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SHAKESPEARE, FROM STAGE TO SCREEN

How is a Shakespeare play transformed when it is directed for the screen? Sarah Hatchuel uses literary criticism, narratology, performance history, psychoanalysis and semiotics to analyse how the plays are fundamentally altered in their screen versions. She identifies distinct strategies chosen by film directors to appropriate the plays. Instead of providing just play-by-play or film-by-film analyses, the book addresses the main issues of theatre/film aesthetics, making such theories and concepts accessible before applying them to practical cases. Her book also offers guidelines for the study of sequences in Shakespeare adaptations and includes examples from all the major films from the 1899 *King John*, through the adaptations by Olivier, Welles and Branagh, to Taymor's 2000 *Titus* and beyond. This book is aimed at scholars, teachers and students of Shakespeare and film studies, providing a clear and logical apparatus with which to examine Shakespeare screen adaptations.

Sarah Hatchuel is Lecturer in English at the University of Paris I Panthéon–Sorbonne and Teaching Assistant in Film Studies at the University of Paris VII. She is the author of *A Companion to the Shakespearean Films of Kenneth Branagh* (2000) and has published several articles on the aesthetics of Shakespeare on screen.

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In memory of Bijou

Contents

<i>Acknowledgments</i>	<i>page</i> viii
1 Shakespeare, from stage to screen: a historical and aesthetic approach	i
2 From theatre showing to cinema telling	33
3 Masking film construction: towards a 'real' world	66
4 Reflexive constructions: from meta-theatre to meta-cinema?	94
5 Screenplay, narration and subtext: the example of <i>Hamlet</i>	127
6 Case studies	152
<i>Bibliography</i>	177
<i>Index</i>	186

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[More information](#)

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ix

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