

# *Shakespeare*

IN THE CINEMA  
OCULAR PROOF



STEPHEN M. BUHLER

# Shakespeare In The Cinema Ocular Proof

**Russell Jackson**



## **Shakespeare In The Cinema Ocular Proof:**

**Shakespeare in the Cinema** Stephen M. Buhler, 2002-01-01 A comprehensive look at film adaptations of Shakespeare's plays Shakespeare on screen, Richard III Nathalie Vienne-Guerrin, This volume does not only provide the reader with diverging assessments of the Richard III films but it also deploys a large array of methodologies used to study Shakespeare on film What gives the volume its coherence is that it thoroughly interrogates what those films do with and to Shakespeare's text and suggests that at least for Shakespearean scholars Shakespearean films are hybrid creatures They are and are not films they are and are not Shakespeare Ce volume offre non seulement au lecteur un examen précis et pluriel des adaptations filmiques de Richard III mais il déploie tout l'éventail des méthodologies qui permettent d'étudier Shakespeare à l'écran La cohérence de ce volume vient de ce qu'il propose des questionnements multiples sur ce que ces films font de Shakespeare et suggère que le film shakespearien est une création hybride qui est et n'est pas un film qui est et n'est pas Shakespeare Ouvrage en anglais *Shakespeare on screen : a midsummer night's dream* Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Ce livre a pour objet l'étude des représentations du Songe d'une nuit d'été à l'écran la pièce ayant fait l'objet d'un colloque qui s'est tenu Rouen sous les auspices de la Société française Shakespeare Les plus grands spécialistes de Shakespeare et de Shakespeare au cinéma ont contribué à l'ouvrage Monolingue anglais le livre contient en outre une bibliographie exhaustive sur le sujet

**Shakespeare on Film** Maurice Hindle, 2015-09-10 An approachable guide to Shakespeare on film this book establishes the differences between stage and screen It covers the history of Shakespeare on the screen since 1899 and discusses various modes and conventions of adaptations Thoroughly updated to include the most recent films for instance Joss Whedon's 2013 *Much Ado About Nothing* it also explores the latest technology such as DVD and Blu-ray as well as live stage to screen productions It also includes an exclusive interview with filmmaker John Wyver discussing his own adaptations for the small screen *Shakespeare and World Cinema* Mark Thornton Burnett, 2013 This book explores the significance of Shakespeare in contemporary world cinema for the first time Mark Thornton Burnett draws on a wealth of examples from Africa the Arctic Brazil China France India Malaysia Mexico Singapore Tibet Venezuela Yemen and elsewhere *The Cambridge Companion to Shakespeare on Screen* Russell Jackson, 2020-12-17 The Cambridge Companion to Shakespeare on Screen provides a lively guide to film and television productions adapted from Shakespeare's plays Offering an essential resource for students of Shakespeare the companion considers topics such as the early history of Shakespeare films the development of live broadcasts from theatre to cinema the influence of promotion and marketing and the range of versions available in world cinema Chapters on the contexts genres and critical issues of Shakespeare on screen offer a diverse range of close analyses from Classical Hollywood films to the BBC's *Hollow Crown* series The companion also features sections on the work of individual directors Orson Welles Akira Kurosawa Franco Zeffirelli Kenneth Branagh and Vishal Bhardwaj and is supplemented by a guide to further reading and a filmography **Shakespeare on screen : The Henriad** Nathalie

Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), *Filming plays from a tetralogy of history plays* implies specific problems and strategies. The papers in this volume show that the plays are parts of a series and can hardly be staged or filmed without referring to one another. What does the big screen bring to the representation of history battles and national issues? When do ideological interpretations stop being triggered by the text itself? By deciphering the different ways in which meaning is created and ideology is conveyed, whether it be through specific aesthetics, performances, intertextuality or cultural codes, the papers in this volume all take part in the on-going exploration of what Shakespeare's contrasting afterlives keep saying, not only about the dramatic texts but also about ourselves.

*Authorizing Shakespeare on Film and Television* L. Monique Pittman, 2011. *Authorizing Shakespeare on Film and Television* examines recent film and television transformations of William Shakespeare's drama by focusing on the ways in which modern directors acknowledge and respond to the perceived authority of Shakespeare as author, text, cultural icon, theatrical tradition and academic institution. This study explores two central questions. First, what efforts do directors make to justify their adaptations and assert an interpretive authority of their own? Second, how do those self-authorizing gestures impact upon the construction of gender, class and ethnic identity within the filmed adaptations of Shakespeare's plays? The chosen films and television series considered take a wide range of approaches to the adaptive process: some faithfully preserve the words of Shakespeare, others jettison the Early Modern language in favor of contemporary idiom, some recreate the geographic and historical specificity of the original plays and others transplant the plot to fresh settings. The wealth of extra-textual material now available with film and television distribution and the numerous website tie-ins and interviews offer the critic a mine of material for accessing the ways in which directors perceive the looming Shakespearean shadow and justify their projects. *Authorizing Shakespeare on Film and Television* places these directorial claims alongside the film and television plotting and aesthetic to investigate how such authorizing gestures shape the presentation of gender, class and ethnicity.

*The Fluid Frame in Cinema* Pradipta Mukherjee, 2021-08-13. This book is a passionate rendezvous with cinema, the most collaborative of art forms. The essays here explore the possibilities offered by a close reading of cinema that keeps cultural contexts and their socio-historical roots firmly in sight. This collection does not consider the frame that oft-referenced basic unit of vision in films as a limiting structure. Rather, it brings into purview what is left out. Divided into three sections, the essays look firstly at Indian cinema, both Bollywood and regional films, tracing the journey of Indian cinema from the periphery to the center. The second section focuses on Adaptation Studies and takes an unorthodox look at classic adaptations of literature. The final section is a reappraisal of directors like Alfred Hitchcock and Stanley Kubrick. The essays propose that even though the film as an artwork does not change fundamentally over time, it still strikes a contemporary critical gaze differently.

**Shakespeare on Screen** Sarah Hatchuel, Nathalie Vienne-Guerrin, 2017-04-27. The second volume in the re-launched series *Shakespeare on Screen* is devoted to *The Tempest* and Shakespeare's late romances, offering up-to-date coverage of recent screen versions as

well as new critical reviews of older canonical films An international cast of authors explores not only productions from the USA and the UK but also translations adaptations and appropriations from Poland Italy and France Spanning a wide chronological range from the first cinematic interpretation of Cymbeline in 1913 to The Royal Ballet's live broadcast of The Winter's Tale in 2014 the volume provides an extensive treatment of the plays resonance for contemporary audiences Supported by a film bibliography numerous illustrations and free online resources the book will be an invaluable resource for students scholars and teachers of film studies and Shakespeare studies

**Screening the Stage** Bert Cardullo, 2006 This book examines the historical cultural and aesthetic relationships between theater and film As we enter the 21st century almost all artists students and critics working in theater will have had earlier and greater exposure to film than to theater In fact film has become central to the way in which we perceive and formulate stories images ideas and sounds At the same time film and video occupy an increasingly significant place in theater study both for the adaptation of plays and for the documentation and preservation of theatrical performances Yet far too often theater and film artists as well as educators make the jump from one medium to the other without being fully aware of the ways in which the qualities of each medium affect content and artistic expression This book is intended to fill such a gap by providing a theoretical and practical foundation for understanding the effect that film and drama have had and continue to have on each other's development Moreover this study provides a history of the relationship between drama and cinema starting with the pre cinematic late 19th century impulse towards capturing spectacular action on the stage and examining the artistic and commercial interaction between movies and plays both in popular and experimental work throughout the 20th century Important subjects treated in this book include stage versus screen acting the adaptation process itself the theatrical as well as the cinematic avant garde and the portability or adaptability of dramatic character

**Shakespeare on Screen: King Lear** Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin, 2019-09-26 An up to date survey of Shakespeare's King Lear on screen and the aesthetic social and political issues raised by screen versions

**Shakespeare Films** Peter E.S. Babiak, 2016-05-12 This study reexamines the recognized canon of films based on Shakespeare's plays and argues that it should be broadened by breaking with two unnecessary standards the characterization of the director as auteur of a play's screen adaptation and the convention of excluding films with contemporary language or modern or alternative settings or which use the play as a subtext The emphasis is shifted from the director's contribution to the film's social cultural and historical contexts The work of the auteurs is reevaluated within present day contexts preserving the established canon while proposing new criteria for inclusion

**Almost Shakespeare** James R. Keller, Leslie Stratyner, 2014-11-04 In the past two decades Othello has tried out for the basketball team Macbeth has taken over a fast food joint and King Lear has moved to an Iowa farm Shakespeare is everywhere in popular culture This collection of essays addresses the use of Shakespearean narratives themes imagery and characterizations in non-Shakespearean cinema The essays explore how Shakespeare and his work are manipulated within

the popular media and explore topics such as racism jealousy misogyny and nationality The submissions concentrate on film and television programs that are adaptations of Shakespearean plays including My Own Private Idaho CSI Miami A Thousand Acres Prospero's Books O 10 Things I Hate About You Withnail and I Get Over It and The West Wing Each chapter includes notes and a list of works cited A full bibliography completes the work it is divided into bibliographies and filmographies general studies and essays derivatives based on a single play derivatives based on several and derivatives based on Shakespeare as a character Instructors considering this book for use in a course may request an examination copy here

*Shakespeare on screen : Macbeth* Sarah HATCHUEL,Nathalie VIENNE-GUERRIN,Victoria BLADEN,2013-12-20 This addition to the Shakespeare on Screen series reveals the remarkable presence of Macbeth in the global Shakespearean screenscape What is it about Macbeth that is capable of extending beyond Scottish contexts and speaking globally locally and glocally Does the extensive adaptive reframing of Macbeth suggest the paradoxical irrelevance of the original play After examining the evident topic of the supernatural elements the witches and the ghost in the films the essays move from a revisitation of the well known American screen versions to an analysis of more recent Anglophone productions and to world cinema Asia France South Africa India Japan etc Questions of lineage and progeny are broached then extended into the wider issues of gender Finally ballet remediations filmic appropriations citations and mises en abyme of Macbeth are examined and the book ends with an analysis of a Macbeth script that never reached the screen Ce nouvel ouvrage de la s rie Shakespeare l cran r v le la pr sence remarquable de Macbeth dans le paysage filmique shakespearien l chelle mondiale Comment expliquer qu'une pi ce dont l intrigue est ancr e dans une nation l cosse ait pu tre absorb e par des cultures aussi diverses Les multiples adaptations de Macbeth sugg rent elles de mani re paradoxale une moindre pertinence de la pi ce originelle Apr s avoir explor la repr sentation des l ments surnaturels les sorci res et le fant me le volume revisite les films am ricains canoniques les productions anglophones plus r centes et les versions d autres aires culturelles Asie France Afrique du Sud Inde Japon etc Les questions de lign e et de descendance sont abord es puis prolong es dans des articles sur la repr sentation du genre Les versions dans es les appropriations les citations et les mises en abyme de Macbeth sont ensuite analys es et ce parcours m ne un trange objet un sc nario non film

**The Cambridge Companion to Shakespeare and Popular Culture** Robert Shaughnessy,2007-06-28 This book offers a collection of essays on Shakespeare's life and works in popular forms and media

**Teaching Shakespeare in Film and the Arts Today** Jorge L. Bueno Alonso,2024-10-16 This book presents a collection of chapters that revise past present and future approaches related to Shakespeare on Film in order to trace the models methods and materials used by teachers and scholars when dealing with these issues in and out of the classroom The volume offers the reader practical examples of teaching textual analysis through film and the arts as methodological case studies that might be adapted by other instructors or enjoyed by readers interested in the field

**Shakespeare on Screen: Romeo and Juliet** Victoria Bladen,Sarah Hatchuel,Nathalie Vienne-Guerrin,2023-12-14 From canonical movies to web series

this volume provides fresh insights into the myriad forms of Romeo and Juliet on screen around the world Ranging far beyond the Anglo American sphere the international cast of contributors explore translations adaptations free re tellings and appropriations from India France Italy and Japan and demonstrate the constant evolution of technologies in the production reception and dissemination of Shakespeare on screen The volume is complemented by helpful online essays and an extended online film bibliography which guides readers through the often overwhelming range of filmic resources now available providing valuable resources for research and pedagogy A History of Shakespeare on Screen Kenneth S.

Rothwell,2004-10-28 This edition of A History of Shakespeare on Screen updates the chronology to 2003 with a new chapter on recent films *Cinematic Shakespeare* Michael A. Anderegg,2004 Michael Anderegg investigates how Shakespeare films constitute an exciting ever changing film genre He looks closely at films by Olivier Welles Branagh as well as postmodern Shakespeares multiple adaptations over the years of Romeo and Juliet

## Whispering the Strategies of Language: An Psychological Quest through **Shakespeare In The Cinema Ocular Proof**

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