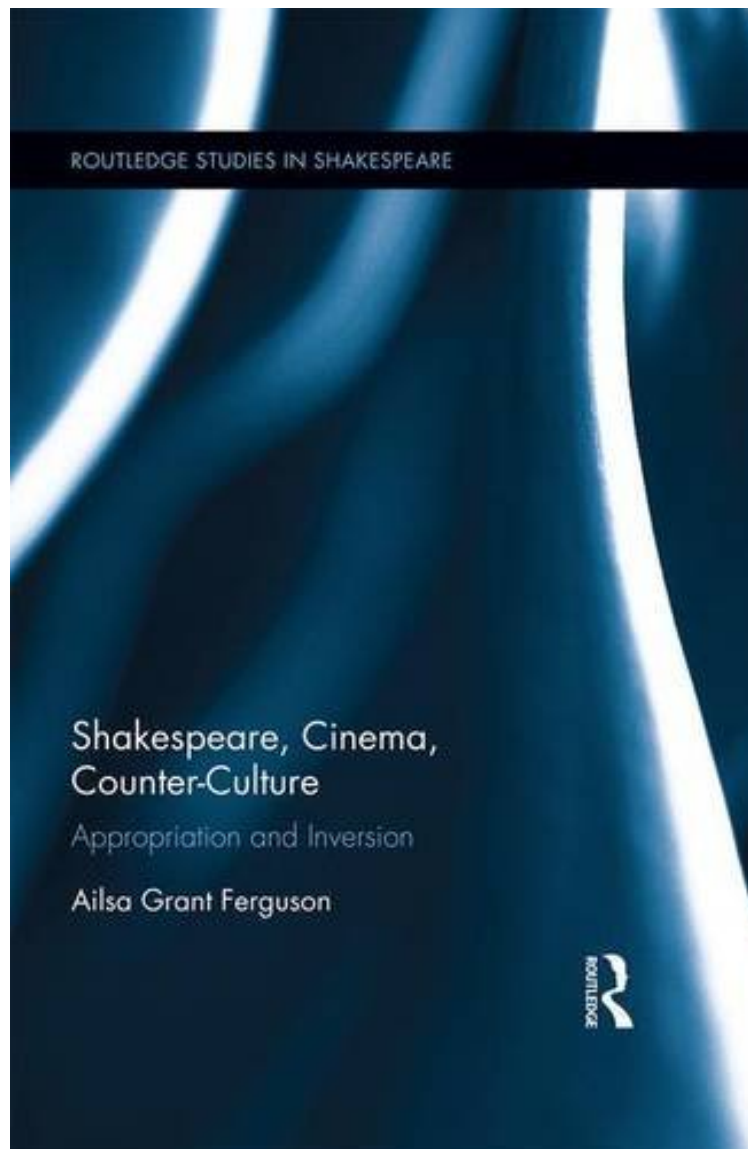


[Get free] Shakespeare, Cinema, Counter-Culture: Appropriation and Inversion (Routledge Studies in Shakespeare)

Shakespeare, Cinema, Counter-Culture: Appropriation and Inversion (Routledge Studies in Shakespeare)

Ailsa Grant Ferguson

*ebooks | Download PDF | *ePub | DOC | audiobook*



[Download](#)

[Read Online](#)

#2126489 in Books 2016-07-25 Original language: English PDF # 1 9.00 x 6.25 x .751, .0 #File Name: 0415823005212 pages | File size: 42.Mb

Ailsa Grant Ferguson : Shakespeare, Cinema, Counter-Culture: Appropriation and Inversion (Routledge Studies in Shakespeare) before purchasing it in order to gauge whether or not it would be worth my time, and all

praised Shakespeare, *Cinema, Counter-Culture: Appropriation and Inversion* (Routledge Studies in Shakespeare):

Addressing for the first time Shakespeares place in counter-cultural cinema, this book examines and theorizes counter-hegemonic, postmodern, and post-punk Shakespeare in late 20th and early 21st century film. Drawing on a diverse range of case studies, Grant Ferguson presents an interdisciplinary approach that offers new theories on the nature and application of Shakespearean appropriations in the light of postmodern modes of representation. The book considers the nature of the Shakespearean inter-text in subcultural political contexts concerning the politicized aesthetics of a Shakespearean body in pieces, the carnivalesque, and notions of Shakespeare as counter-hegemonic weapon or source of empowerment. Representative films use Shakespeare (and his accompanying cultural capital) to challenge notions of capitalist globalization, dominant socio-cultural ideologies, and hegemonic modes of expression. In response to a post-modern culture saturated with logos and semiotic abbreviations, many such films play with the emblematic imagery and references of Shakespeares texts. These curious appropriations have much to reveal about the elusive nature of intertextuality in late postmodern culture and the battle for cultural ownership of Shakespeare. As there has yet to be a study that isolates and theorizes modes of Shakespearean production that specifically demonstrate resistance to the social, political, ideological, aesthetic, and cinematic norms of the Western world, this book expands the dialogue around such texts and interprets their patterns of appropriation, adaptation, and representation of Shakespeare.

About the Author Ailsa Grant Ferguson is Senior Lecturer in Early Modern Literature at the University of Brighton, UK.