‘Hamlet’ and World Cinema reveals a rich history of cinematic production extending around the globe. Making a case for Hamlet as the world’s most frequently filmed text, and using specially commissioned interviews with cast, directors and screenwriters, it discusses films from Africa, Asia, Europe, Latin America and the Middle East. The book argues that the play has been taken up by filmmakers worldwide to allegorize the energies, instabilities, traumas and expectations that have defined the twentieth and twenty-first centuries. In so doing, it rejects the Anglophone focus which has dominated criticism up to now and explores instead the multiple constituencies that have claimed Shakespeare’s most celebrated work as their own. ‘Hamlet’ and World Cinema uncovers a vital part of the adaptation story. This book facilitates a fresh understanding of Shakespeare’s cinematic significance and newly highlights Hamlet’s political and aesthetic instrumentality in a vast range of local and global contexts.

‘HAMLET’ AND WORLD CINEMA

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To Henry John Burnett and Louis Thornton Burnett
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2 John/Hamlet (Hardy Krüger) dances with Fee/Ophelia (Ingrid Andree) in *Der Rest ist Schweigen/The Rest Is Silence* (dir. Helmut Käutner, 1959).
4 Cover sleeve for the record accompanying the release of *Ithele Na Ginei Vasilias/He Wanted to Become King* (dir. Angelos Theodoropoulos, 1967).
5 Poster for *Dans la Poussière de la Soleil/In the Dust of the Sun* (dir. Richard Balducci, 1971).
6 Amleto/Hamlet (Carmelo Bene), with suitcase, agitates to escape in *Un Amleto di Meno/One Hamlet Less* (dir. Carmelo Bene, 1973).
7 Nen/Hamlet (Antonio Fernández Montoya) and Palito/Horatio (Cheto), to the right, are denizens of Barcelona’s *El Raval* neighbourhood in *El Triunfo/The Triumph* (dir. Mireia Ros, 2006).
8 Hamile/Hamlet (Kofi Middleton-Mends) is lensed against patterned buildings in *Hamile: The Tongo ‘Hamlet’* (dir. Terry Bishop, 1965).
9 Habiba/Ophelia (Mary Yirenkyi), flanked by the Queen/Gertrude (Frances Sey), descends into madness in the savannah in *Hamile: The Tongo ‘Hamlet’* (dir. Terry Bishop, 1965).
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11 A circus setting for the travelling players in *A Herança/The Inheritance* (dir. Ozualdo Candeias, 1971).
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14 Empress Wan/Gertrude (Zhang Ziyi) plots her rise to power in *The Banquet* (dir. Xiaogang Feng, 2006).
15 Queen Nanm/Gertrude (Zomskyid) and King Kulo-ngam/Claudius (Dobrgyal) share an intimate moment in *Prince of the Himalayas* (dir. Sherwood Hu, 2006).
17 Rudran/Hamlet (Indrajith) strikes a yogic pose in *Karmayogi* (dir. V. K. Prakash, 2012).
19 Kalyan/Claudius (Saswat Chatterjee) and Gayatri/Gertrude (Gargi Roy Chowdhury) express discomfort in *Hemanta* (dir. Anjan Dutt, 2016).
21 Mahtab/Ophelia (Taraneh Alidoosti) refuses to capitulate to gendered expectations in *Tardid/Doubt* (dir. Varuzh Karim-Masihi, 2009).
24 Elsinore as Slovakian shantytown in *Cigán/Gypsy* (dir. Martin Šulík, 2011).
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A Note on Texts and Titles

The edition of the play used for quotation is the Arden *Hamlet*, revised edition, edited by Ann Thompson and Neil Taylor (London and New York: Bloomsbury, 2016). The play exists, of course, in three versions (*Q1*, *Q2* and *F*), and, where appropriate, I have distinguished between them.

How film titles are referred to is a notoriously inconsistent business. For first citations, I have tended to use the non-English title followed by the English translation provided for international distribution. In subsequent references, I use the non-English title alone. There are some world cinema *Hamlet* titles that are better known by their English-language title; in these instances, there is no necessity for translation. Other films, possibly because they never received international distribution, are referred to by a title in the original language. There is inevitably a certain amount of titular variation in response to local contexts and conventions.