?
 Where is he?