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Scholar & Scholarship

7 February 2007

(29 September 2003)

Hamlet on Film: An Annotated Bibliography:

Comparative Study between Laurence Olivier's Hamlet and

Kenneth Branagh's One

On this Annotated Bibliography

My aim in this project is the comparative study of

Hamlet on film. I collected secondary sources in English:

books, articles and dissertations about Laurence

Olivier's Hamlet and Kenneth Branagh's one.

I intend to show the differences between the

productions of the two Hamlets, and each society at that

time. Olivier's Hamlet was made in 1948, which was 152

minutes and the black-and-white film. Olivier was

influenced by the Oedipal complex, which was based on

Freudian theory.

Branagh's Hamlet was made consciously against

Olivier's film in 1996, which was 242 minutes and the

colour film. Branagh showed international elements in his

film by using a lot of Hollywood stars and Africa-American

performers. Branagh is evaluated as a great actor and director of Shakespearean stage and film now like Olivier was.

I collected the materials on Olivier's <u>Hamlet</u> from 1948 to the present and Branagh's one from 1996 to the present by using <u>Book Review Digest</u>, <u>DAI</u>, <u>Humanities Index</u>, <u>MLAIB</u> and NACSIS Webcat. Moreover, I treated three Shakespeare's bibliographies in order to find the materials of Olivier's <u>Hamlet</u> from 1948 to 1962: Julia Dietruch's <u>Hamlet in the 1960's: An Annotated Bibliography.</u> (New York: Garland, 1992), Randal F. Robinson's <u>Hamlet in the 1950's: An Annotated Bibliography</u>. (New York: Garland, 1984), and Gordon Ross Smith's <u>A Classified Shakespeare Bibliography, 1936-1958.</u> (Pennsylvania: Pennsylvania State UP, 1963).

The items are arranged in chronological order to help the tracing of the critical trends of each time. The items are divided into three parts: Laurence Olivier's <u>Hamlet</u>, Kenneth Branagh's <u>Hamlet</u> and <u>Hamlet</u> between Laurence Olivier and Kenneth Branagh. I added the key word's index to the end of this bibliography.

The study on Shakespeare's films is a new field and gradually penetrates into the traditional Shakespeare's study. I hope that this bibliography might be useful for the study on Shakespeare's films.

I. Laurence Olivier's <u>Hamlet</u>

1 Herring, Robert. "Editional." <u>Life and Letters</u> 57

   (1948): 183-192.

   Describes the casting of Olivier's <u>Hamlet</u>. Herring

   shows that Olivier's film loses the political aspect

   because of cutting some characters: Fortinbras, a

   successor of Denmark after Hamlet, and Rosencrantz

   and Guldenstern.

2 "<u>Hamlet</u>: The Play and the Screenplay." <u>Hollywood

   Quarterly</u> 3 (1948): 293-300.

   Suggests the difference between the play and the film

   at the so-called 'the nunnery scene' in Act III Scene

   i. In the film, the camera is close on the characters

   one after another and changes many shots.

3 "The Tragedy of <u>Hamlet</u>: Scenes from the Olivier Film

   Production." <u>Life</u> 15 Mar. 1948: 117-127.

   Articles of Olivier's <u>Hamlet</u> with many photographs

   by N.R. Farbman. In the article, Olivier's film is

   admired as the most spectacular <u>Hamlet</u> ever produced

   and as the film with great poetry.

4 M.R. "At the Pictures: Hamlet-Daybreak-The Fatal

   Night." <u>Punch</u> 214 (1948): 446.

Examines the difference between the play and the film. Olivier had his own interpretation on <u>Hamlet</u> and omitted some characters and two important soliloquies.

5 Agee, James. "Olivier's Hamlet." <u>Time</u> 28 June.1948: 26-29.

    Mentions that U.S. audiences admired Olivier's <u>Hamlet</u> as the intelligent, sensitive and beautiful film in Manhattan and Hollywood. Jean Simmons, who plays Ophelia, is evaluated as the talented actress with a freshness and clear humanity.

6 Birin, Julia. "Sir Laurence Olivier's Film Representation of <u>Hamlet</u>." <u>Baconiana</u> 32 (1948): 166-168.

    Analyzes the world of Olivier's <u>Hamlet</u>. Birin suggests that Olivier encloses the humanity such as rage, madness and lust and also shows the loneliness of a man by making the setting and the camera work very plain.

7 Powell, Dilys. "<u>Hamlet</u> on the Screen." <u>Britain Today</u> July. 1948: 18-21.

    Indicates the feature of Olivier's <u>Hamlet</u>. Powell

explains that time shortening from four and a half hours to two and a half hours, the character's omission and the plot's change make Olivier's <u>Hamlet</u> clarified and simple.

8 Boas, Guy. "Notes and Observations." <u>English</u> 7 (1948): 55.

Shows Olivier's <u>Hamlet</u> as the film without the resplendent poetry. Boas describes that Olivier's <u>Hamlet</u> is somber because of many murder and madness, the black and white setting, and Hamlet's melancholy thinking and hesitated action.

9 "Olivier Explains His Cinematic Approach to <u>Hamlet</u>." <u>New York Times</u> 19 Sep. 1948: 15.

Evaluates Olivier's <u>Hamlet</u> as a master-piece. This article depicts that Olivier's film is the natural art-medium and that it has the visual aspect of the art.

10 Crowther, B. Rev. of "Hamlet," dir. Laurence Olivier. <u>New York Times</u> 30 Sept. 1948: 32.

States the setting and the casting on Olivier's <u>Hamlet</u>. Olivier wisely used the black and white presentation connecting with Freudian idea, and also

omitted a lot of lines and some characters.

[11] Hopkins, Arthur. "Hamlet and Olivier." <u>Theatre Arts</u>
      50 (1948): 30-31.
      Thinks of Olivier as a heaven-bestowed artist.
      Hopkins mentions that Olivier portrayed the sense of
      Oedipus in his <u>Hamlet</u>, and that Olivier's action is
      more important than the words in his film.

[12] Harper, Mr. "Citizen Dane." <u>Harper's Magazine</u> 197
      (1948): 116-117.
      The view of Boston about Olivier's <u>Hamlet</u>. Harper
      admires Olivier's one is the big, bold and brassy film,
      but focuses on this film's problems: too slow tempo,
      too long and the overstatement of his own
      presentation.

[13] Lejeune, C. A. "The Bard Competes with the Body." <u>New
      York Times Magazine</u> 12 Dec. 1948: 24.
      Indicates some problems on Olivier's <u>Hamlet</u>: cutting
      famous soliloquies, transposing the speaker's lines,
      changing some events and eliminating several
      characters.

[14] Barbarow, George. "<u>Hamlet</u> through a Telescope." <u>Hudson

Review 2 (1949): 98-112.

Defines that Olivier's <u>Hamlet</u> loses political and
social elements. Barbarow explains that Olivier cuts
the plot and changes the personalities of the
characters.

[15] Ashworth, John. "Olivier, Freud, and Hamlet." <u>Atlantic
Monthly</u> May. 1949: 30-33.

Points out Olivier's action and his direction on
<u>Hamlet</u>. Ashworth implies that Olivier's action is
influenced by the Oedipus complex, which is based on
Freudian idea.

[16] Tyler, Parker. "Movie Letter: <u>Hamlet</u> and Documentary."
<u>Kenyon Review</u> 1.3 (1949): 527-532.

Regards Olivier's <u>Hamlet</u> as the bad movie. Tyler
comments that Olivier appeals the castle as the
archaeological documentation and displaces the
internal view of Hamlet as an individual drama into
the external view as the Tragedy of the Elsinore.

[17] Heckscher, M.D. "Communications." <u>Kenyon review</u> 1.4
(1949): 673-674.

Shows American reaction against Olivier's <u>Hamlet</u>.
Heckscher indicates that American publications

condemn Olivier's <u>Hamlet</u> receiving the "Oscar," and Hollywood producers object Olivier's style of acting as unsentimental and unexpressive one.

18 McManaway, James G. "The Laurence Olivier <u>Hamlet</u>." <u>Shakespeare Association Bulletin</u> 24 (1949): 3-11.
Considers Olivier's Hamlet as an exciting picture. McManaway argues that Olivier succeeds in appealing the poetic beauty, but Eileen Herlie, who plays Gertrude, is miscasting because she is younger than Olivier and their play is unnatural.

19 Babcock, R.W. "George Lyman Kitterdge, Olivier, and the Historical Hamlet." <u>College English</u> 11 (1950): 256-265.
Discusses Olivier's idea on <u>Hamlet</u>. Babcock remarks that Olivier accepts George Lyman Kitterdge's theory in terms of <u>Hamlet</u>, which he taught at Harvard in 1916: the strong king and the honesty of the Ghost.

20 Lessor, Simmon O. "Freud and <u>Hamlet</u> Again." <u>American Imago</u> 12.2 (1955)
Refers to Olivier's <u>Hamlet</u> with Freudian theory. Lessor suggests that Freud mistakes his interpretation on Hamlet's hesitation, which Hamlet

hesitates by the reason for the desire of the thrown

and his consciousness about its desire.

[21] Skoller, Donald S. "Problems of Transformation in the

Adaptation of Shakespeare's Tragedies from

Play-Script to Cinema." Diss. New York U, 1969.

Studies twelve film adaptations of Shakespeare's

tragedies, including Olivier's Hamlet. Skoller

regards Olivier's Hamlet as a blend of cinematic and

theatrical modes.

[DAI 29 (1969): AAT6903197]

[22] Singer, Sandra Sugarman. Laurence Olivier Directs

Shakespeare: A Study in Film Authorship. n.p.: UMI,

1979.

Closely analyzes the verbal text and the visual text,

such as the frame, the narrator, the circle, the

theatre and the time, in terms of the Olivier's

Hamlet.

[23] Brebach, Emily S. "From Olivier to Kozintsev: Visual

Technique in Transforming Hamlet into Film."

Shakespeare's Art from a Comparative Perspective 12

(1981): 67-81.

Compares Olivier's Hamlet in 1948 with the Russian

<u>Hamlet</u> directed by Grigori Kozintsev in 1964.
Brebach displays that Olivier's <u>Hamlet</u> is more
theatrical and expressionistic than Kozintsev' one,
and Olivier uses studio setting and spoken words.

24 Hardison, O.B. "Shakespeare on Film: The Developing
   Canon." <u>Shakespeare's Art from a Comparative</u>
   <u>Perspective</u> 12 (1981): 131-145.
   Focuses on Olivier's interpretation derived from
   Ernest Jones. Hardison defines that the Oedipal
   frustration of Hamlet arose in the scene with Ophelia
   and with Gertrude, and that Olivier's <u>Hamlet</u> is not
   the tragedy but the melodrama.

25 Kliman, Bernice W. "A Palimpsest for Olivier's <u>Hamlet</u>."
   <u>Comparative Drama</u> 17 (1983): 243-253.
   Treats the script of the film to prove the creative
   process of the filmmaker. Kliman argues that Oliver
   tries to rearrange the script in relation to the
   setting, textual transpositions, camera movement and
   characters' action.

26 Kliman, Bernice W. "The Spiral of Influence: 'One
   Defect' in <u>Hamlet</u>." <u>Literature Film Quarterly</u> 11.3
   (1983): 159-166.

Analyzes the theory about Shakespearean films. Kliman discusses that the interaction between artists and academics gradually developed on Shakespearean films, and that its performance is generated by the misreading of prior criticism and art.

27 Silviria, Dale. <u>Laurence Olivier and the Art of Film Making</u>. Rutherford: Fairleigh Dickinson UP, 1985. Discusses the features of the three films directed by Olivier: <u>Henry V</u> (1944), <u>Hamlet</u> (1948) and <u>Richard III</u> (1955). Silviria points out Olivier's presentations with the rearranged plot and the Oedipal complex on <u>Hamlet</u>.

28 Davis, Anthony. <u>Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Orson Wells, Peter Brook and Akira Kurosawa</u>. Cambridge: Cambridge UP, 1988.
Studies about the adaptations directed by Olivier, Wells, Brook and Kurosawa on Shakespeare's films. Davis comments that Olivier removes from the elements of stage and appeals the film through the camera work, the setting, and the lighting in <u>Hamlet</u>.

29 Bent, Geoffrey. "Chronicles of the Time: Acting as

Applied Criticism in <u>Hamlet</u>." <u>Theatre Research</u>
<u>International</u> 16 (1991): 17-29.
Criticizes the theatrical elements in Olivier's
<u>Hamlet</u>. Bent describes that Olivier's <u>Hamlet</u> has many
elements of the play and is influenced by Orson
wells's film through the camera work of deep focus
and odd angles.

30 Alkire, N.L. "Subliminal Masks in Olivier's <u>Hamlet</u>."
<u>Shakespeare on Film Newsletter</u> 16.1 (1991): 5.
Defines that Olivier is influenced by Ernest Jones,
who developed Freud's theory. Alkire indicates that
Olivier emphasizes the Oedipal complex in 'the closet
scene' between Hamlet and Gertrude.

31 Jorgens, Jack J. <u>Shakespeare on Film</u>. Lanham: UP of
America, 1991.
Examines the technique of Shakespeare's adaptations.
Jorgens insists that Olivier is a conscious of
simplification and reduction of <u>Hamlet</u>, and also
prunes away characters and rearranges scenes.

32 Buchman, Lorne Michael. <u>Still in Movement: Shakespeare</u>
<u>on Screen</u>. Oxford: Oxford UP, 1991.
Investigates the productions of filmmakers such as

Olivier, Orson Wells and Peter Brook. Buchman states
that Olivier adopts the Freudian interpretation and
also utilizes the dramatic music combined with shots.

[33] Biggs, Murray. "'He's Going to His Mother's Closet':
Hamlet and Gertrude on Screen." <u>Shakespeare Survey</u>
45 (1993): 53-62.

Considers four modern productions of <u>Hamlet</u>, which
directed by Olivier in 1947, Tony Richardson in 1969,
Rodney Bennett in 1980 and Franco Zeffirelli in 1990.
Biggs implies that Olivier underlines the Oedipus
complex on the relation with Gertrude.

[34] Simmons, James R. "'In the Rank Sweat of an Enseamed
Bed': Sexual Aberration and the Paradigmatic Screen
Hamlets." <u>Literature Film Quarterly</u> 25.2 (1997):
111-118.

Examines four adaptations of <u>Hamlet</u>: Svend Gade's
1920, Olivier's 1948, BBC's 1980 and Franco
Zeffirelli's 1990. Simmons announces that Olivier's
<u>Hamlet</u> confines the Oedipal complex and also
stresses the sexual context.

[35] Weller, Philip. "Freud's Footprints in Films of
Hamlet." <u>Literature Film Quarterly</u> 25.2 (1997):

119-124.

Introduces Olivier's conception on <u>Hamlet</u>. Weller mentions that Tyrone Guthrie,the producer, found Ernest Jones's Oedipal theory and taught it to Olivier. Olivier adopted it in his <u>Hamlet</u>, so that it was successful in Hollywood.

36 Gunter, Laurence. "A Microcosm of Art: Olivier's Expressionist <u>Hamlet</u> (1948)." <u>Hamlet on Screen</u>. Eds. Holger Klein and Dimiter Daphinoff. Lewiston: Edwin Mellen P, 1997. 133-152.
Criticizes Olivier's <u>Hamlet</u> politically and socially. Gunter focuses on the realistic view of the film directors after the World War II, and regards Olivier's <u>Hamlet</u> as an allegory of the modern European man with the Oedipal neurosis.

37 Schlueter, June and James P. Lusardi. "Reading <u>Hamlet</u> in Performance: The Leartes/ Hamlet Connection." <u>Shakespeare Illuminations</u>. Eds. Jay L. Halio and Hugh Richmond. Newark: U of Delaware P, 1998. 50-69.
Discusses that Olivier appeals the role of Leartes in his film and also creates Leartes as an imposing and flamboyant presence. Schlueter and Lusardi describe that Olivier changes the plot of the scene

with Leartes.

38 Donaldson, Peter S. "Olivier, Hamlet, and Freud." <u>New Casebooks: Shakespeare on Film</u>. Ed. Robert Shaughnessy. New York: St. Martin's P, 1998. 103-125.

Announces Olivier's <u>Hamlet</u> as a psychoanalytic and Oedipal text. Donaldson depict that Olivier learned the Oedipus complex from Ernest Jones and appealed 'the closet scene' between Hamlet and Gertrude violently and erotically.

39 Davies, Anthony. "The Shakespeare Films of Laurence Olivier." <u>The Cambridge Companion to Shakespeare on Film</u>. Ed. Russell Jackson. Cambridge: Cambridge UP, 2000. 163-182.

Points out Olivier's ambiguity in his <u>Hamlet</u>. Davies displays that Olivier never abandons the implicit of the play in the film, and that Olivier's film has the constant oscillation between the cinema and the play.

40 Hirsh, James. "To Take Arms against a Sea of Anomalies: Laurence Olivier's Film Adaptation of Act Three, Scene One of <u>Hamlet</u>." <u>EnterText</u> 1.2 (2001): 192-203.

Points out Olivier's technique on <u>Hamlet</u> in detail.

Hirsh remarks that Olivier transposes the 'To be, or not to be' speech into 'the nunnery scene' with Ophelia in order to eliminate incongruity and contradiction of the plot.

II. Kenneth Branagh's <u>Hamlet</u>

[41] Felperin, Leslie. "Hamlet." <u>Sound and sight</u> Feb. 1997: 46.

Introduces Branagh's eagerness on <u>Hamlet</u>. Felperin mentions that Branagh uses the flashback in order to emphasize King's murder scene as well as Hamlet's love scene with Ophelia.

[42] Mullan, John. "Hamlet: Various Cinemas." <u>Times Literary Supplement</u> 21 Feb. 1997: 19.

Announces that Branagh has Blenheim palace and pumped artificial snow over the grounds. Mullan argues that Branagh employs many famous stars in Hollywood such as Kate Winslet, Robin Williams and Billy Crystal.

[43] Willson, Robert F. Jr. "Kenneth Branagh's <u>Hamlet</u>, or The Revenge of Fortinbras." <u>Shakespeare Newsletter</u> 47.1 (1997):7,9.

Deals with the casting of Branagh's <u>Hamlet</u>. Willson discusses that Branagh portrays Fortinbras as a rival

and a successor of Hamlet and underlines strength and

ferocity of Fortinbras as a military leader.

[44] Burnett, Mark Thornton. "The 'Very Cunning of the

Scene': Kenneth Branagh's Hamlet." Literature Film

Quarterly 25.2 (1997): 78-82.

States the cunning, or the art, of Branagh's Hamlet.

Burnett comments that Branagh constructs Denmark as

a militaristic state and develops Fortinbras's army

in order to present this film politically.

[45] Welsh, Jim. "Branagh's Enlarged Hamlet." Literature

Film Quarterly 25.2 (1997): 154-155.

Reports the style of Branagh's Hamlet in detail.

Welsh mentions that Branagh employs the Folio text

augmented by the Second Quarto, and also uses the

period setting in a historical context as well as the

spoken words realistically.

[46] Jackson, Russell. "Kenneth Branagh's Film of Hamlet:

The Textual Choices." Shakespeare Bulletin 15.2

(1997): 37-38.

Points out Branagh's choice of the text. Jackson

notices that Branagh treats the First Folio in terms

of the act, scene and line on his film, and also adopts

the Second Quarto as well as the other editions
effectively.

47 Lawson, Chris. "'Melancholy Clowns': The Cult of Hamlet
   in Withnail and I and In the Bleak Midwinter."
   Shakespeare Bulletin 15.4 (1997): 33-34.
   Analyzes Branagh's Hamlet through two British films:
   Withnail and I in 1986 directed by Bruce Robinson and
   In the Bleak Midwinter in 1995 by Branagh. Lawson
   states that Hamlet is portrayed as a "rock" in the
   confusing and frustrating world.

48 Coursen, H.R. "Words, Words, Words: Searching for
   Hamlet." Hamlet on Screen. Eds. Holger Klein and
   Dimiter Daphinoff. Lewiston: Edwin Mellen P, 1997.
   306-324.
   Describes that Branagh's Hamlet is the film with the
   full play and all lines of the text. Coursen admires
   that those lines and events do work effectively in
   Branagh's Hamlet.

49 Sauer, David Kennedy. "Suiting the Word to the Action:
   Kenneth Branagh's Interpolations in Hamlet." Hamlet
   on Screen. Eds. Holger Klein and Dimiter Daphinoff.
   Lewiston: Edwin Mellen P, 1997. 325-348.

Asserts that Branagh's <u>Hamlet</u> is the postmodern film

by showing Hamlet as a swashbuckling hero instead of

the melancholic one. Sauer indicates that Branagh

spreads the story by Fortinbras's army politically.

50 Vanrigh, Anny Crunelle. "All the World's a Screen:

Transcoding in Branagh's <u>Hamlet</u>." <u>Hamlet on Screen</u>.

Eds. Holger Klein and Dimiter Daphinoff. Lewiston:

Edwin Mellen P, 1997. 349-369.

Expresses Branagh's <u>Hamlet</u> as the bold film. Vanrigh

suggests that Branagh's <u>Hamlet</u> is influenced by the

stage action, and that his camera work is unsure and

tentative because of the influence of the play.

51 Needham, John. "Theory: In Pursuit of Pleasure, or a

Night at the Pictures." <u>P. N. Review</u> 24 (1998): 14-21.

Asserts that Branagh appeals narcissism of Hamlet

with a hint of self-consciousness and the love affair

with Ophelia. Needham mentions that Branagh treats

the Lacanian 'mirror stage' in this film.

52 Diaz-de-Chumaceiro, Cora L. "<u>Hamlet</u> in Freud's

Thoughts: Reinterpretations in the Psychoanalytic

Literature." <u>Poetry Therapy</u> 11 (1998): 139-153.

Discusses Freud's idea that <u>Hamlet</u> associates with

Sophocles' Oedipus Rex. Diaz-de-Chumaceiro implies
that, in Branagh's film, there is Freud's thought.

53 Lehmann, Courtney. "What 'ish' an Auteur?
      Re-conceptualizing Shakespearean Authorship from
      the Bard to Branagh." Diss. Indiana U, 1998.
      Examines Shakespearean authorship under Branagh's
      film. Lehmann describes that Branagh creates popular
      Shakespearean films and also deals with
      Shakespeare's 'Englishness' in his film.
      [DAI 59 (1998): AAT9834607]

54 Costa, J.R. "The Film's the Thing: Film Translation and
      Its Effect on a Silent Edited and Full Text Hamlet."
      Ilha-Do-Desterro 36 (1999): 371-388.
      Suggests that, as with textual translation, a tension
      exists between Shakespeare's textual language and
      film's visual language. Costa focuses on Branagh's
      film with a full text.

55 Smith, Emma. "'Either for Tragedy, Comedy': Attitudes
      to Hamlet in Kenneth Branagh's In the Bleak Midwinter
      and Hamlet." Shakespeare, Film, Fin de Siecle. Eds.
      Mark Thornton Burnett and Ramona Wray. Houndmills:
      Macmillan P, 2000. 137-146.

Points out the intimate connection between <u>In the</u>
<u>Bleak Midwinter</u> and <u>Hamlet</u>. Smith explains that
Branagh managed to combine the classical and
theatrical acting with the pantomimic burlesque in
his films, <u>In the Bleak Midwinter</u> and <u>Hamlet</u>.

[56] Sanders, Julia. "The End of History and the Last Man:
      Kenneth Branagh's <u>Hamlet</u>." <u>Shakespeare, Film, Fin</u>
      <u>de Siecle</u>. Eds. Mark Thornton Burnett and Ramona Wray.
      Houndmills: Macmillan P, 2000. 147-164.
      Depicts the theme of Branagh's <u>Hamlet</u>. Sanders
      insists that the theme of this film is the social
      concerns such as the political tyranny, the
      oppression of human rights and the breakdown of the
      family as a social unit.

[57] Hancock, Nancy. "Kenneth Branagh's Military <u>Hamlet</u>:
      An Ideological Issue." <u>Tennessee Philological</u>
      <u>Bulletin</u> 37 (2000): 55-67.
      Mentions the military world in Branagh's <u>Hamlet</u>.
      Hancock describes that Branagh stresses Fortinbras's
      army and king's statue, and also persists in the
      juxtaposition of Hamlet and Fortinbras in his film.

[58] Crowl, Samuel. "Flamboyant Realist: Kenneth Branagh."

The Cambridge Companion to Shakespeare on Film. Ed.
Russell Jackson. Cambridge: Cambridge UP, 2000.
222-238.
Indicates that Branagh's artistic energy flows from
the American films. Crowl shows that Branagh portrays
the rich, vigorous and lavish world in Hamlet as the
popular Hollywood film.

59 Taylor, Neil. "National and Racial Stereotypes in
    Shakespeare Films." The Cambridge Companion to
    Shakespeare on Film. Ed. Russell Jackson. Cambridge:
    Cambridge UP, 2000. 261-273.
    Represents the national and racial features on
    Shakespeare's adaptations. Taylor suggests that
    Branagh employs many Africa-American performers in
    order to create the world where there are neither
    national nor rational elements in his Hamlet.

60 Tanja, Weiss. Shakespeare on the Screen: Kenneth
    Branagh's Adaptations of Henry V, Much Ado About
    Nothing and Hamlet. 2nd ed. Frankfurt: Peter Lang,
    2000.
    Examines the presentation on the films directed by
    Branagh: Henry V (1989), Much Ado About Nothing
    (1993) and Hamlet(1996). Tanja implies that Branagh

accepts the stage elements in <u>Hamlet</u> and presents the

relation with Ophelia realistically.

⁶¹ Sheppard, Philippa. "The Castle of Elsinore: Gothic

Aspects of Kenneth Branagh's <u>Hamlet</u>." <u>Shakespeare

Bulletin</u> 19.3 (2001): 36-39.

Observes Branagh's Gothic theory on <u>Hamlet</u>.

Sheppard indicates that Branagh derives the Gothic

atmosphere into <u>Hamlet</u> from Shakespeare's tragedies

in terms of the setting, the Ghost, the theme of death

and the sense of madness.

⁶² Lehmann, Courtney. "Shakespeare the Savior or Phantom

Menace?: Kenneth Branagh's <u>A Midwinter's Tale</u> and the

Critique of Cynical Reason." <u>Colby Quarterly</u> 37.1

(2001): 54-77.

Describes the conception of Branagh's <u>Hamlet</u>.

Lehmann remarks that Branagh represents the conflict

and dilemma between the theater as the regional

authenticity and the film as Hollywood

commercialism.

⁶³ Hopkins, Lisa. "'Denmark's a Prison': Branagh's <u>Hamlet</u>

and the Paradoxes of Intimacy." <u>EnterText</u> 1.2 (2001):

226-246.

Defines that Branagh portrays the door motif and the hall with many mirrors effectively. Hopkins asserts that Branagh accepts fantasy, flashbacks and things which actually do not happen in his film.

[64] Robson, Mark. "'Trying to Pick a Lock with a Wet Herring': Hamlet, Film, and Spectres of Psychoanalysis." EnterText 1.2 (2001): 247-263.
Analyzes that Branagh's Hamlet presents an obsession with doubling, repetition, mimicry and reflection. Robson mentions that Branagh emphasizes the recurrent use of mirrors and the symmetry of the Elsinore's design.

[65] Lanier, Douglas. "'Art Thou Base, Common and Popular?': The Cultural Politics of Kenneth Branagh's Hamlet." Spectacular Shakespeare. Eds. Courtney Lehmann and Lisa S. Starks. Madison: Fairleigh Dickinson UP, 2002. 149-171.
Indicates that Branagh underlines the fluid nature of the acting process. Lanier implies that Branagh presents the domestic story about a family and the political problems of the nation.

III. <u>Hamlet</u> between Laurence Olivier and Kenneth Branagh

66 Williams, Evan. "My Travels with <u>Hamlet</u>." <u>Quadrant</u> 41

(1997): 27-31.

Discusses the production between Olivier's <u>Hamlet</u>

and Branagh's one. Williams indicates that Olivier's

film has effectively deep focus and the soundtrack,

and that Branagh's film appeals grotesque settings

and sexual flashback with Ophelia.

67 Buhler, Stephen M. "Double Takes: Branagh gets to

<u>Hamlet</u>." <u>Post Script</u> 17 (1997): 43-51.

Points out the features between Olivier's <u>Hamlet</u> and

Branagh's one. Buhler suggests that Olivier shows the

melancholy Dane and the Oedipal struggle with

Gertrude, and that Branagh expresses the happy and

healthy relation with Ophelia with the flashback.

68 Hunter, Patrick. "Hamlet's Ghost on the Screen." <u>Hamlet</u>

<u>on Screen</u>. Eds. Holger Klein and Dimiter Daphinoff.

Lewiston: Edwin Mellen P, 1997. 18-27.

Deals with the interpretation of the Ghost on <u>Hamlet</u>.

Hunter explains that Olivier reinforces the Oedipal

theory by treating the Ghost as a personification of

Hamlet's consciousness, and that Branagh stresses the

Ghost's own authority.

[69] Cartmell, Deborah. "Reading and Screening Ophelia: 1948-1996." Hamlet on Screen. Eds. Holger Klein and Dimiter Daphinoff. Lewiston: Edwin Mellen P, 1997. 28-41.

Analyzes the role of Ophelia on Hamlet. Cartmell describes that Olivier appeals the Freudian interpretation with Gertrude than Ophelia, and that Branagh exaggerates the relation between Hamlet and Ophelia in bet in the post-feminist era.

[70] Wilmeth, Thomas L. "Fortinbras of Film: Safe Passage for Prince." Hamlet on Screen. Eds. Holger Klein and Dimiter Daphinoff. Lewiston: Edwin Mellen P, 1997. 42-55.

Focuses on Fortinbras and his military subplot. Wilmeth depicts that Olivier completely omits Fortinbras to clarify the plot of Hamlet, and that Branagh shows Fortinbras with the warlike manner to be faithful to the Shakespeare's text.

[71] Ottenhoff, John. "Hamlet and the Kiss." Hamlet on Screen. Eds. Holger Klein and Dimiter Daphinoff. Lewiston: Edwin Mellen P, 1997. 98-109.

Explains the presentation of the kiss. Ottenhoff

implies that Olivier expresses more-than-motherly

kisses between Hamlet and Gertrude in 'the closet

scene' and the duel scene, and that Branagh dose not

show the erotic and sexual kiss with Gertrude.

[72] Rothwell, Kenneth S. A History of Shakespeare on Screen.

    Cambridge: Cambridge UP, 1999.

    Chronicles Shakespeare's films from the silent era

    in the 1930s' to the Branagh's in the 1990s'.

    Rothwell mentions that Olivier's Hamlet is the

    black-and-white film with the tragic atmosphere, and

    that Branagh's film is colorful with famous castings.

[73] Howlett, Kathy M. Framing Shakespeare of Film. Athens:

    Ohio UP, 2000.

    Describes the filmmaking of Shakespeare's

    adaptations. Howlett indicates that Olivier uses

    theatrical performance and camera work projecting

    Hamlet mental state, and that Branagh is conscious

    of the film's frame and the reaction of the viewers.

[74] Starks, Lisa S. "The Displaced Body of Desire: Sexuality

    in Kenneth Branagh's Hamlet." Shakespeare and

    Appropriation. Eds. Christy Desmet and Robert Sawyer.

    London: Routledge, 1999. 160-178.

Comparatively studies the production of Hamlets:
Olivier's in 1948, Zeffirelli's in 1990 and Branagh's
in 1996. Starks asserts that Olivier appeals the
maternal relations on the Oedipal theory and Branagh
dose the paternal ones.

75 Sloboda, Noel. "Visions and Revisions of Laurence
Olivier in the Hamlet Films of Franco Zeffirelli and
Kenneth Branagh." Studies in the Humanities 27
(2000): 140-156.

Observes the presentations of Olivier's Hamlet,
Zeffirelli's one and Branagh's one. Sliboda discusses
that Branagh resists the Oedipal complex of Olivier
and appeals the natural and sexual desire for Ophelia
of Hamlet.

76 Keyishian, Harry. "Shakespeare and Movie Genre: the
Case of Hamlet." The Cambridge Companion to
Shakespeare on Film. Ed. Russell Jackson. Cambridge:
Cambridge UP, 2000. 72-81.

Illustrates Shakespearean movie's genre by comparing
three Hamlets: Olivier's, Zeffirelli's and Branagh's.
Keyishian considers Olivier's Hamlet as the 'Film
noir' and Branagh's one as the epic film.

[77] Guntner, J. Lawrence. "<u>Hamlet</u>, <u>Macbeth</u> and <u>King Lear</u> on film." <u>The Cambridge Companion to Shakespeare on Film</u>. Ed. Russell Jackson. Cambridge: Cambridge UP, 2000. 117-133.

Focuses on the role of Fortinbras between Olivier's <u>Hamlet</u> and Branagh's one. Guntner remarks that Olivier radically cuts Fortinbras and loses the political effect in his film, but Branagh leaves Fortinbras and presents his film politically.

[78] Rutter, Carol Chillington. "Looking at Shakespeare's Women on Film." <u>The Cambridge Companion to Shakespeare on Film</u>. Ed. Russell Jackson. Cambridge: Cambridge UP, 2000. 241-260.

Examines the women on Shakespeare's films. Rutter describes that Olivier emphasizes the Oedipal relation with Gertrude in 'the closet scene,' and that Branagh exaggerates the relation with Ophelia by using several flashbacks of the love scene.

[79] Forsyth, Neil. "Shakespeare the Illusionist: Filming the Supernatural." <u>The Cambridge Companion to Shakespeare on Film</u>. Ed. Russell Jackson. Cambridge: Cambridge UP, 2000. 274-294.

Refers to the Ghost scene in <u>Hamlet</u>. Forsyth states

that Oliver presents the misty and dry-ice ghost and

he dubbed in the voice himself, and that Branagh

represents the realistic ghost and uses the

soundtrack with the sentimental mood.

[80] Holland, Peter. "Film Editing." <u>Shakespeare Performed:</u>

<u>Essays in Honor of R.A.Foakes</u>. Ed. Grace Ioppolo.

London: U of Delaware P, 2000. 273-298.

Investigates the screenplay of Olivier's <u>Hamlet</u> and

Branagh's one. Holland explains that Olivier's

<u>Hamlet</u> omits and rearranges the plot, scenes and some

characters, but Branagh's one is faithful to the text

with the authority.

[81] Hanna, Scolnicov. "Gertrude's Willow Speech: Word and

Film Image." <u>Literature Film Quarterly</u> 28.2 (2000):

101-111.

Indicates the Gertrude's speech about Ophelia's

death in 'the willow scene'. Hanna defines that

Olivier relies not on Gertrude's speech but on the

film image, and that Branagh appeals not the image

but Gertrude's words in the scene of Ophelia's death.

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