

Bibliography for the Study of Shakespeare on Film in Asia and Hollywood

Lucian Ghita
Purdue University

Follow this and additional works at: <http://docs.lib.purdue.edu/clcweb>



Part of the [Comparative Literature Commons](#), and the [Critical and Cultural Studies Commons](#)

Dedicated to the dissemination of scholarly and professional information, **Purdue University Press** selects, develops, and distributes quality resources in several key subject areas for which its parent university is famous, including business, technology, health, veterinary medicine, and other selected disciplines in the humanities and sciences.

CLCWeb: Comparative Literature and Culture, the peer-reviewed, full-text, and open-access learned journal in the humanities and social sciences, publishes new scholarship following tenets of the discipline of comparative literature and the field of cultural studies designated as "comparative cultural studies." Publications in the journal are indexed in the Annual Bibliography of English Language and Literature (Chadwyck-Healey), the Arts and Humanities Citation Index (Thomson Reuters ISI), the Humanities Index (Wilson), Humanities International Complete (EBSCO), the International Bibliography of the Modern Language Association of America, and Scopus (Elsevier). The journal is affiliated with the Purdue University Press monograph series of Books in Comparative Cultural Studies. Contact: [<clcweb@purdue.edu>](mailto:clcweb@purdue.edu)

Recommended Citation

Ghita, Lucian. "Bibliography for the Study of Shakespeare on Film in Asia and Hollywood." *CLCWeb: Comparative Literature and Culture* 6.1 (2004): <<http://dx.doi.org/10.7771/1481-4374.1216>>

This document has been made available through Purdue e-Pubs, a service of the Purdue University Libraries. Please contact epubs@purdue.edu for additional information.

This is an Open Access journal. This means that it uses a funding model that does not charge readers or their institutions for access. Readers may freely read, download, copy, distribute, print, search, or link to the full texts of articles. This journal is covered under the [CC BY-NC-ND license](#).

CLCWeb: Comparative Literature and Culture, the peer-reviewed, full-text, and open-access learned journal in the humanities and social sciences, publishes new scholarship following tenets of the discipline of comparative literature and the field of cultural studies designated as "comparative cultural studies." In addition to the publication of articles, the journal publishes review articles of scholarly books and publishes research material in its *Library Series*. Publications in the journal are indexed in the Annual Bibliography of English Language and Literature (Chadwyck-Healey), the Arts and Humanities Citation Index (Thomson Reuters ISI), the Humanities Index (Wilson), Humanities International Complete (EBSCO), the International Bibliography of the Modern Language Association of America, and Scopus (Elsevier). The journal is affiliated with the Purdue University Press monograph series of Books in Comparative Cultural Studies. Contact: <clcweb@purdue.edu>

CLCWeb Volume 6 Issue 1 (March 2004) Bibliography
Lucian Ghita,
"Bibliography for the Study of Shakespeare on Film in Asia and Hollywood"
<<http://docs.lib.purdue.edu/clcweb/vol6/iss1/13>>

Contents of CLCWeb: Comparative Literature and Culture 6.1 (2004)
Thematic Issue Shakespeare on Film in Asia and Hollywood
Edited by Charles Ross
<<http://docs.lib.purdue.edu/clcweb/vol6/iss1/>>

Lucian GHITA

Bibliography for the Study of Shakespeare on Film in Asia and Hollywood

Given the vast scholarly resources on Hollywood and Asian Shakespeare, the scope of this selected bibliography is limited to provide a starting point for scholars in the field. The bibliography presents selected English-language books and papers deemed useful for the study of Shakespeare on film in a multicultural environment, from Hollywood to Asia (i.e., China and Japan). Particularly for works on Shakespeare in Hollywood, focus is on titles published in the last fifteen years. Studies of stage and screen adaptations of Shakespeare in China and Japan are drawn from a broader time period. The idea of a different or foreign Shakespeare haunts several contemporary stage and film productions that try, in one way or another, to create an edge by defamiliarizing Eurocentric and hegemonic perceptions of Shakespeare. The last two decades have seen the emergence of a variety of subversive re-appropriations of Shakespeare aiming at de-Westernizing and de-canonizing his work. As a result, directors and scholars dispute the possibility of re-establishing a cultural monopoly. Within the new globalized network of cultural exchanges, Shakespeare enjoys a variegated audience. In this world context, intercultural and transnational productions of Shakespeare mix elements from different religious, political, and/or historical backgrounds. They have grown in popularity and become virtually indispensable for the circulation of forms and meanings between East and West.

1) Bibliography of bibliographies

- Bell, Robert. *Shakespeare on Film: Annotated Bibliography* (2004):
<<http://www.williams.edu/English/PdfEnglish/Guide3RBell.pdf>>.
- Bisi, Paola. *Shakespeare in Film: A Selected Bibliography* (2004):
<http://riscf50.unibg.it/fa/fa_pbisi0.html>.
- Deltcheva, Roumiana. "A Selected Bibliography of Works for the Study of Film and Literature 1985-1999." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal (Library)*:
<<http://clcwebjournal.lib.purdue.edu/library/filmLitbib.html>>.
- Díaz-Fernández, José Ramón. "Shakespeare on Television: A Bibliography of Criticism." *Early Modern Literary Studies* 6.1 (2000): <<http://purl.oclc.org/emls/06-1/diazbibl.htm>>.
- The Poor Yorick Shakespeare Multimedia Catalogue.* (2004): <<http://www.bardcentral.com>>.
- Gray, Terry A. "Mr. William Shakespeare and the Internet." (2004):
<<http://shakespeare.palomar.edu>>.
- Harner, James L., ed. "World Shakespeare Bibliography Online." *Shakespeare Quarterly* (2004):
<<http://www.worldshakesbib.org>>.
- Library of Congress. "Shakespeare on Film and Television." *Motion Picture & Television Reading Room* (2004): <<http://www.loc.gov/rr/mopic/findaid/willfilm.html>>.
- McClain, Bill. "Shakespeare on Film and Video." *Bill McClain's Home Page* (2004):
<<http://home.salamander.com/~wmclain/ws-movies.html>>.
- Petersen, Robert S. *Modern Asian Theatre Archive* (2004):
<<http://www.ux1.eiu.edu/~cfrp1/MATA/index.html>>.
- Pitard, Derrick. *Shakespeare on Film* (2004):
<<http://www.sru.edu/depts/artsci/engl/dpitard/shakespearefilms.htm>>.
- Singer, Mark Andre. *Shakespeare on Screen: A Library Research Guide* (2004):
<http://www.folger.edu/html/folger_institute/visual/sh_pathfinder.htm>.
- Somerset, Alan. *Shakespeare and Film: A Brief Bibliography* (2004):
<<http://publish.uwo.ca/~someset/Shakespeare%20Films.htm>>.
- University of California Berkeley Library. *Shakespeare on Film & Video* (2004):
<<http://www.lib.berkeley.edu/MRC/ShakespeareBib.html>>.

2) Selected bibliography for the Study of Shakespeare on film in Asia and Hollywood

- Akpata, Francis. "Shakespeare in Hollywood." *Talking Pictures* (2004):
<http://www.talkingpix.co.uk/Article_Shakespeare.html>.
- Albanese, Denise. "The Shakespeare Film and the Americanization of Culture." *Marxist Shakespeares*. Ed. Howard, Jean E. and Scott Cutler Shershow. New York: Routledge, 2001. 206-26.
- Alter, Iska. "'To See or Not to See': Interpolations, Extended Scenes, and Musical Accompaniment in Kenneth Branagh's *Hamlet*." *Stage Directions in Hamlet: New Essays and New Directions*. Ed. Hardin Aasand. Madison: Fairleigh Dickinson UP, 2003. 161-69.
- Anderegg, Michael. *Orson Welles, Shakespeare, and Popular Culture*. New York: Columbia UP, 1999.
- Ashizu, Kaori. "Kurosawa's *Hamlet*?" *Shakespeare Studies* 33 (1995): 71-99.

- Barnet, Sylvan. "Macbeth on Stage and Screen." *Macbeth*. Ed. Sylvan Barnet. New York: Penguin, 1998. 254-67.
- Bate, Jonathan. "Introduction to *Titus*: The Illustrated Screenplay." New York: Newmarket Press, 2000. 8-13.
- Batur, Enis. "Could It Really Be that Shakespeare Is Japanese?" *Private View* (2004): <<http://www.tusiad.org.tr/yayin/private/autumn97/html/batur.html>>.
- Belsey, Catherine. "Shakespeare and Film: A Question of Perspective." *Literature/Film Quarterly* 11.3 (1983): 152-58.
- Bharucha, Rustom. *Theatre and the World: Essays on Performance and Politics of Culture*. New Delhi: Manohar, 1990.
- Bian Zhilin. "On Translating *Hamlet* into Chinese, and on the Chinese Dubbing of Its Film Version." *Shashibiya Yanjiu (Shakespeare Studies)* 1 (1983): 6-25.
- Blumenthal, Eileen. *Julie Taymor: Playing with Fire: Theater, Opera, Film*. New York: Harry N. Adams, 1999.
- Bock, Audie. *Japanese Film Directors*. Tokyo: Kodansha International, 1978.
- Boose, Lynda E., and Richard Burt. *Shakespeare, the Movie: Popularizing the Plays on Film, TV, and Video*. New York: Routledge, 1997.
- Boose, Lynda E. and Richard Burt. *Shakespeare, the Movie II: Popularizing the Plays on Film, TV, and Video*. New York: Routledge, 2003.
- Bourus, Terri. "The First Quarto of *Hamlet* in Film: The Revenge Tragedies of Tony Richardson and Franco Zeffirelli." *Entertext* 1.2 (2001): 180-91.
- Brandon, James R. "Some Shakespeare(s) in Some Asia(s)." *Asian Studies Review* 20 (1997): 1-26.
- Brode, Douglas. *Shakespeare in the Movies*. Oxford: Oxford UP, 2000.
- Brook, Peter, Sir Peter Hall, and Richard Loncraine. "Shakespeare in the Cinema: A Film Directors' Symposium." *Cineaste* 24 (1998): 48-55.
- Brown, John Russell. *New Sites for Shakespeare: Theatre, the Audience, and Asia*. London: Routledge, 1999.
- Buhler, Stephen M. *Shakespeare in the Cinema: Ocular Proof*. Albany: State U of New York P, 2002.
- Burch, Noël. *To the Distant Observer: Form and Meaning in the Japanese Cinema*. Berkeley: U of California P, 1979.
- Burnett, Mark Thornton. "'To Hear and See the Matter': Communicating Technology in Michael Almereyda's *Hamlet* (2000)." *Cinema Journal* 42 (2003): 48-69.
- Burnett, Mark T., and Ramona Wray, eds. *Shakespeare, Film, fin de siècle*. New York: Palgrave, 2000.
- Burnett, Mark Thornton. "The 'Very Cunning of the Scene': Kenneth Branagh's *Hamlet*." *Literature/Film Quarterly* (2004): <<http://www.geocities.com/Athens/Parthenon/6261/Articles/litfilm.html>>.
- Burt, Richard, ed. *Shakespeare after Mass-Media*. New York: Palgrave, 2002.
- Burt, Richard. "Shakespeare and the Holocaust: Julie Taymor's *Titus* Is Beautiful, or Shakesploi Meets (the) Camp." *Colby Quarterly* 37.1 (2001): 78-106.
- Burt, Richard. *Unspeakable ShaXXXpeares*. New York: St. Martin's, 1998.
- Campbell, Kathleen. "Zeffirelli's *Hamlet*: Q1 in Performance." *Shakespeare on Film Newsletter* 16.1 (1991): 7-8.
- Caroti, Simone. "Science Fiction, *Forbidden Planet*, and Shakespeare's *Tempest*." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss1/11/>>.
- Cartelli, Thomas. *Repositioning Shakespeare: National Formations, Postcolonial Appropriations*. London: Routledge, 1999.
- Cartmell, Deborah. *Interpreting Shakespeare on Screen*. New York: St. Martin's, 2000.
- Cartmell, Deborah and Michael Scott, eds. *Talking Shakespeare: Shakespeare into the Millennium*. New York: Palgrave, 2001.
- Chau, Simon S. C. "The Nature and Limitations of Shakespeare Translation." *New Asia Academic Bulletin* 1 (1978): 239-50.
- Clifton, Charles H. "Making an Old Thing New: Kurosawa's Film Adaptation of Shakespeare's *Macbeth*." *Ideas of Order in Literature & Film*. Ed. Peter Ruppert. Tallahassee: UP of Florida, 1980. 52-58.
- Coe, Jonathan. "Review of Branagh's *Hamlet*." *New Statesman* (14 February 1997): 41.
- Collick, John. *Shakespeare, Cinema and Society*. Manchester: Manchester UP, 1989.
- Cook, Hardy M. "Jane Howell's BBC First Tetralogy: Theatrical and Televisual Manipulation." *Literature/Film Quarterly* 20 (1992): 326-31.
- Coursen, Herb. *Shakespeare in Production: Whose History?* Athens: Ohio UP, 1996.

- Coursen, H.R. *Teaching Shakespeare with Film and Television: A Guide*. Westport: Greenwood P, 1997.
- Crowdus, Gary. "Recent Shakespeare Films." *Cineaste* 23.4 (1998): 13-19.
- Crowdus, Gary. "Sharing an Enthusiasm for Shakespeare: An Interview with Kenneth Branagh." *Cineaste* (December 1998): <<http://www.geocities.com/Athens/Parthenon/6261/Articles/cineaste.html>>.
- Crowl, Samuel. "The Bow is Bent and Drawn: Kurosawa's *Ran* and the Shakespearean Arrow of Desire." *Film/Literature Quarterly* 22 (1994): 109-16.
- Crowl, Samuel. "Communicating Shakespeare: An Interview with Kenneth Branagh." *Shakespeare Bulletin* 20.3 (2002): 24-28.
- Crowl, Samuel. "Julie Taymor's film of *Titus*." *Shakespeare Bulletin* 18 (2000): 46-47.
- Crowl, Samuel. "The Marriage of Shakespeare and Hollywood: Kenneth Branagh's *Much Ado About Nothing*." *Spectacular Shakespeare: Critical Theory and Popular Cinema*. Ed. Courtney Lehmann and Lisa S. Starks. Madison: Fairleigh Dickinson UP, 2002. 111-24.
- Crowl, Samuel. "Review of Branagh's *Hamlet*." *Shakespeare Bulletin* 15.1 (1997): 34-35.
- Crowl, Samuel. *Shakespeare at the Cineplex: The Kenneth Branagh Era*. Athens: Ohio UP, 2003.
- Crowl, Samuel. *Shakespeare Observed: Studies in Performance on Stage and Screen*. Athens: Ohio UP, 1992.
- Crowl, Samuel. "Zeffirelli's *Hamlet*: The Golden Girl and a Fistful of Dust." *Cineaste* 24.1 (1998): 56-61.
- Davies, Anthony. *Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Orson Welles, Peter Brook and Akira Kurosawa*. Cambridge: Cambridge UP, 1988.
- Davies, Anthony, and Stanley Wells. *Shakespeare and the Moving Image: The Plays on Film and Television*. Cambridge: Cambridge UP, 1994.
- De Luca, Maria, and Mary Lindroth. "Mayhem, Madness, Method: An Interview with Julie Taymor." *Cineaste* 25 (2000). 28-31.
- Desmet, Christy and Robert Sawyer. *Shakespeare and Appropriation*. Ed. Christy Desmet and Robert Sawyer. London: Routledge, 1999.
- Dessen, Alan C. *Titus Andronicus*. Manchester: Manchester UP, 1989.
- Desser, David. *Eros plus Massacre: An Introduction to Japanese New Wave Cinema*. Bloomington: Indiana UP, 1988.
- Donaldson, Peter. *Shakespearean Films / Shakespearean Directors*. Boston: Unwin Hyman, 1990.
- Donaldson, Peter. "Taking on Shakespeare: Kenneth Branagh's *Henry V*." *Shakespeare Quarterly* 41 (1991): 60-71.
- Eckert, Charles W. *Focus on Shakespearean Films*. New York: Prentice-Hall, 1972.
- Edgerton, Ellen. "'Your Answer, Sir, Is Cinematical': Kenneth Branagh's *Much Ado About Nothing*." *Shakespeare Bulletin* 12.1 (1994): 42-44.
- Esche, Edward J., ed. *Shakespeare and His Contemporaries in Performance*. Aldershot: Ashgate Publishing, 2002.
- Farrell, Eleanor M. "'Mad Blood Stirring': Cross-cultural Approaches to *Romeo and Juliet* Motifs in Film." *ElectroEphemera* (2004): <<http://www.electroephemera.com/randj.html>>.
- Feldman, Gail M. "Adapting Shakespeare to Film." *Inside Film Magazine Online* (2004): <<http://www.insidefilm.com/shakespeare.html>>.
- Fischer-Lichte, Erika, Josephine Riley, and Michael Gissenwehner, eds. *The Dramatic Touch of Difference*. Tübingen: Gunter Narr, 1990.
- Fujita, Minoru, and Leonard C. Pronko. *Shakespeare East and West*. Richmond: Japan Library, 1996.
- Geoff, Andrew. "The Guardian/NFT Interview: Baz Luhrmann." *Guardian* (7 September 2001): <<http://film.guardian.co.uk/interview/interviewpages/0,6737,548458,00.html>>.
- Gerlach, John. "Shakespeare, Kurosawa and Macbeth: A Response to J. Blumenthal." *Literature/Film Quarterly* 1.4 (1973): 352-59.
- Guenther, Leah. "Luhrmann's Top 40 Shakespeare and the Crisis of Shakespeare Consumption." *Journal of American Culture* 22.1 (1999): 17-23.
- Hatchuel, Sarah. *A Companion to the Shakespearean Films of Kenneth Branagh*. Winnipeg: Blizzard, 2000.
- Hatchuel, Sarah. "Leading the Gaze: From Showing to Telling in Kenneth Branagh's *Henry V* and *Hamlet*." *Early Modern Literary Studies* 6.1 (2000): <<http://www.shu.ac.uk/emls/06-1/hatchbra.htm>>.
- Holste, Gayle. "Branagh's Labour's Lost: Too Much, Too Little, Too Late." *Literature/Film Quarterly* 30.3 (2002): 228-30.
- Hopkins, Lisa. "'Denmark 's a Prison': Branagh 's *Hamlet* and the Paradoxes of Intimacy." *Entertext* 1.2 (2001): 226-46.

- Ghita, Lucian. "Reality and Metaphor in Jane Howell's and Julie Taymor's Productions of Shakespeare's *Titus Andronicus*." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss1/12/>>.
- Gillies, John, Ryuta Minami, Ruru Li, and Poonam Trivedi. "Shakespeare on the Stages of Asia." *Cambridge Companion to Shakespeare on Stage*. Ed. Stanley Wells and Sarah Stanton. Cambridge: Cambridge UP, 2002.
- Green, William. "Falstaff the Braggart Samurai." *Shakespeare Bulletin* 12.1 (1994): 41.
- Greer, Richard. *Screening Shakespeare: Using Film to Understand the Plays*. New York: Longman, 2002.
- Hapgood, Rover. "Kurosawa's Shakespeare Films: *Throne of Blood*, *The Bad Sleep Well*, and *Ran*." *Shakespeare and the Moving Image: The Plays on Film and Television*. Ed. Anthony Davies and Stanley Wells. Cambridge: Cambridge UP, 1994. 234-49.
- Harvey, Paul A. S. "Bunraku *Hamlet*." *Shakespeare Studies* 39 (2001): 59-79.
- Hatchuel, Sarah. *A Companion to the Shakespearean Films of Kenneth Branagh*. Winnipeg: Blizard Publishing, 2000.
- He, Qi-xin. "China's Shakespeare." *Shakespeare Quarterly* 37 (1986): 145-59.
- Hedrick, Donald K. "War is Mud: Branagh's *Harry V* and the Types of Political Ambiguity." *Shakespeare the Movie*. Ed. Lynda E. Boose and Richard Burt. New York: Routledge, 1997. 45-66.
- Hodgson, Barbara. *The Shakespeare Trade: Performances and Appropriations*. Philadelphia: U of Philadelphia P, 1999.
- Holderness, Graham. *Visual Shakespeare: Essays in film and television*. Hatfield: U of Hertfordshire P, 2002.
- Hopkins, Lisa. "A Tiger's Heart Wrapped in a Player's Hide: Julie Taymor's War Dances." *Shakespeare Bulletin: a Journal of Performance Criticism & Scholarship* 21 (2003): 61-69.
- Howlett, Kathy M. *Framing Shakespeare on Film*. Columbus: Ohio UP, 2000.
- Hsiung, Yuwen. "Kurosawa's *Throne of Blood* and East Asia's *Macbeth*." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss1/4/>>.
- Huang, Alexander C.Y. "Shakespeare and the Visualization of Metaphor in Two Chinese Versions of *Macbeth*." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss1/5/>>.
- Impastato, David. "Zeffirelli's *Hamlet* and the Baroque." *Shakespeare on Film Newsletter* 16.2 (1992): 1-2.
- Impastato, David. "Zeffirelli's *Hamlet*: Sunlight Makes Meaning." *Shakespeare on Film Newsletter* 16.1 (1991): 1-2.
- Jackson, Russell, ed. *The Cambridge Companion to Shakespeare on Film*. Cambridge: Cambridge UP, 2000.
- Jin, Lei. "Silence and Sound in Kurosawa's *Throne of Blood*." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss1/3/>>.
- Johnson, Brian D. "Review of Branagh's *Hamlet*." *Maclean's* (30 December 1996): 102-03.
- Johnson-Haddad, Miranda. "A Time for *Titus*: An Interview with Julie Taymor." *Shakespeare Bulletin* 18 (2000): 33-37.
- Jorgens, Jack J. "Kurosawa's *Throne of Blood*: Washizu and Miki Meet the Forest Spirit." *Literature/Film Quarterly* 66 (1983): 167-73.
- Jorgens, Jack. *Shakespeare on Film*. Bloomington: Indiana UP, 1977.
- Kennedy, Dennis. *Foreign Shakespeare*. Cambridge: Cambridge UP, 1993.
- Keyishian, Harry, and Marjorie Keyishian. "*King Lear*." *Shakespeare Bulletin* 12.1 (1994): 40-41.
- Kishi, Tetsuo, Roger Pringle, and Stanley Wells, eds. *Shakespeare and Cultural Traditions*. Newark: U of Delaware P, 1994.
- Lehmann, Courtney, Lisa Lehmann, and S. Starks, eds. *Spectacular Shakespeare: Critical Theory and Popular Cinema*. Madison: Fairleigh Dickinson UP, 2001.
- Li, Ruru. "The Bard in the Middle Kingdom." *Asian Theatre Journal* 12 (1995): 50-85.
- Li, Ruru. "Macbeth Becomes Ma Pei: An Odyssey from Scotland to China." *Theatre Research International* 20 (1995): 42-53.
- Li, Ruru. "Shakespeare on the Chinese Stage in the 1990s." *Shakespeare Quarterly* 50 (1996): 355-67.
- Lindroth, Mary. "'Some device of further misery': Taymor's *Titus* Brings Shakespeare to Film Audiences with a Twist." *Literature/Film Quarterly* 29.2 (2001): 106-15.
- Macdonald, Andrew and Gina Macdonald. "(Re)Writing Shakespeare for Film: Devore/Zeffirelli's *Hamlet* vs. Branagh's *Hamlet*." *Creative Screenwriting* 5.2 (1998): 42-53.
- Mahrer, Mary Z. "Production Design in the BBC's *Titus Andronicus*." *Shakespeare on Television: An Anthology of Essays and Reviews*. Hanover: UP of New England, 1988. 144-50.

- Manheim, Michael. "The Function of Battle Imagery in Kurosawa's Histories and the *Henry V* Film." *Film/Literature Quarterly* 22 (1994): 129-35.
- Manvell, Roger. "Akira Kurosawa's *Macbeth: The Castle of the Spider's Web*." *Shakespeare and the Film*. New York: Praeger, 1971. 101-13.
- McCandless, David. "A Tale of Two *Titus*-es: Julie Taymor's Vision on Stage and Screen." *Shakespeare Quarterly* 53 (2002): 487-511.
- McCombe, John P. "Toward an Objective Correlative: The Problem of Desire in Franco Zeffirelli's *Hamlet*." *Literature/Film Quarterly* 25.2 (1997): 125-31.
- Minami, Ryuta. "Shakespeares on Asian Stages: An Introduction to the Seminar on Performing Shakespeares in/for Asia." *A Collection of Theses: International Conference on Shakespeare in China -- Performances and Perspectives* (1999): 139-43.
- Mou, Xianfeng. "Cultural Anxiety and the Female Body in Zeffirelli's *Hamlet*." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss1/7/>>.
- Nechak, Paula. "Unsinkable Shakespeare: A Whirlwind History of the Bard on Film." (17 February 2004): <<http://www.geocities.com/SoHo/Nook/3946/shakspier/shakfilm.html>>.
- Niki, Hisae. "Kurosawa's *Kumonosujo: A Japanese Macbeth*." *Shakespeare Studies* 7 (1968-69): 33-60.
- Osborne, Laurie. "Clip Art: Theorizing the Shakespeare Film Clip." *Shakespeare Quarterly* 53 (2002): 227-40.
- Palmer, Chris. "'What Tongue Shall Smooth Thy Name?' Recent Films of Romeo and Juliet." *The Cambridge Quarterly* 32.1 (2003): 61-76.
- Parker, Barry M. *The Folger Shakespeare Filmography*. Washington: Folger Books, 1979.
- Parker, Oliver. "Shakespeare in the Cinema: A Film Directors' Symposium." *Cineaste* 23 (1998): 48-55.
- Pilkington, Ace. *Screening Shakespeare from Richard II to Henry V*. Newark: U Delaware P, 1991.
- Prince, Stephen. *The Warrior's Camera: The Cinema of Akira Kurosawa*. Princeton: Princeton UP, 1991.
- Pun Tzoh Wah. "Shakespeare and the Function of Art." *Southeast Asia Review of English* 14 (1987): 68-84.
- Quigley, Daniel. "'Double Exposure': The Semiotic Ramifications of Mel Gibson in Zeffirelli's *Hamlet*." *Shakespeare Bulletin* 11.1 (1993): 38-39.
- Quinn, Edward. "Zeffirelli's *Hamlet*." *Shakespeare on Film Newsletter*. 15.2 (1990): 1-2, 12.
- Reitz-Wilson, Laura. "Race and Othello on Film." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss1/10/>>.
- Reynolds, Bryan. *Performing Transversally: Reimagining Shakespeare and the Critical Future*. New York: Palgrave Macmillan, 2003.
- Richie, Donald. *The Films of Akira Kurosawa*. Berkeley: U California P, 1984.
- Richie, Donald. *A Hundred Years of Japanese Film*. Tokyo: Kodansha International, 2002.
- Richie, Donald. *Japanese Cinema*. New York: Anchor Doubleday, 1971.
- Richie, Donald. "The Throne of Blood." *The Films of Akira Kurosawa*. By Donald Richie. Berkeley: U of California P, 1965. 115-124.
- Rosenthal, Daniel. *Shakespeare on Screen*. London: Hamlyn, 2000.
- Ross, Charles. "Underwater Women in Shakespeare Films." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004): <<http://docs.lib.purdue.edu/clcweb/vol6/iss1/8/>>.
- Rothwell, Kenneth. "A Century of Shakespeare on Film." (16 February 2004): <<http://search.eb.com/shakespeare/esa/660002.html>>.
- Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*. Cambridge: Cambridge UP, 2001.
- Rothwell, Kenneth S., and Annabelle H. Melzer. *Shakespeare on Screen: An International Filmography and Videography*. New York: Neal Schuman, 1991.
- Rutter, Carol Chillington. "Snatched Bodies: Ophelia in the Grave." *Shakespeare Quarterly* 49.3 (1998): 299-319.
- Ryuta, Minami, Ian Carruthers, and John Gillies, eds. *Performing Shakespeare in Japan*. Cambridge: Cambridge UP, 2001.
- Sammons, Eddie. *Shakespeare: A Hundred Years on Film*. London: Shephard-Walwyn, 2000.
- Sasayama, Takahashi, J.R. Mulryne, and Margaret Shrewing, eds. *Shakespeare and the Japanese Stage*. Cambridge: Cambridge UP, 1998.
- Senda, Akihiko. *The Voyage of Japanese Theatre*. Trans. Thomas Rimer. Honolulu: U of Hawaii P, 1997.
- Schechner, Richard. "Julie Taymor, from Jacques Lecoq to *The Lion King*." *The Drama Review* 43 (1999): 36-55.
- Shaughnessy, Robert, ed. *Shakespeare on Film*. New York: Palgrave, 1998.

- Shaughnessy, Robert. *Shakespeare on Film: Contemporary Critical Essays*. New York: St. Martin's P, 1998.
- Shaw, William P. "Textual Ambiguities and Cinematic Certainties in *Henry V*." *Film /Literature Quarterly* 22 (1994): 117-25.
- Sheppard, Philippa. "The Castle of Elsinore: Gothic Aspects of Kenneth Branagh's *Hamlet*." *Shakespeare Bulletin* 19.3 (2001): 36-39.
- Skovmand, Michael, and Tim Caudery, eds. *Screen Shakespeare*. Aarhus: U Aarhus P, 1994.
- Stanley, Audrey. "The 1994 Shanghai International Shakespeare Festival." *Shakespeare Quarterly* 47 (1996): 72-80.
- Starks, Lisa S., and Courtney Lehmann. *The Reel Shakespeare: Alternative Cinema and Theory*. Madison: Fairleigh Dickinson UP, 2002.
- Starks, Lisa S., and Courtney Lehmann, eds. *Screening the Bard: Shakespearean Spectacle, Critical Theory, and Film Spectacle*. Madison: American UP, 2001.
- Stokes, Lisa Odham, and Michael Hoover. *City on Fire: Hong Kong Cinema*. London: Verso, 1999.
- Stone, Alan A. "Shakespeare's Tarantino Play: Julie Taymor resurrects the despised." *Boston Review* (20 September 2000): < <http://bostonreview.net/BR25.2/stone.html> >.
- Taylor, Neil. "Two Types of Television Shakespeare." *Shakespeare on Film*. Ed. Robert Shaughnessy. London: Macmillan P, 1998. 86-98.
- Thompson, Ann. "Kurosawa's *Ran*: Reception and Interpretation." *East-West Film Journal* 3 (1989): 5.
- Tibbetts, John. "Breaking the Classical Barrier: Franco Zeffirelli Interviewed by John Tibbetts." *Film/Literature Quarterly* 22 (1994): 136-40.
- Tobin, Joseph J., ed. *Re-Made in Japan: Everyday Life and Consumer Taste in a Changing Society*. New Haven: Yale UP, 1992.
- Tötösy de Zepetnek, Steven. "Comparative Literature as/and Interdisciplinarity." *Comparative Literature: Theory Method, Application*. By Steven Tötösy de Zepetnek. Amsterdam: Rodopi, 1998. 79-120.
- Ueno, Yoshiko, ed. *Hamlet and Japan*. New York: AMS P, 1995.
- Vasvári, Louise O. "Examples of the Motif of the Shrew in European Literature and Film." *CLCWeb: Comparative Literature and Culture* 4.1 (2002): <<http://docs.lib.purdue.edu/clcweb/vol4/iss1/3>>.
- Vaughan , Virginia Mason. "Looking at the 'Other' in Julie Taymor's *Titus*." *Shakespeare Bulletin: A Journal of Performance Criticism & Scholarship* 21 (2003): 71-80.
- Vincendeau, Ginette, ed. *Film/Literature/Heritage: A Sight and Sound Reader*. London: British Film Institute, 2001.
- Walker, Elsie. "'Now Is a Time to Storm': Julie Taymor's *Titus*." *Literature/Film Quarterly* 30 (2002): 194-207.
- Walker, Kim. "Wrangling Pedantry: Education in *The Taming of the Shrew*." *Shakespeare Matters: History, Teaching, Performance*. Ed. Lloyd Davis. Newark: U of Delaware P, 2003. 191-208.
- Weiss, Tanja. *Shakespeare on the Screen*. New York: Peter Lang, 2000.
- Weller, Philip. "Freud's Footprints in Films of *Hamlet*." *Literature/Film Quarterly* 25 (1997): 119-24.
- Wells, Stanley, and Sarah Stanton, eds. *The Cambridge Companion to Shakespeare on Stage*. Cambridge: Cambridge UP, 2002.
- Welsh, James M. *Shakespeare into Film*. New York: Checkmark Books-Facts on File, 2002.
- Welsh, Jim. "'To Sup with Horrors': Julie Taymor's Senecan Feast." *Literature/Film Quarterly* 28.2 (2000):155-56.
- Willson, Robert F., Jr. "Kenneth Branagh 's *Hamlet*; or, the Revenge of Fortinbras." *The Shakespeare Newsletter* 47 (1997): 7-9.
- Willson, Robert F., Jr. "Shakespeare and Hollywood: Two Film Clichés." *Journal of Popular Film & Television* 15.2 (1987): 83-84.
- Yau, Esther C.M., ed. *At Full Speed: Hong Kong Cinema in a Borderless World*. Minneapolis: U Minnesota P, 2001.
- Yoshimoto, Mitsuhiro. *Kurosawa: Film Studies and Japanese Cinema*. Durham: Duke UP, 2000.
- Zambrano, Ana Laura. "*Throne of Blood*: Kurosawa's *Macbeth*." *Literature/Film Quarterly* 2.3 (1974): 262-74.
- Zarilli, Philip B. "For Whom is the King a King: Issues of Intercultural Production, Perception, and Reception." *A Kathakali King Lear: Critical Theory and Performance*. Ed. Janelle G. Reinelt and Joseph R. Roach. Ann Arbor: U of Michigan P, 1992. 16-40.
- Zhang, Xiaoyang. *Shakespeare in China: a Comparative Study of Two Traditions and Cultures*. Newark: U of Delaware P, 1996.
- Zhu, Mei. "Shakespeare's *Taming of the Shrew* and the Tradition of Screwball Comedy." *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 6.1 (2004):

<<http://docs.lib.purdue.edu/clcweb/vol6/iss1/6/>>.