

Contents

Plays and Films Featured in Chapters *p.vi*

List of Illustrations *p.vii*

Preface *p.ix*

Acknowledgments *p.xi*

Introduction: New Wave Shakespeare on and off Screen *p.1*

1 Beyond Branagh and the BBC *p.9*

2 Adaptation as a Cultural Process *p.25*

conceptual and critical resources • revival • recycling

3 *Hamlet* Rewound *p.45*

anachronism • tradition and “modernity” • remediation and memory • new media • underground cinema

4 Colliding Time and Space in Taymor’s *Titus* *p.69*

allusion • interpolation • citational environments • conceptual art • ghosting • surrogation • new media • expressionist film

5 Vernacular Shakespeare *p.97*

parody, burlesque, and masquerade • docudrama • popular culture • sound • riffing • sampling

6 Channeling *Othello* *p.120*

televisuality • surrogation • character function and effect • voice-over • race and performance

7 Surviving Shakespeare: Kristian Levring’s

The King is Alive *p.142*

documentary and experimental film • voice-over • cultural memory • character function and effect • subtitles • substitution and translation

Notes *p.165*

References *p.175*

Resources *p.190*

Index *p.192*