

Almost Shakespeare

Reinventing His Works for
Cinema and Television



Edited by JAMES R. KELLER
and LESLIE STRATYNER

Almost Shakespeare Reinventing His Works For Cinema And Television

Ana Cristina Mendes



Almost Shakespeare Reinventing His Works For Cinema And Television:

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

Shakesqueer Madhavi Menon, 2011-02 Shakesqueer puts the most exciting queer theorists in conversation with the complete works of William Shakespeare Exploring what is odd eccentric and unexpected in the Bard's plays and poems these theorists highlight not only the many ways that Shakespeare can be queered but also the many ways that Shakespeare can enrich queer theory This innovative anthology reveals an early modern playwright insistently returning to questions of language identity and temporality themes central to contemporary queer theory Since many of the contributors do not study early modern literature Shakesqueer takes queer theory back and brings Shakespeare forward challenging the chronological confinement of queer theory to the last two hundred years The book also challenges conceptual certainties that have narrowly equated queerness with homosexuality Chasing all manner of stray desires through every one of Shakespeare's plays and poems the contributors cross temporal animal theoretical and sexual boundaries with abandon Claiming adherence to no one school of thought the essays consider The Winter's Tale alongside network TV Hamlet in relation to the death drive King John as a history of queer theory and Much Ado About Nothing in tune with a Sondheim musical Together they expand the reach of queerness and queer critique across chronologies methodologies and bodies Contributors Matt Bell Amanda Berry Daniel Boyarin Judith Brown Steven Bruhm Peter Coviello Julie Crawford Drew Daniel Mario DiGangi Lee Edelman Jason Edwards Aranye Fradenburg Carla Freccero Daniel Juan Gil Jonathan Goldberg Jody Greene Stephen Guy Bray Ellis Hanson Sharon Holland Cary Howie Lynne Huffer Barbara Johnson Hector Kollias James Kuzner Arthur L Little Jr Philip Lorenz Heather Love Jeffrey Masten Robert McRuer Madhavi Menon Michael Moon Paul Morrison Andrew Nicholls Kevin Ohi Patrick R O Malley Ann Pellegrini Richard Rambuss Valerie Rohy Bethany Schneider Kathryn Schwarz Laurie Shannon Ashley T Sheldon Alan Sinfield Bruce Smith Karl Steel Kathryn Bond Stockton Amy Villarejo Julian Yates *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.

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 créature hybride qui est et n'est pas un film qui est et n'est pas Shakespeare. Ouvrage en anglais.

The Routledge Guide to William Shakespeare Robert Shaughnessy, 2013-05-13 Demystifying and contextualising Shakespeare for the twenty-first century, this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans. In this friendly structured guide, Robert Shaughnessy introduces Shakespeare's life and works in context, providing crucial historical background, looks at each of Shakespeare's plays in turn, considering issues of historical context, contemporary criticism, and performance history, provides detailed discussion of twentieth-century Shakespearean criticism, exploring the theories, debates, and discoveries that shape our understanding of Shakespeare today, looks at contemporary performances of Shakespeare on stage and screen, provides further critical reading by play, outlines detailed chronologies of Shakespeare's life and works, and also of twentieth-century criticism. The companion website at www.routledge.com/textbooks/shaughnessy contains student-focused materials and resources, including an interactive timeline and annotated weblinks.

[The Oxford Handbook of Shakespearean Tragedy](#)

Michael Neill, David Schalkwyk, 2016 *The Oxford Handbook of Shakespearean Tragedy* is a collection of fifty four essays by a range of scholars from all parts of the world bringing together some of the best known writers in the field with a strong selection of younger Shakespearians Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The collection is organised in five sections The opening section places the plays in a variety of illuminating contexts exploring questions of genre and examining ways in which later generations of critics have shaped our idea of Shakespearean tragedy The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book's final section seeks to expand readers awareness of Shakespeare's global reach tracing histories of criticism and performance across the world Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available the Handbook will be an indispensable resource for students both undergraduate and graduate levels while the lively and provocative character of its essays make it required reading for teachers of Shakespeare everywhere

Shakespeare in Hollywood, Asia, and Cyberspace Alexander Cheng-Yuan Huang, Charles Stanley Ross, 2009 *Shakespeare in Hollywood Asia and Cyberspace* shows readers how ideas of Asia operate in Shakespeare performances and how Asian and Anglo European forms of cultural production combine to transcend the mode of inquiry that focuses on fidelity The result is a new creativity that finds expression in different cultural and virtual locations including recent films and massively multiplayer online games such as *Arden The World of Shakespeare* The papers in this volume provide a background for these modern developments showing the history of how Shakespeare became a signifier against which Asian and Western cultures defined and continue to define themselves Hollywood films and a century of Asian readings of plays such as *Hamlet* and *Macbeth* are now conjoining in cyberspace making a world of difference in how we experience Shakespeare The papers written by experts in the field provide an introduction to the diverse incarnations and bold sequences of screen and stage that in recent decades have produced new versions of Shakespeare's great comedies and tragedies and new ways of experiencing them Authors in the first part of the collection examine body politics and race in Hollywood Shakespearean films and film techniques It complements the second part of the book in which the history of Shakespearean readings and stagings in China Indonesia Cambodia Japan Okinawa Taiwan Malaya Korea and Hong Kong are discussed Papers in the third part of the volume contain analyses of the transformation of the idea of Shakespeare in cyberspace a rapidly expanding world of new rewritings of both Shakespeare and Asia Together the three sections of this comparative study show how Asian cultures and Shakespeare affect each other how one culture is translated to another

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

Shakespeare in Culture Jason Gleckman, Barry Hall, Lin Chi-i, Ted Motohashi, Richard Burt, Ching-hsi Perng, Han Younglim, Minami Ryuta, Judy Celine Ick, Yoshihara Yukari, Bi-qi Beatrice Lei, Ann Thompson, Mariangela Tempera, 2012-01-01 Shakespeare as well as the reading translating teaching criticizing performing and adapting of Shakespeare does not exist outside culture Culture in its many varieties not only informs the Shakespearean corpus productions and scholarship but is also reciprocally shaped by them Culture never remains stable but constantly evolves travels procreates blends and mutates no less incessantly the understanding and rewriting of Shakespeare fluctuates The relations between Shakespeare and culture thus comprise a dynamic flux which calls for examination and reexamination It is this rich and even labyrinthine network of meanings intercultural intertextual and intergeneric that this volume intends to explicate The essays collected here most of them first presented at the Fourth Conference of the National Taiwan University Shakespeare Forum held in Taipei in 2009 cover a wide range of topics religion philosophy history aesthetics as well as politics and thereby illustrate how fruitfully complex the topic of cultural interchange can be

Anamorphic Authorship in Canonical Film Adaptation Robert Geal, 2019-05-21 This book develops a new approach for the study of films adapted from canonical originals such as Shakespeare s plays Departing from the current consensus that adaptation is a heightened example of how all texts inform and are informed by other texts this book instead argues that film adaptations of canonical works extend cinema s inherent mystification and concealment of its own artifice Film adaptation consistently manipulates and obfuscates its traces of original authorial enunciation and oscillates between overtly authored articulation and seemingly un authored unfolding To analyse this process the book moves from a dialogic to a psychoanalytic poststructuralist account of film adaptations of Shakespeare s plays The differences between these rival approaches to adaptation are explored in depth in the first part of the book while the second part constructs a taxonomy of the various ways in which authorial signs are simultaneously foregrounded and concealed in adaptation s anamorphic drama of authorship

Screening American Independent Film Justin Wyatt, W.D. Phillips, 2023-05-31 This indispensable collection offers 51 chapters each focused on a distinct American independent film Screening American Independent Film presents these films chronologically addressing works from across more than a century 1915 2020 emphasizing the breadth and long duration of American independent cinema The collection includes canonical examples as well as films that push against and expand the definitions of independence The titles run from micro budget films through marketing friendly Indiewood projects from

auteur driven films and festival darlings to B movies genre pics and exploitation films The chapters also introduce students to different approaches within film studies including historical and contextual framing industrial and institutional analysis politics and ideology genre and authorship representation film analysis exhibition and reception and technology Written by leading international scholars and emerging talents in film studies this volume is the first of its kind Paying particular attention to issues of diversity and inclusion for both the participating scholars and the content and themes within the selected films Screening American Independent Film is an essential resource for anyone teaching or studying American cinema

Filming Shakespeare in the Global Marketplace M. Burnett, 2007-01-31 This exciting new title investigates the explosion of Shakespeare films during the 1990s and beyond Linking fluctuating Shakespeares with the growth of a global marketplace the dissolution of national borders and technological advances this book produces a fresh awareness of our contemporary cultural moment

Shakespeare on screen : Television Shakespeare Nathalie Vienne-Guerrin, Sarah Hatchuel, Television Shakespeare l'expression a t elle encore un sens une poque o Shakespeare la t l vision ne se r duit plus la s rie BBC mais est devenu notamment au fil des innovations technologiques un concept de plus en plus hybride porteur d'une infinie vari t Ce volume offre au lecteur un examen pr cis d adaptations t l visuelles des pi ces shakespeariennes tout en questionnant les limites poreuses que le 21e si cle fait appara tre entre la t l vision et les autres m dias Shakespeare semblant pouvoir ou devoir se pr ter toutes les m tamorphoses

Lear's Other Shadow Thomas G. Olsen, 2025-03-11 Lear's Other Shadow A Cultural History of Queen Lear offers a deep cultural analysis of the figure of Queen Lear who shadows and eventually sometimes overshadows her royal husband across the nearly one thousand year life of this archetypal tale What appears to be a deliberate strategy of suppression even erasure in Shakespeare's King Lear later inspired dozens of stage page and cinematic remakes and adaptations in which this figure is revived or remembered often pointedly so From Jacob Gordin's Yiddish language Miriele Efros 1898 through edgy stage remakes such as Gordon Bottomley's King Lear's Wife 1915 and the Women's Theatre Group's Lear's Daughters 1987 to novelized retellings from Jane Smiley's A Thousand Acres 1991 to Preti Taneja's We That Are Young 2018 and J R Thorp's Learwife 2021 and even the television series Empire 2015 2020 and Succession 2018 2023 Queen Lear regularly emerges from her shadowy origins to challenge how we understand the ancient King Leir King Lear story These and many other examples reveal fascinating patterns of adaptation and reinterpretation that Lear's Other Shadow identifies and analyzes for the first time showing how and why Queen Lear is at the center of this ancient story whether she is heard from or not

The New Queer Aesthetic on Television James R. Keller, Leslie Stratyner, 2014-11-04 Television is awash with newly embraced gay and lesbian themes that have crossed over into the collective pop culture of America Dramas like Queer As Folk and The L Word comedies like Will Grace and even reality shows including the popular Queer Eye for the Straight Guy signify a new commercial acceptance of homosexuality that has never been seen before in the United States However the increasing exposure has prompted critics to argue that the

gay and lesbian representation on television is oversimplified and is rife with one dimensional characters Ultimately the viewers will decide the future of homosexuality and homosexual characters on television The text offers essays that explore such topics as the politics of representation and the clash of progressive and regressive social agendas in television and the emphasis on the search for a space for gays lesbians bisexuals and the transgendered within the mainstream media The book contains criticisms of characters in such shows as *Six Feet Under* *Queer As Folk* *Friends* and *Ellen*

The Shakespearean International Yearbook Sukanta Chaudhuri, 2017-05-15 This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

Fantasy Fiction into Film Leslie Stratyner, James R. Keller, 2015-01-21 This work examines the symbolism of fantasy fiction literal and figurative representation in fantastic film adaptations and the imaginative differences between page and screen Essays focus on movies adapted from various types of fantasy fiction novels short stories and graphic novels and study the transformation and literal translation from text to film in *The Lord of the Rings* *The Chronicles of Narnia* *Charlie and the Chocolate Factory* *Howl's Moving Castle* *Finding Neverland* *The Wizard of Oz* *Wicked* and *Practical Magic*

Food, Film and Culture James R. Keller, 2014-11-04 Culinary imagery much like sexual and violent imagery is a key cinematic device used to elicit a sensory response from an audience In many films culinary imagery is central enough to constitute a new subgenre defined by films in which food production preparation service and consumption play a major part in the development of character structure or theme This book defines the food film genre and analyzes the relationship between cinematic food imagery and various cultural constructs including politics family identity race ethnicity nationality gender and religion Chapters examine these themes in several well known food films such as *The Cook the Thief His Wife and Her Lover* *Chocolat* *Babette's Feast* and *Eat Drink Man Woman* and lesser known productions including *Felicia's Journey* *Kitchen Stories* *Magic Kitchen* and *Chinese Feast* The work includes a filmography of movies within the food genre

Instructors considering this book for use in a course may request an examination copy here

Salman Rushdie in the Cultural Marketplace Ana Cristina Mendes, 2016-03-23 Taking up the roles that Salman Rushdie himself has assumed as a

cultural broker gatekeeper and mediator in various spheres of public production Ana Cristina Mendes situates his work in terms of the contemporary production circulation and consumption of postcolonial texts within the workings of the cultural industries Mendes pays particular attention to Rushdie as a public performer across various creative platforms not only as a novelist and short story writer but also as a public intellectual reviewer and film critic Mendes argues that how a postcolonial author becomes personally and professionally enmeshed in the dealings of the cultural industries is of particular relevance at a time when the market is strictly regulated by a few multinational corporations She contends that marginality should not be construed exclusively as a basis for understanding Rushdie s work since a critical grounding in marginality will predictably involve a reproduction of the traditional postcolonial binaries of oppressor oppressed and colonizer colonized that the writer subverts Rather she seeks to expand existing interpretations of Rushdie s work itineraries and frameworks in order to take into account the actual conditions of postcolonial cultural production and circulation within a marketplace that is global in both orientation and effects

V for Vendetta as Cultural Pastiche James R. Keller, 2014-11-04 The 2005 James McTeigue and Wachowski Brothers film V for Vendetta represents a postmodern pastiche a collection of fragments pasted together from the original Moore and Lloyd graphic novel of the same name along with numerous allusions to literature history cinema music art politics and medicine Paralleling the graphic novel the film simultaneously reflects a range of authorial contributions and influences This work examines in detail the intersecting texts of V for Vendetta Subjects include the alternative dimensions of the cinematic narrative represented in the film s conspicuous placement of the painting The Lady of Shalott in V s home the film s overt allusions to the AIDS panic of the 1980s and the ways in which antecedent narratives such as Terry Gilliam s Brazil Huxley s Brave New World and Bradbury s Fahrenheit 451 represent shadow texts frequently crossing through the overall V for Vendetta narrative

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