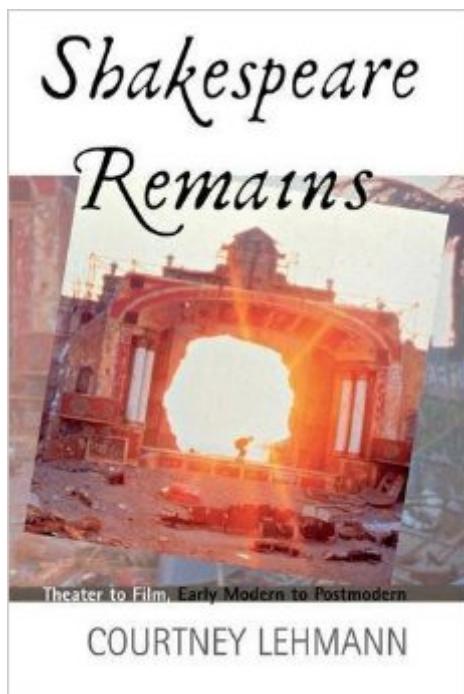


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# Shakespeare Remains: Theater To Film, Early Modern To Postmodern



## Synopsis

No literary figure has proved so elusive as Shakespeare. How, Courtney Lehmann asks, can the controversies surrounding the Bard's authorship be resolved when his works precede the historical birth of that modern concept? And how is it that Shakespeare remains such a powerful presence today, years after poststructuralists hailed the "death of the author"? In her cogent book, Lehmann reexamines these issues through a new lens: film theory. An alternative to literary models that either minimize or exalt the writer's creative role, film theory, in Lehmann's view, perceives authorship as a site of constitutive conflict, generating in the process the notion of the *auteur*. From this perspective, she offers close readings of *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Hamlet*, of film adaptations by Kenneth Branagh, Baz Luhrmann, and Michael Almereyda, and of John Madden's *Shakespeare in Love*. In their respective historical contexts, these plays and films emerge as allegories of authorship, exploiting such strategies as appropriation, adaptation, projection, and montage. Lehmann explores the significance of this struggle for agency, both in Shakespeare's time and in the present day, in the cultures of early and late capitalism. By projecting film theory from the postmodern to the early modern and back again, Lehmann demonstrates the ways in which Shakespeare emerges as a special effect—indeed, as an *auteur*—in two cultures wherein authors fear to tread.

## Book Information

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## Customer Reviews

This is an important and very clever analysis of what Shakespeare has been used for in recent film.

I got it for my course and after I had watched Luhrmann's Romeo and Juliet again. I liked it very much and so did my family, more than Richard Burt's or Mark Burnett's books on the same subject which are more unchaste in manner and can be offputting as a result.

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