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Edited by Sarah Hatchuel and Nathalie Vienne-Guerrin
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SHAKESPEARE ON SCREEN: OTHELLO

The first volume in the re-launched series Shakespeare on Screen is devoted to *Othello*, offering up-to-date coverage of recent screen versions as well as new critical essays on older, canonical films. An international cast of authors explores not only productions from the USA and UK, but also translations, adaptations and appropriations in Québec, Italy, India, Brazil and Mexico. The volume takes part in the ceaseless cultural investigation of what *Othello* says about Shakespeare, the past and our present time, supported by an invaluable film-bibliography. Accompanying free online resources include a fuller version of the bibliography and an additional contribution on YouTube versions of *Othello*. This book will be a valuable resource for students, scholars and teachers of film studies and Shakespeare studies.

SARAH HATCHUEL is Professor of English Literature and Film at the University of Le Havre and the President of the Société Française Shakespeare. She has written extensively on adaptations of Shakespeare's plays. She is the author of *Shakespeare and the Cleopatra/Caesar Intertext: Sequel, Conflation, Remake* (2011) and *Shakespeare, from Stage to Screen* (Cambridge, 2004). She also edited *Julius Caesar* and *Antony and Cleopatra* in *The New Kittredge Shakespeare* collection (2008), and co-edited, with Nathalie Vienne-Guerrin, the *Shakespeare on Screen* series (from 2003–13, PURH, Rouen).

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Shakespeare on Screen is unique in Shakespeare studies. Each volume is devoted to a single Shakespeare play, or a group of closely related plays, and discusses how it has been adapted to the medium of film and television. The series ranges far beyond the Anglo-American sphere, paying serious attention to European perspectives and combining discussion of mainstream Shakespeare cinema with broad definitions of adaptation and appropriation. As a result, each volume redefines the limits of the field and of the play. The series provides the finest writing on screened Shakespeare by scholars of international significance.

Originally published by Presses universitaires de Rouen et du Havre (PURH), Shakespeare on Screen will now be extended by Cambridge University Press to provide fresh emphasis on new media, multimedia and the evolution of technologies. A special feature of each volume is a select film-bibliography, which will be augmented by a substantial free online resource.

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Shakespeare on Screen: Othello

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To friendship, again

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Series editors' preface

'Shakespeare on Screen' is a series of books created in 2003 by Sarah Hatchuel and Nathalie Vienne-Guerrin. Until 2013 the books were published by the Presses universitaires de Rouen et du Havre (PURH). Each volume is a collection of essays aiming at exploring the screen versions of one play (or a series of plays – such as the history cycles or the Roman plays) by William Shakespeare.

Volumes published by the Presses universitaires de Rouen et du Havre, available from 'le comptoir des presses d'universités' (www.lcdpu.fr/), are as follows:

- Shakespeare on Screen: A Midsummer Night's Dream* (2004)
- Shakespeare on Screen: Richard III* (2005)
- Shakespeare on Screen: The Henriad* (2008)
- Television Shakespeare: Essays in Honour of Michèle Willems* (2008)
- Shakespeare on Screen: The Roman Plays* (2009)
- Shakespeare on Screen: Hamlet* (2011)
- Shakespeare on Screen: Macbeth* (2013)

The series thoroughly interrogates, through a diversity of viewpoints, what Shakespearean films do with and to Shakespeare's playtexts. If one film cannot render all the ambiguities of the playtext, the confrontation of multiple versions may convey a multiplicity of interpretations and produce a kaleidoscopic form of meaning.

Films based on Shakespeare fall into categories whose boundaries are always being transgressed. This collection encourages scholarly examination of what 'Shakespearean film' encompasses. It not only provides readers with diverging explorations of the films but also deploys a wide array of methodologies used to study 'Shakespeare on screen' – including all types of screen (cinema, TV and the computer – with digital productions and internet 'broadcasts') and all kinds of filmic works, from

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Series editors' preface

'canonical' adaptations using Shakespeare's text, to derivatives, spin-offs and quotes.

This series acknowledges Shakespeare as a repository of symbolic power and cultural authority in 'mainstream', English-speaking adaptations, while also showing how the plays' words and themes have travelled to other non-English cultures, and can be transacted freely, no longer connected to any kind of fixed cultural standard or stable meaning. The series shows how Shakespeare's western, northern, English-speaking 'centre' has been challenged or at least revisited through geographical and trans-media dissemination.

The books emphasize new media, multimedia and the constant evolution of technologies in the production, reception and dissemination of 'Shakespeare on film', especially at a time when so many Shakespearean filmic resources can be accessed online, whether it be on open platforms such as YouTube or cinema/television archives.

Each volume offers a select film-bibliography, which is expanded in a free online version within the Cambridge University Press website, where the reader can also access links to new media forms of Shakespeare.

SARAH HATCHUEL
NATHALIE VIENNE-GUERRIN

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This book stems from an international conference that took place at the University Paul-Valéry Montpellier in June 2012, in the wake of a series of 'Shakespeare on Screen' conferences that we organized at the University of Rouen and at the University of Le Havre from 2003 to 2010, as well as of two seminars that were held at the International Shakespeare Conference in Stratford-upon-Avon (2006) and at the World Shakespeare Congress in Prague (2011). This volume is the result of a long-term collaborative work with colleagues and friends who have come to constitute a dynamic international community of specialists examining the forms that screen Shakespeare can take.

We wish to express our deepest gratitude to the University Paul-Valéry Montpellier and to the University of Le Havre, to our research centres, the GRIC (Groupe de Recherche Identités et Cultures, EA 4314, Le Havre) and to the IRCL (Institut de Recherche sur la Renaissance, l'Âge Classique et les Lumières, UMR 5186, CNRS Montpellier), to the Centre National de la Recherche Scientifique (CNRS) and to the 'Société Française Shakespeare', who helped us financially, logistically and morally in this venture, from the initial Conference to the publication.

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Quotations from Shakespeare's works are taken from *The Norton Shakespeare*, based on the Oxford Edition. General Editor: Stephen Greenblatt; editors: Walter Cohen, Jean E. Howard, and Katharine Eisaman Maus (New York: W. W. Norton, 1997).