

SHAKESPEARE ON SCREEN: KING LEAR

The third volume in the re-launched series Shakespeare on Screen is devoted to film versions and adaptations of *King Lear*. Bringing together an international group of scholars, the chapters provide new insights and perspectives on what constitutes ‘Learness’ in a range of films, TV productions, translations, free retellings and appropriations from around the world. Taking ‘screen’ in its broader sense, it also covers digital material such as video archives, internet movies and YouTube videos. The volume features an invaluable film-bibliography and accompanying online resources include additional essays and an expanded version of the film-bibliography.

VICTORIA BLADEN is Sessional Lecturer and Honorary Research Fellow in the School of Communication and Arts at the University of Queensland where she has twice received a Faculty award for teaching excellence. She has published four Shakespearean text guides: *Measure for Measure* (2015), *Henry IV Part 1* (2012), *Julius Caesar* (2011) and *Romeo and Juliet* (2010). She co-edited *Supernatural and Secular Power in Early Modern England* (2015) and *Shakespeare on Screen: Macbeth* (2013) as well as *Shakespeare and the Supernatural* (2019). She has also published articles in several volumes of the Shakespeare on Screen series, including *Shakespeare on Screen: The Tempest and Late Romances* (Cambridge University Press 2017) and is on the editorial board for the Shakespeare on Screen in Francophonie project in France.

SARAH HATCHUEL is Professor of Film and Media Studies at the University Paul-Valéry Montpellier 3 and President of the Société Française Shakespeare. She has written extensively on adaptations of Shakespeare’s plays: *Shakespeare and the Cleopatra/Caesar Intertext: Sequel, Conflation, Remake* (2011), *Shakespeare, from Stage to Screen* (2004), *A Companion to the Shakespearean Films of Kenneth Branagh* (2000), and on television series: *Lost: Fiction vitale* (2013), *Rêves et séries américaines: la fabrique d’autres mondes* (2015). She is general co-editor of the Shakespeare on Screen series and of the online journal *TV/Series*.

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Edited by Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin
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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 is now 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
Shakespeare on Screen: The Tempest and Late Romances
Shakespeare on Screen: King Lear

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SARAH HATCHUEL
and
NATHALIE VIENNE-GUERRIN



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*This book is dedicated to all the unaccommodated women
and men of the world at present.*

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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 des Universités 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 des Universités de Rouen et du Havre, available from 'le comptoir des presses d'universités' (www.lcdpu.fr/), are:

- 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 current volume, *Shakespeare on Screen: King Lear*, is the third volume published by Cambridge University Press to date. The two earlier volumes are:

- Shakespeare on Screen: Othello* (2015)
- Shakespeare on Screen: The Tempest and Late Romances* (2017)

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 'canonical' adaptations using Shakespeare's text, to derivatives, spinoffs 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 that is expanded in a free online version on the Cambridge University Press website, where the reader can also access links to new media forms of Shakespeare.

Quotations from Shakespeare's works are taken from the Cambridge editions of the plays.

SARAH HATCHUEL
NATHALIE VIENNE-GUERRIN

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This volume stems from a seminar that we co-chaired at the 2016 World Shakespeare Congress organized in London and Stratford-upon-Avon. It is also the result of a long-term collaborative project 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 3 and to the University of Le Havre, to our research centres, the GRIC (Groupe de Recherche Identités et Cultures, EA 4314, Le Havre), the RIRRA 21 (Représenter, Inventer la Réalité, du Romantisme à l'Aube du XXI^e siècle, EA 2409, Montpellier) and 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 or morally in this venture, from the initial congress seminar to the publication.

Our thanks also go to the international advisory board of the Shakespeare on Screen series: Pascale Aebischer (University of Exeter), Mark Thornton Burnett (Queen's University of Belfast), Samuel Crowl (Ohio University), Russell Jackson (University of Birmingham), Douglas Lanier (University of New Hampshire), Courtney Lehmann (University of the Pacific), Poonam Trivedi (University of Delhi) and Michèle Willems (University of Rouen).

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