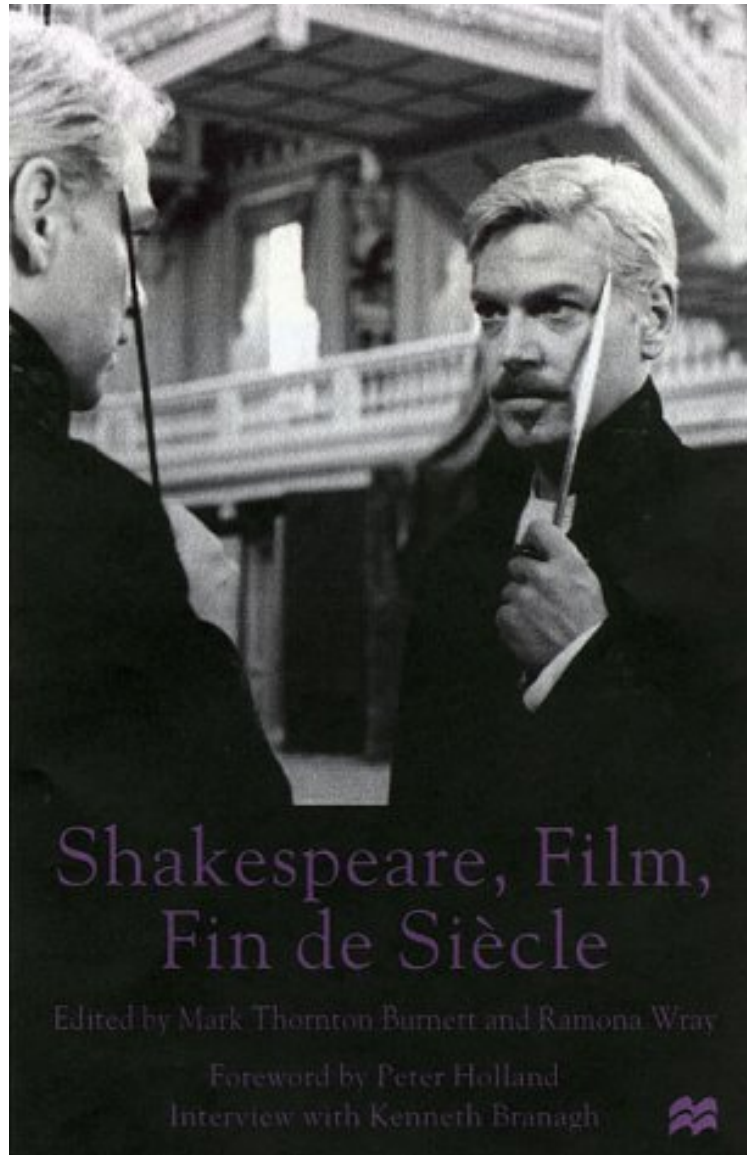


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## Shakespeare, Film, Fin De Siecle

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**From Palgrave Macmillan : Shakespeare, Film, Fin De Siecle** before purchasing it in order to gage whether or not it would be worth my time, and all praised Shakespeare, Film, Fin De Siecle:

The essays here read the Shakespeare films of the 1990s as key instruments with which Western culture confronts the

anxieties attendant upon the transition from one century to another. Such films as *Hamlet*, *Love's Labour's Lost*, *Othello*, *Shakespeare in Love* and William Shakespeare's *Romeo and Juliet*, the contributors maintain, engage with some of the most pressing concerns of the present, apocalyptic condition--familial crisis, social estrangement, urban blight, cultural hybridity, literary authority, the impact of technology, and the end of history.

From Publishers Weekly A history professor at Princeton University, Natalie Zemon Davis (*The Return of Martin Guerre*; *Women on the Margins*) is also a seasoned critic of historical film. With *Slaves on Screen: Film and Historical Vision*, she discusses how movies represent history differently than books do. Can narrative films achieve the accuracy and authenticity that writers can? "Can there be lively cinematic equivalents to what prose histories try to accomplish in prefaces, bibliographies, and notes and through their modifying and qualifying words 'perhaps,' 'maybe,' and 'we are uncertain about'?" In order to answer these questions, Davis looks at a handful of films that have attempted to capture themes of slavery, struggle and rebellion (*Spartacus*, *Burn!*, *The Last Supper*, *Amistad* and *Beloved*) and analyzes the devices they've used to convey history, as they understand and wish to express it. It is her hope that "with patience, imagination, and experimentation, historical narration through film could become both more dramatic and more faithful to the sources from the past." (Harvard Univ., \$22.95 176p ISBN 0-674-00444-2; Sept.) Given that Shakespeare is one of the world's most famous interpreters of history, it seems fitting that the 14 academics whose essays form *Shakespeare, Film, Fin de Si cle* believe that the recent surge of Shakespearean films (*Shakespeare in Love*, *Hamlet*, *Richard III*, *Romeo and Juliet*) reflects modern man's association of millennium-sized issues with the Bard himself. Edited by Mark Thornton Burnett and Ramona Wray (respectively, a reader and a lecturer in English at Queen's University of Belfast), the volume tackles such topics as advancing technology, families at risk and cultural intolerance. Included among the provocative pieces is a gem of an interview with Kenneth Branagh. (St. Martin's, \$42 272p ISBN 0-312-23148-2; Aug.) Copyright 2000 Cahners Business Information, Inc. About the Author Mark Thornton Burnett is Reader in English and Ramona Wray is Lecturer in English, both at the Queen's University of Belfast.