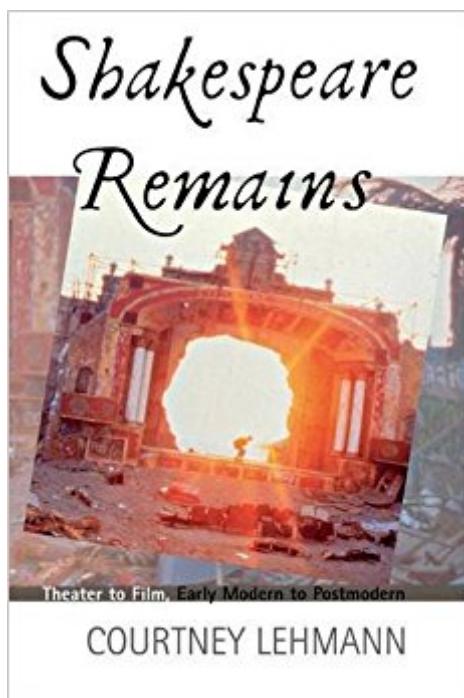


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Shakespeare Remains: Theater To Film, Early Modern To Postmodern



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

Paperback: 288 pages

Publisher: Cornell University Press; 1 edition (May 9, 2002)

Language: English

ISBN-10: 0801487676

ISBN-13: 978-0801487675

Product Dimensions: 6.2 x 0.7 x 9.1 inches

Shipping Weight: 13.8 ounces (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 1 customer review

Best Sellers Rank: #1,004,691 in Books (See Top 100 in Books) #73 in Books > Humor & Entertainment > Movies > Adaptations #109 in Books > Literature & Fiction > History & Criticism > Movements & Periods > Postmodernism #662 in Books > Literature & Fiction > British & Irish > Shakespeare > Literary Criticism

Customer Reviews

"This is a first-rate study—densely written, expertly controlled, and intellectually invigorating. . .

Shakespeare Remains is a rare work-an original reflection on sixteenth- and seventeenth-century theater and an important contribution to discussion about 'the contestatory nature of Shakespeare's inheritance.' . . . Will significantly change perceptions of "Shakespeare" in all of his historical guises." •Mark Thornton Burnett, *Shakespeare Quarterly*, Volume 54.4, Winter 2003 "Overall, Lehmann's book is itself a montage of sorts, an intelligent, inventive engagement between Shakespeare studies and post-modern theory." •Virginia Quarterly Review 179:2 "Equally smart and timely, Courtney Lehmann's *Shakespeare Remains: Theater to Film, Early Modern to Postmodern* is both original and conceptually brilliant. . . Assured work by one of the best scholars of Shakespeare's films, this is a 'don't miss' book." •Barbara Hodgdon, *Studies in English Literature*, 42:2 "Shakespeare Remains . . . provides readers of Shakespeare and performance practitioners with an accessible critical perspective that links the literary body of Shakespeare's received texts to contemporary film adaptations of his plays." •Joe Falocco, *Catawba College, Renaissance Quarterly* "The issue of authorship •its history, meaning, and significance• is what Courtney Lehmann explores in her book *Shakespeare Remains: Theatre to Film, Early Modern to Postmodern*." •Ken Wong, *Consciousness, Literature and the Arts*, 4:2, July 2003. "In *Shakespeare Remains* Courtney Lehmann moves thoughtfully into the ongoing discussion of Shakespeare's 'after-life' in post-modern culture. This book is wide-ranging and delightfully clever." •Frances Dolan, *Miami University* "Shakespeare Remains is original, distinctive and conceptually brilliant: it is a very smart book. Courtney Lehmann brings a dazzling command of theory to individual texts as well as to her fresh readings of filmed Shakespeare." •Barbara Hodgdon, *Drake University*

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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