

1. Record Nr.	UNINA9910457688303321
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Titolo	Shakespeare : from stage to screen / / Sarah Hatchuel [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2004
ISBN	1-107-15002-7 1-280-54031-1 0-511-21483-9 0-511-21662-9 0-511-21125-2 0-511-31540-6 0-511-48361-9 0-511-21302-6
Descrizione fisica	1 online resource (ix, 190 pages) : digital, PDF file(s)
Disciplina	822.3/3
Soggetti	English drama Film adaptations - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 177-185) and index.
Nota di contenuto	Shakespeare, from stage to screen: a historical and aesthetic approach -- From theatre showing to cinema telling -- Masking film construction: towards a 'real' world -- Reflexive constructions: from meta-theatre to meta-cinema? -- Screenplay, narration and subtext: the example of Hamlet.
Sommario/riassunto	How is a Shakespearean play transformed when it is directed for the screen? In this 2004 book, 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 Shakespearean 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 Shakespearean screen adaptations.
