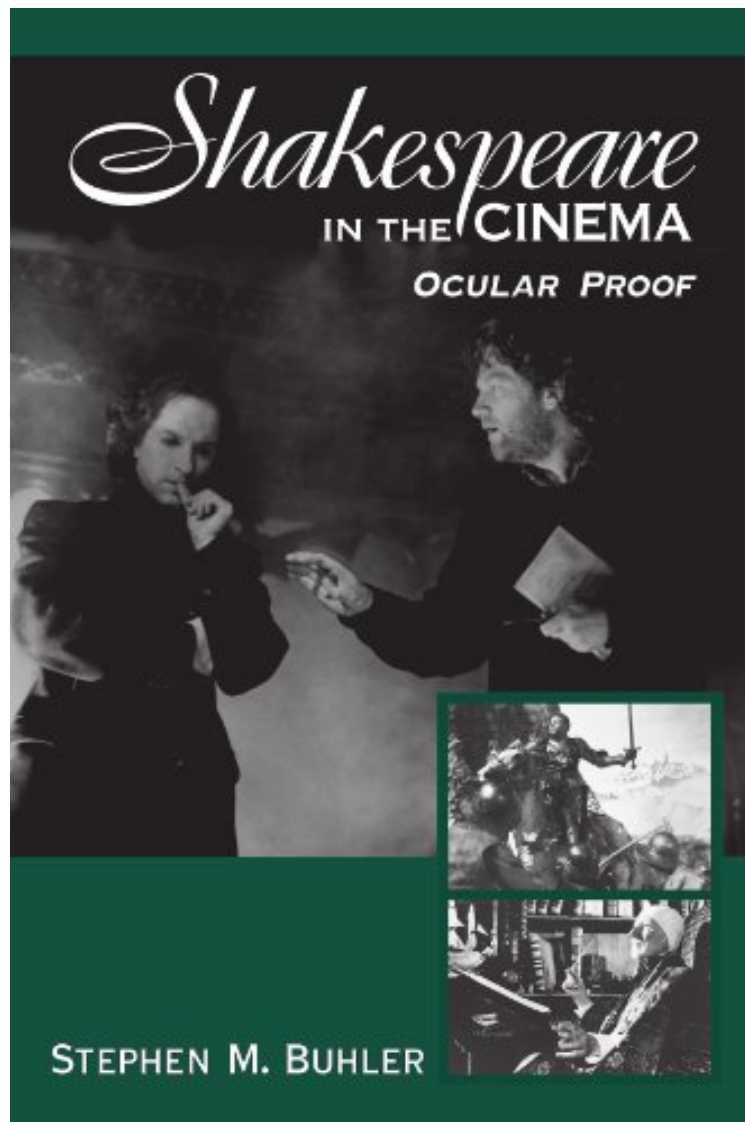


(Download free pdf) Shakespeare in the Cinema: Ocular Proof (SUNY Cultural Studies in Cinema/Video series)

Shakespeare in the Cinema: Ocular Proof (SUNY Cultural Studies in Cinema/Video series)

Stephen M. Buhler

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Stephen M. Buhler : Shakespeare in the Cinema: Ocular Proof (SUNY Cultural Studies in Cinema/Video series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Shakespeare in the Cinema: Ocular Proof (SUNY Cultural Studies in Cinema/Video series):

2 of 2 people found the following review helpful. What Shakespeare Says About FilmBy Macready LawesFun to read

and even more fun when tracking down unfamiliar films and when revisiting classic movie versions of Shakespeare's plays. Following in the tradition of critics like Kenneth Rothwell and Samuel Crowl, Buhler is warmly appreciative of most efforts to translate Shakespeare into film. Along with such theory-alert scholars as Courtney Lehmann and Richard Burt, he is also interested in how the "Shakespeare industry" fits into larger cultural movements. The chapter on the contest between Laurence Olivier and Orson Welles as directors -- and on what Kenneth Branagh learned from that battle -- is especially insightful and provocative.

A comprehensive look at film adaptations of Shakespeare's plays.

[This] readable and informative book revels in how celluloid and electronics have challenged traditional ways of looking at Shakespeare. Cineaste Stylishly written readers experience the films as situated within a historical and cultural matrix that extends beyond Shakespeare-speak to reveal their own history. SEL: Studies in English Literature 1500 1900 of value to anyone interested in how Shakespeare has been cinematically imagined, co-opted, and consumed as art and as popular culture in the last century. Sixteenth Century Journal discusses the teams that collaborate to modify and make Shakespeare entertaining for film audiences [Buhler] offers a wide scope and a lot of sense. Bibliotheque d Humanisme et Renaissance Buhler s book is comprehensive. He covers just about every Shakespeare film in existence, including some rare silent ones and some in other languages. This is a useful and well-written survey of a large field. Lois Potter, University of Delaware I like its thorough coverage of many films and its organization of the whole, which avoids a rigid chronology and instead shows the various strategies filmmakers have employed to create Shakespeare films. Instead of treating silent films in isolation, Buhler weaves them into his discussion of other films, exposing relations among films of the whole century. Bernice W. Kliman, coeditor of *The Three-Text Hamlet: Parallel Texts of the First and Second Quartos and First Folio* "[This] readable and informative book ... revels in how celluloid and electronics have challenged traditional ways of looking at Shakespeare." -- Cineaste "Stylishly written ... readers experience the films as situated within a historical and cultural matrix that extends beyond 'Shakespeare-speak' to reveal their own history." -- SEL: Studies in English Literature 1500-1900 ..".of value to anyone interested in how Shakespeare has been cinematically imagined, co-opted, and consumed as art and as popular culture in the last century." -- Sixteenth Century Journal ..".discusses the teams that collaborate to modify and make Shakespeare entertaining for film audiences ... [Buhler] offers a wide scope and a lot of sense." -- Bibliotheque d'Humanisme et Renaissance "Buhler's book is comprehensive. He covers just about every Shakespeare film in existence, including some rare silent ones and some in other languages. This is a useful and well-written survey of a large field." -- Lois Potter, University of Delaware "I like its thorough coverage of many films and its organization of the whole, which avoids a rigid chronology and instead shows the various strategies filmmakers have employed to create Shakespeare films. Instead of treating silent films in isolation, Buhler weaves them into his discussion of other films, exposing relations among films of the whole century." -- Bernice W. Kliman, coeditor of *The Three-Text Hamlet: Parallel Texts of the First and Second Quartos and First Folio* From the Back Cover Offering a comprehensive look at the strategies that filmmakers have employed in adapting Shakespeare's plays to the cinema, this book investigates what the task of Shakespearean adaptation reveals about film in general and focuses on patterns and approaches shared by various cinematic works. Buhler provides concise histories of each general strategy, which include non-illusionistic cinema, documentary interpretations, mass-market productions, transgressive and transitional cinema, and approaches that see film as either distinct from the stage or as an extension of theatrical traditions. The book spans more than a century of film, starting with the 1899 *King John* and extending through Michael Hoffman's *A Midsummer Night's Dream*, Julie Taymor's *Titus*, and later releases. About the Author Stephen M. Buhler is Associate Professor of English at the University of Nebraska-Lincoln.