

Shakespeare: *A Hundred Years on Film*



EDDIE SAMMONS



Shakespeare A Hundred Years On Film

**International Shakespeare
Association. World Congress**



Shakespeare A Hundred Years On Film:

Shakespeare Eddie Sammons, 2004-02-23 This revised American edition with 34 more pages than the UK original is an indispensable guide that includes not only films of Shakespeare's plays but also filmed stage performances and films based on or inspired by his works With world wide coverage this work fills a gap of film literature and celebrates the hundredth anniversary of the first known filmed work of the Bard

Shakespeare's cinema of love R. S. White, 2016-10-03 This engaging and stimulating book argues that Shakespeare's plays significantly influenced movie genres in the twentieth century particularly in films concerning love in the classic Hollywood period Shakespeare's green world has a close functional equivalent in tinseltown and on the silver screen as well as in hybrid genres in Bollywood cinema Meanwhile Romeo and Juliet continues to be an enduring source for romantic tragedy on screen The nature of generic indebtedness has not gained recognition because it is elusive and not always easy to recognise The book traces generic links between Shakespeare's comedies of love and screen genres such as romantic comedy screwball comedy and musicals as well as clarifying the use of common conventions defining the genres such as mistaken identity errors disguise and shrew taming Speculative challenging and entertaining the book will appeal to those interested in Shakespeare movies and the representation of love in narratives

Shakespeare, Film Studies, and the Visual Cultures of Modernity A. Guneratne, 2016-04-30 This book is the first in depth cultural history of cinema's polyvalent and often contradictory appropriations of Shakespearean drama and performance traditions The author argues that these adaptations have helped shape multiple aspects of film from cinematic style to genre and narrative construction

Shakespeare on Film Judith R. Buchanan, 2014-07-22 From the earliest days of the cinema to the present Shakespeare has offered a tempting bank of source material than the film industry has been happy to plunder Shakespeare on Film deftly examines an extensive range of films that have emerged from the curious union of an iconic dramatist with a medium of mass appeal The many films Buchanan studies are shown to be telling indicators of trends in Shakespearean performance interpretation illuminating markers of developments in the film industry and culturally revealing about broader influences in the world beyond the movie theatre As with other titles from the Inside Film series the book is illustrated throughout with stills Each chapter concludes with a list of suggested further reading in the field

The Writer on Film J. Buchanan, 2013-06-03 Examining films about writers and acts of writing The Writer on Film brilliantly refreshes some of the well worn adaptation debates by inviting film and literature to engage with each other trenchantly and anew through acts of explicit configuration not adaptation

The Cambridge Companion to Shakespeare on Film Russell Jackson, 2000-10-26 Film adaptations of Shakespeare's plays are increasingly popular and now figure prominently in the study of his work and its reception This lively Companion is a collection of critical and historical essays on the films adapted from and inspired by Shakespeare's plays An international team of leading scholars discuss Shakespearean films from a variety of perspectives as works of art in their own right as products of the international

movie industry in terms of cinematic and theatrical genres and as the work of particular directors from Laurence Olivier and Orson Welles to Franco Zeffirelli and Kenneth Branagh They also consider specific issues such as the portrayal of Shakespeare's women and the supernatural The emphasis is on feature films for cinema rather than television with strong coverage of Hamlet Richard III Macbeth King Lear and Romeo and Juliet A guide to further reading and a useful filmography are also provided Shakespeare, Film, Fin de Siecle Mark Thornton Burnett, Ramona Wray, 2016-01-22 The essays in this volume read the Shakespeare films of the 1990s as key instruments with which western culture confronts the anxieties attendant upon the transition from one century to another Such films as Hamlet Love's Labour's Lost Othello Shakespeare in Love and William Shakespeare's Romeo and Juliet the contributors maintain engage with some of the most pressing concerns of the present apocalyptic condition familial crisis social estrangement urban blight cultural hybridity literary authority the impact of technology and the end of history The volume includes an exclusive interview with Kenneth Branagh

Shakespeare and the Twentieth Century International Shakespeare Association. World Congress, 1998 In close to fifty sessions the congress theme Shakespeare and the Twentieth Century allowed for critical approaches from many directions through twentieth century theater history on almost every continent through a range of media representations from film to databases through the changing theoretical models of the period that extend to the latest politically inflected readings and through appropriations of the play texts by modern art forms such as recent fiction **Shakespeare at the Cineplex** Samuel Crowl, 2003 Samuel Crowl's Shakespeare at the Cineplex explores the major Shakespeare films released since the surprising success of Kenneth Branagh's Henry V in 1989 **Shakespeare / Not Shakespeare** Christy Desmet, Natalie Loper, Jim Casey, 2017-11-09 This essay collection addresses the paradox that something may at once be and not be Shakespeare This phenomenon can be a matter of perception rather than authorial intention audiences may detect Shakespeare where the author disclaims him or have difficulty finding him where he is named Douglas Lanier's Shakespearean rhizome which coopts Deleuze and Guattari's concept of artistic relations as rhizomes a spreading growing network that sprawls horizontally to defy hierarchies of origin and influence is fundamental to this exploration Essays discuss the fine line between Shakespeare and not Shakespeare through a number of critical lenses networks and pastiches memes and echoes texts and paratexts celebrities and afterlives accidents and intertexts and include a wide range of examples canonical plays by Shakespeare historical figures celebrities television performances and adaptations comics anime appropriations science fiction novels blockbuster films gangster films Shakesploitation and teen films foreign language films and non Shakespearean classic films **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 adaptative 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 Shakespeare in the Movies Douglas Brode,2000 This work proceeds chronologically in the order that plays were written allowing the reader to trace the development of Shakespeare as an author and to see how the changing cultural climate of the Elizabethans flowered into film centuries later **Twelfth Night: A Critical Reader** ,2013-11-21 Twelfth Night is the most mature and fully developed of Shakespeare s comedies and as well as being one of his most popular plays represents a crucial moment in the development of his art Assembled by leading scholars this guide provides a comprehensive survey of major issues in the contemporary study of the play Throughout the book chapters explore such issues as the play s critical reception from John Manningham s account of one of its first performances to major current comentators like Stephen Greenblatt the performance history of the play from Shakespeare s day to the present and key themes in current scholarship from issues of gender and sexuality to the study of comedy and song Twelfth Night A Critical Guide also includes a complete guide to resources available on the play including critical editions online resources and an annotated bibliography and how they might be used to aid both the teaching and study of Shakespeare s enduring comedy **Shakespeare, The Movie II** Richard Burt,Lynda E. Boose,2004-02-24 Following on from the phenomenally successful Shakespeare The Movie this volume brings together an invaluable new collection of essays on cinematic Shakespeares in the 1990s and beyond Shakespeare The Movie II focuses for the first time on the impact of postcolonialism globalization and digital film on recent adaptations of Shakespeare takes in not only American and British films but also adaptations of Shakespeare in Europe and in the Asian diaphora explores a wide range of film television video and DVD adaptations from Almereyda s Hamlet to animated tales via Baz Luhrmann Kenneth Branagh and 1990s Macbeths to name but a few offers fresh insight into the issues surrounding Shakespeare on film such as the interplay between originals and adaptations the appropriations of popular culture the question of spectatorship and the impact of popularization on the canonical status of the Bard Combining three key essays from the earlier collection with exciting new work from leading contributors Shakespeare The Movie II offers sixteen fascinating essays It is quite simply a

must read for any student of Shakespeare film media or cultural studies **Spectacular Shakespeare** Courtney Lehmann, Lisa S. Starks, 2002 Spectacular Shakespeare includes an introduction nine essays and an afterword that all address the spectacle of Shakespeare in recent Hollywood films The essays approach the Shakespeare as star phenomenon from various perspectives some applauding the popularization of the Bard others critically questioning the appropriation of Shakespeare in contemporary mass culture *Recontextualizing Indian Shakespeare Cinema in the West* Varsha Panjwani, Koel Chatterjee, 2023-01-26 Featuring case studies essays and conversation pieces by scholars and practitioners this volume explores how Indian cinematic adaptations outside the geopolitical and cultural boundaries of India are revitalizing the broader landscape of Shakespeare research performance and pedagogy Chapters in this volume address practical and thematic concerns and opportunities that are specific to studying Indian cinematic Shakespeares in the West For instance how have intercultural encounters between Indian Shakespeare films and American students inspired new pedagogic methodologies How has the presence and popularity of Indian Shakespeare films affected policy change at British cultural institutions How can disagreement between eastern and western perspectives on the politics of a Shakespeare film become the site for productive cross cultural dialogue This is the first book to explore such complex interactions between Indian Shakespeare films and Western audiences to contribute to the assessment of the new networks that have emerged as a result of Global Shakespeare studies and practices The volume argues that by tracking critical currents from India towards the West new insights are afforded on the wider field of Shakespeare Studies including feminist Shakespeares translation in Shakespeare or the study of music in Shakespeare and are shaping debates on the ownership and meaning of Shakespeare itself Contributing to the current studies in Global Shakespeare this book marks a discursive shift in the way Shakespeare on Indian screen is predominantly theorised and offers an alternative methodology for examining non Anglophone cinematic Shakespeares as a whole **Imagining Shakespeare's Wife** Katherine West Scheil, 2018-06-28 Examines representations of Anne Hathaway from the eighteenth century to contemporary portrayals in theatre biographies and novels

Shakespeare and British World War Two Film Garrett A. Sullivan, Jr, 2022-03-31 During World War Two many British writers and thinkers turned to Shakespeare in order to articulate the values for which their nation was fighting Yet the cinema presented moviegoers with a more multifaceted Shakespeare one who signalled division as well as unity Shakespeare and British World War Two Film models a synchronic approach to adaptation that by situating the Shakespeare movie within histories of film and society avoids the familiar impasse in which the playwright's works are the beginning middle and end of critical study Through close analysis of works by Laurence Olivier Leslie Howard Humphrey Jennings and the partners Michael Powell and Emeric Pressburger among others this study demonstrates how Shakespeare served as a powerful imaginative resource for filmmakers seeking to think through some of the most pressing issues and problems that beset wartime British society *Vampire Films Around the World* James Aubrey, 2020-10-08 Vampires are arguably the most

popular and most paradoxical of gothic monsters life draining yet passionate feared yet fascinating dead yet immortal Vampire content produces exquisitely suspenseful stories that combined with motion picture filmmaking reveal much about the cultures that enable vampire film production and the audiences they attract This collection of essays is generously illustrated and ranges across sixteen cultures on five continents including the films *Let the Right One In* *What We Do in the Shadows* *Cronos* and *We Are the Night* among many others Distinctly different kinds of European vampires have originated in Ireland Germany Sweden and Serbia North American vampires are represented by films from Mexico Canada and the USA Middle Eastern locations include Tangier Morocco and a fictional city in Iran South Asia has produced Bollywood vampire films and east Asian vampires are represented by films from Korea China and Japan Some of the most recent vampire movies have come from Australia and New Zealand These essays also look at vampire films through lenses of gender post colonialism camp and otherness as well as the evolution of the vampiric character in cinema worldwide together constituting a mosaic of the cinematic undead

Shakespearean Films/Shakespearean Directors Peter S. Donaldson, 2013-07-18

Originally published in 1990 this book brought a new rigor and subtlety to the interpretation of film adaptations of Shakespeare Drawing on traditional literary analysis psychoanalysis and current film theory about gender and subjectivity the author combines close readings of seven films with historical and biographical studies of the directors who made them Offering substantial readings of Jean Luc Godard's controversial deconstructed *King Lear* and of Liz White's independent African American *Othello* Donaldson also applies his provocative and contemporary point of view to more familiar films He reads Olivier's *Henry V* in relation to its treatment of sexual difference Olivier's *Hamlet* in part as an expression of the director's childhood sexual trauma Kurosawa's *Throne of Blood* as an allegory of the relationship between Western and Japanese cinema and Zeffirelli's immensely popular *Romeo and Juliet* in the light of its powerful homoerotic subtext With striking perspectives on Shakespeare on the movies as an expressive medium and on the complex processes of cultural change this is timeless useful reading for teachers and students of film and literature

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